THREE OBOE CONCERTOS BY JOHANN BAPTIST WAŃHAL: AN EDITION AND STUDY OF ATTRIBUTION

by

CASSANDRA JOY KOMP

(Under the Direction of Dorothea Link)

ABSTRACT

The manuscript parts for a Concerto for Oboe in B-flat attributed to Johann Baptist Waňhal (1739-1813) exist in the Istituto musicale Nicolò Paganini Biblioteca, Genoa, Italy. Investigation into relevant work lists and thematic catalogs reveals that not only is this concerto unreferenced, but also Waňhal scholars have no consensus as to how many and which concertos Waňhal wrote for the oboe. This study examines three possible oboe concertos, including the Concerto for Oboe in B-flat, and through the clues on and within the manuscript parts of these concertos, attempts to construct a case for the authenticity of each concerto. Tracing of the provenance of the manuscript parts as well as an analysis of Waňhal's distinct compositional style, account for the evidence that will deem not one, but three Waňhal attributions as probably authentic. Examination of style reveals early *Sturm und Drang* characteristics as well as other semiology pointing to authenticity.

INDEX WORDS: Waňhal, Vanhal, Eighteenth-century oboe concerto, Oettingen-Wallerstein Bibliothek, Nicolò Paganini Biblioteca, Authenticating manuscript parts, *Sturm und Drang*

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CASSANDRA JOY KOMP

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CASSANDRA JOY KOMP

Major Professor:	Dorothea Link
Committee:	David Haas Adrian Childs

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
May 2013

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CHAPTER 1

INTRODUCTION TO WAŃHAL: LIFE AND WORKS

A forgotten concerto composed for oboe and *obbligato* strings, attributed to Johann Baptist Waṅhal (1739-1813), exists in the archives of the Nicolo Paganini Biblioteca in Genoa, Italy. That there are works overlooked by scholars, absent from thematic catalogs and work lists is not surprising considering the current state of Waṅhal research. Indeed this extremely prolific composer now lies as neglected and forgotten as this concerto. In undertaking a study on such eighteenth-century artists that appear outside of the narrow Mozart-Haydn-Beethoven angle, one finds necessary the very defense of such an endeavor. However, delving into the affairs of musicians, composers and their patrons of this century, one finds not the single-dimensioned timeline of three figures propelling the development of the Classical style in Europe, or even merely in Vienna, but rather a multifaceted shape of complex connections weaving throughout all levels of society, unveiled through the close examination of these composer's lives, the works and their provenance. In the preparation of an edition of this forgotten concerto I will examine, among other Waṅhal works for oboe, such previously hidden intricacies of the archive and the eighteenth-century artist in the quest for obtaining the answer to three questions: true genre, date, and ultimately, authenticity.

I. On Waṅhal's Biography

Biographical information on Waṅhal appears extremely insecure, with the few sources contemporary to the composer presenting misleading and often contradictory information. Waṅhal produced no autobiography or memoir and little of his *Nachlaß* sheds light on his whereabouts.[1] There exist only two eighteenth-century sources that reveal direct connection with the composer, leaving

[1] Paul Robey Bryan, *Johann Waṅhal, Viennese Symphonist: His Life and His Musical Environment* (Stuyvesant: Pendragon Press, 1997), 1.

biographers to piece together accounts of other contemporaries with a few isolated mentions in letters, contracts and papers. When these sources are evaluated critically, the parts combine to form a more complete picture of this relatively unknown composer.[2]

The first of the contemporary sources consists of Charles Burney's travel diary. Granted a rare access to Wańhal's Viennese apartment in 1772, Burney reports meeting the composer and even receiving a few demonstrations and copies of recently completed compositions. His evaluation, however, is not without the sassy criticism for which Burney remains well known. From Burney, one receives first hint of the "perturbation of the faculties" that plagued Wańhal in the early 1770s as well as other factors, which may lead to designating three stylistic periods of Wańhal's compositional career.[3] Burney apparently first sought out Wańhal with the aural image of "a young composer, several of whose productions, particularly his symphonies, had afforded such uncommon pleasure, that [he] should not hesitate to rank them among the most complete and perfect compositions, for many instruments, which the art of music can boast."[4] However, Burney's meeting with Wańhal, spurred a lamentation for the loss of creativity within an artist. Burney seems himself perturbed to find Wańhal "in a more lofty than splendid situation" and recent compositions for the clavichord "neither so wild nor so new as his [earlier] compositions for violins."[5] This moment sends Burney on an interpolated diatribe, remarking:

> Though there have been many admirable composers of vocal music, who, for want of voice, could not *sing* (Burney's emphasis), yet it seems as if it were absolutely necessary to be a great *player* on an instrument in order to write in such a manner for it, as will best [show] its powers...but a rage for universality, or for gain, tempts many composers to quit the road which nature and art have made familiar to them, for another; in which they are either bewildered or so destitute of the necessary requisites for travelling through it, as to be obliged to rob and plunder every one they meet.[6]

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[2] For a thorough critical explication of sources contemporary to Wańhal, see Paul Bryan's biographical chapter in Bryan: *WańhalSymCat*, 1-40.
[3] Charles Burney, *The Present State of Music in Germany, the Netherlands, and the United Provinces*, 2 vols. (London: T. Beckett and Co. Strand; J. Robson, New-Bond Street; and G. Robinson, Paternoster-Row, 1773): 353.
[4] Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces*, facsimile of the 2nd ed. (1775) vol. 1 (New York: Broude Brothers, 1969): 354. From this point the edition of Burney's travel journal becomes important to note as some of the initial saucy language was omitted throughout subsequent editions.
[5] Burney, *The Present State of Music in Germany, the Netherlands, and the United Provinces* (1773): 351.
[6] Ibid., 353.

After these backhanded remarks on technique, Burney continues on to consider the psychological condition of the composer, considering "a little perturbation of the faculties" as:

> a promising circumstance in a young musician, and M. V. began his career very auspiciously, by being somewhat flighty. Enthusiasm seems absolutely necessary in all the arts, but particularly in music, which so much depends upon fancy and imagination. A cold, sedate and wary disposition, but ill suits the professor of such an art; however, when enthusiasm is ungovernable, and impels to too frequent and violent efforts, the intellects are endangered. But as insanity in an artist is sometimes nothing more than an ebullition of genius, when that is the case, he may cry out to the physicians who cure him 'Pol me occidistic, amici, non servastis.' M. V. is now so far recovered, and possesses a mind so calm and tranquil, that his last pieces appear to me rather insipid and common, and his former agreeable extravagance seems changed into too great economy of thought.[7]

Burney's last lines regarding the visit with Waṅhal underline the seemingly abrupt change in aesthetic value that allows the modern scholar to underline divisions in the composer's career.

Waṅhal scholar Paul Bryan considers the rapid translations of Burney's works to German largely responsible for the subsequent eighteenth-century sources that profile Waṅhal in hyperbolic augmentation of the drama surrounding Waṅhal during his second decade in Vienna. Following Burney's contributions on the composer in his travel diaries, 1773, and *General History of Music*, 1789,[8] in an anonymous obituary, published in the *Vaterländische Blätter*, 1813, the author embellishes what was to Burney a slight "perturbation" into complete "bigoted fanaticism."[9] Inconsistencies including the year of death, 1812 rather than 1813, and Waṅhal's family origins,[10] among others, allow one to trace these mistakes through other secondary contemporary references, revealing Burney and the anonymous biographer as likely sources for these subsequent biographies.[11] These erroneous accounts include an article in the *Allgemeine Musikalische Zeitung* in Leipzig by Johann Friederich Rochlitz, appearing mere months after

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[7] Ibid., 353-4.
[8] Charles Burney, *General History of Music: From the Earliest Ages to the Present Period, 1789,* critical and historical notes by Frank Mercer, 2 vols (New York: Dover Publication, 1957).
[9] "bigotte Schwärmerey," anonymous author of "Nekrolog auf das Jahr 1812: Johann Waṅhal l," *Vaterländische Blätter für den Österreichischen Kaiserstaat*, 1813 2: 476-8. Quoted and reprinted in facsimiles in Bryan: *WaṅhalSymCat*, 3-12.
[10] "Waṅhal aus einer adeligen Familie (van Halle) in Brabant entsprossen, wurde am 10. Mai 1739 in dem Marktflecken Neu-Nechanice, im Königgrätzer Kreis in Böhmen" Ibid., 476. Waṅhal's family was likely unrelated to said noble Flemish family (van Halle), but instead had long been stationed as farmers in a quasi-feudal Bohemia. See also Markus Grassl, "Vanhal," in *Die Musik in Geschichte und Gegenwart,* edited by Ludwig Finscher, 16:1314 (Kassel: Bärenreiter, 1994).
[11] Bryan: *WaṅhalSymCat*, 12.

the necrology and which, in turn, likely influenced Ernst Ludwig Gerber's final lexicon article.[12] The end result is a plethora of "biographies," that in copying corrupted content from copies of copies, result in "seemingly credible sources contribut[ing] to the gaps in our comprehension of the wheres, whens, whos, and whats in Waňhal's life."[13] These sources appear even more damaging when considering the harsh evaluation of Waňhal's rumored psychological crisis and loss of creative vigor following his return to Vienna in 1771. No doubt such popular authors held sway over some of the listening public as well as later scholarly incentive (or lack thereof) to investigate the composer's works.

There is yet one contemporary source left to salvage Waňhal's reputation. Gottfried Dlabacž, a compatriot and friend of Waňhal's, brings the reader an intimate narrative of Waňhal that Burney's casual encounter or authors unconnected to the composer cannot provide.[14] Published in his lexicon of art,[15] 1815, his account builds mostly from a particular interview in Vienna in 1795. The date holds importance in that Waňhal, situated near the end of his career, had very few manuscripts left in his possession, necessitating Dlabacž's rough estimates of his compositional output: "100 Simphonien/ 100 Quartetten/ many concertos for various instruments in different years."[16] Besides generous estimates of compositional output, Dlabacž paints a considerate portrait of his friend, whose works:

> Express not only nobility and solidity, but also delicacy and melodiousness…qualities akin to his disposition, which, because of the honesty and gentleness of his character and his agreeable associations with others, has always earned him the esteem and love of all.[17]

Dlabacž's recount of Waňhal's childhood and early career appear without the memory slips of his compositional estimates and present the most accurate and complete timeline of any contemporary source.

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[12] Ernst Ludwig Gerber, "Waňhal " in *Neues historisch-biographisches Lexicon der Tonkünstler*, 4 vols (Leipzig: A. Kühnel, [1814]). Bryan gives the probable year of publication. Errors and inconsistencies in which further discussed in Bryan: *WaňhalSymCat*, 12-13.
[13] Bryan: *WaňhalSymCat*, 12.
[14] The only other contemporary of Waňhal's revealing a direct connection to the composer reveals in Ditters von Dittersdorf's autobiography, in which he reprimands an imposter impersonating as "M. Vanhall," stating that as Waňhal's former teacher, he should be trusted to recognize the true man. However, this is the only mention of his former student in: Karl Ditters von Dittersdorf, *The Autobiography of Karl von Dittersdorf,* translated by A. D. Coleridge (New York: Da Capo Press, 1970).
[15] Gottfried Johann Dlabacž, *Allgemeines historisches Künster-Lexicon für Böhmen und zum Theil auch für Mähren und Schlesien*, 3 vols. (Prague: Gottlieb Haase, 1815). Facsimiles of article in Bryan: *WaňhalSymCat*
[16] Dlabacž, 317, in Bryan: *WaňhalSymCat*, 6.
[17] Ibid. Translated by Bryan, 5-6.

From these two eighteenth-century views of Wańhal, though representing contrasting sides of polemical accounts, when carefully evaluated and juxtaposed to reveal consistencies and contiguous errors, emerge pieces to assemble a clear outline of Wańhal's career. From Dlabacž, scholars receive a personal testimony to Wańhal's character and figures on the size of Wańhal's prolific output. Though built upon rumor and hearsay, the other contemporary sources provide some idea of distinct style periods, even if exaggerated. Wańhal's compositional output appears to divide into an early prolific Viennese period, 1760-9, from which his compositions were described as "wild and new," until Wańhal's travels in Italy, 1769-71; an intermediate period in Vienna, early 1770s, characterized by a rumored psychological crisis and loss of creative vigor; and final decades in Vienna, when Wańhal devoted much energy to meeting the demands of a market of amateur nobility.[18]

A Biographical Sketch

One of the few undisputed facts is the birth of Johann Baptist Wańhal on May 12, 1739,[19] in the small market town of Nechanicz, Bohemia. Contrary to the anonymous necrology, Wańhal was born not to the noble family of Flemish roots, but into a quasi-serfdom of still-feudal Bohemia. From birth Wańhal found himself in bondage to the Schaffgotsch family, who owned the land upon which the Wańhal's family had long lived. However, upon revealing considerable talent for music at a young age, his father sent young Johann to Marscherdorf, where he would also acquire the German language. There, Wańhal studied from a number of teachers, though counts an Anton Erban as the most influential.[20] From Erban's instruction, the young musician progressed so rapidly as to win the post of organist in Opočžna at the age

[18] Also important to note are the years preceding Wańhal's Viennese career, during which his musical education and output largely depended upon the whims of the noble family to which he was bonded and Wańhal's attempts to absorb the Italian style during his travels in 1769. However, very little is known about the works resultant from these two essentially transitional phases. Troping on questionable biographies from near contemporaries to Wańhal, Paul Bryan adapts their five stages in Wańhal's career to designate Wańhal's symphonic output: Bryan, Paul Robey. *Johann Wańhal, Viennese Symphonist: His Life and His Musical Environment*. (Stuyvesant, NY: Pendragon Press, 1997): 11.

[19] The anonymous obituary writer is alone in stating the 10th of May as Wańhal's day of birth

[20] Dlabacž, translated by Paul Bryan in Bryan: *WańhalSymCat,* 5.

of thirteen, followed soon by his appointment as choir director of Hnevčeves.[21] Apart from organ, Waňhal also practiced the violin, developing enough proficiency at both so as to begin writing compositions for each instrument. Further teachers, including Mathias Nowák, tutored young Waňhal in violin and encouraged his intensification of its practice. Apparently his diligence and proficiency at the instrument persuaded his Countess Schaffgotsch to summon Waňhal to Vienna in 1760, where he might find better musical opportunities.[22]

1760 marks Waňhal's first period in Vienna where, dissatisfied with his instructor Matthäus Schlöger, studied on his own scores of great masters before him. Waňhal also likely met and studied with Dittersdorf in the early 1760s,[23] though little of his compositional style reflects this connection. During this extremely prolific period of Waňhal's career, the young composer first attempted symphonies, among other large-scale works. His style in this decade was described as wild, exciting, and passionate, producing many works in the minor mode that hint at a *Sturm und Drang* style, which predates appearance in Haydn's compositional vocabulary by some ten years.[24] Waňhal's compositions from this period (1760-1769) found much success and from his notoriety found himself "in the most imposing circles," and providing violin, keyboard, and vocal lessons to these nobility.[25] From the resulting success, Waňhal was able for the first time to purchase his freedom from bondage.

With intentions to further his career through the assimilation of the Italian style and language, in 1769, Waňhal toured Italy, funded by a "Baron Riesch." Little information is available regarding this excursion. Dlabacž includes Venice, Bologna, Ferrara, Florence, Rome, and Naples in Waňhal's itinerary,

[21] Ibid.
[22] This is Dlabacž's account; the anonymous obituary writer gives a completely different description of Waňhal's cassations for "viole d'amour" impressing a "Countess Colloredo," who in turn decided Waňhal would accompany her home, stopping at her sister's (Bryan confirms this as Countess Schaffgotsch) in Vienna along the way, where Waňhal would stay. Anonymous author translated by Paul Bryan, Bryan: *WaňhalSymCat*, 7.
[23] As aforementioned, from Dittersdorf's autobiography, one can see that Waňhal was at some point a student and from personnel lists for a performance of Gluck's *Orfeo*, 1763, Waňhal was situated several chairs behind Dittersdorf in the violin section. Bryan: *WaňhalSymCat*, 17.
[24] In the thematic catalog of symphonies in Bryan: *WaňhalSymCat,* Bryan cites these probably-authentic minor mode symphonies as likely from this first Viennese decade: c2, c3, d1b, e1, e3, g1, g2, a2.
[25] Dlabacž in Bryan: *WaňhalSymCat*, 5.

though, this latter city Wańhal likely never reached.[26] For a great portion of the tour Wańhal was situated in Venice (at least a year), where he supposedly was in the company of Gluck and dining with many important patrons of music.[27] In Bologna, Wańhal continued to associate with influential nobility, including speaking at length with Kaiser Joseph II, who was passing through on return from Naples.[28] Sources place the composition of Wańhal's only two operas, *Il trionfo di Clelia* and *Demofonte*, in Rome, where Wańhal also connected with Florian Gassmann.[29] Here Wańhal also supposedly composed arias for an opera of Gassmann's, for which the latter received credit.[30] Apart from his two operas, while in Italy Wańhal composed many songs but took an apparent hiatus from symphonic composition.

At this point, after five months in Rome, and a year and a half after leaving Vienna, Wańhal had overstayed his initial allotment of allowance and time by the Baron Riesch, who had even sent Wańhal additional funds beyond the initial 2000 florins, and the Baron had likely become impatient for Wańhal's return.[31] At any rate, Wańhal returned with Gassmann by the September 3rd performance of the latter's opera, *La Contessina*, without Wańhal's intended visit to Naples.[32]

The actions following Wańhal's return, especially when taken out of context, appear inexplicable if not completely self-destructive. The Baron Riesch's funding of Wańhal's excursion to Italy, while extremely generous, was probably not without expectations of service in return, and was to the Baron more of an investment than a gift. He likely expected Wańhal upon return to take up position as *Kapellemeister* at his Dresden Palace, which, for a so-recently impoverished Bohemian, should have represented an honorable and secure position. For whatever reason Wańhal refused this post and

[26] Dlabacž translated by Paul Bryan in Bryan: *WańhalSymCat*, 5.
[27] Anonymous, *Vaterländische Blätter*, 476, translated by Paul Bryan in Bryan: *WańhalSymCat*, 7-8.
[28] Ibid.
[29] These two operas, with libretti by Metastasio, are completely lost to the world. Their existence is only known through reference in contemporary sources.
[30] This is confirmed by both Dlabacž and Anonymous, though the latter states Wańhal's intention to "help a fellow countryman [who] was hard pressed to fulfill the demand for his compositions." Bryan gives the possible opera in question as *Ezio*, Bryan: *WańhalSymCat*, 8.
[31] Bryan considers this dawdling as the first sign of Wańhal's impending crisis, 18.
[32] Ibid.

descended into what Dlabacž labeled "a mental depression which hindered his work not a little."[33] Bryan gives the possible cause for this perturbation of the mind as a nervous breakdown in response of the Baron's increasing pressure, which to Waňhal would flashback to the *"Leibeigenschaft,"* from which he had escaped.[34]

This crisis, whether Dlabacž or Burney, et al., are closer to the truth, separates Waňhal's compositional style from the "wild and new" of his first Viennese decade to his symphonic works post-recovery in 1771, which to Burney lacked the vigor of the previous decade and were "insipid and common," limited by "too great economy of thought."[35] To Burney, Waňhal's apparent cure of insanity actually inhibited the creative vigor the composer had once expressed. Perhaps this new style reflected a tamer, mentally depressed Waňhal, or perhaps paralleled Waňhal's adoption of a more common Viennese style. During this period, Waňhal still produced many large symphonic works, while not to Burney's taste, to Dlabacž apparently still possessed "nobility, solidity, delicacy, and melodiousness…"[36] Few records exist that give evidence to the performance of the forty symphonies composed during this decade, but the presence of Waňhal's only autographed symphonic work, among other manuscripts, gives evidence of periodic visits to Varaždin, where he found patronage in the Hungarian noble family Erdödy.[37]

Both Grassl and Bryan agree that the year 1780 marks another striking alteration in career development. The early 1780s found Waňhal ceasing public performance, though not before Michael Kelly placed him at a Storace quartet party in 1784 with Mozart, Haydn, and Dittersdorf, in which Waňhal apparently performed the cello.[38] During this time Waňhal subsequently composed chamber

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[33] "*Gemüthskrankheit,"* Dlabacž in Bryan: *WaňhalSymCat*, 5. Alternatively, Anonymous gives an anecdote of a Waňhal "seized by his bigoted obsessions…his entire nature was shattered and his mind was distraught…in this condition of mania, he had the strangest of visions…persuad[ing] him to tear his clothes, cut his hair and throw into the fire a symphony and several other compositions which he had just completed." Translated by Bryan, 8.
[34] Bryan: *WaňhalSymCat*, 18.
[35] Burney, *The Present State of Music in Germany, the Netherlands, and the United Provinces*, 354.
[36] Dlabacž, translated by Bryan: *WaňhalSymCat*, 5.
[37] Grassl, 1315.
[38] An excerpt of Michael Kelly, "Reminiscences," London, 1826. in Otto Erich Deutsch, *Mozart: A Documentary Biography*, translated by Eric Blom et al. (Stanford: Stanford University Press, 1965): 531-2.

works that may have reflected the style of the other quartet members.[39] Excluding this private performance, however, Wańhal's name falls out of any mention in contemporary notices and he ceased all symphonic composition for works almost exclusively for the organ, church, and piano.[40] The remainder of Wańhal's life in Vienna represents a rare (especially for the eighteenth-century) complete independence from patronage.[41] At this time in Vienna, "the orientation to the needs of an ever broader bourgeois and noble stratum of keyboard playing enthusiasts and the use of the possibilities [of] flourishing publishing music markets allowed Vanhal henceforth, to live, waiving princely patronage, [on] the earnings as freelance composer and teacher."[42] Wańhal's own career seems a metaphor for European economic systems, from quasi-feudal to more capitalistic, which no doubt should reflect in the aesthetics of his music.

II. The State of Research on the Works of Wańhal

Rather than question the worth of Wańhal studies at this moment, the musicological community should examine why eighteenth-century studies have largely ignored such an essential part of the Classical equation. At a peak time of development in music, at the height of the Enlightenment, at the center of Viennese Classicism, perched Wańhal. Indeed, his over fifty years of residency in this epicenter of musical activity far surpasses any of the three commonly considered the heart of the Viennese School. One must wonder why even now Wańhal appears unable to shed this label of Bohemian composer of trivial music when he, as evident in his adoption of the German language and spelling of his name[43],

[39] Within a year of this performance, Wańhal published a set of quartets under Op. 33, which reflect the same innovative texture ideals as Haydn's Op. 33, Mara Parker, *The String Quartet, 1750-1797: Four Types of Musical Conversation* (Aldershot: Ashgate, 2002): 81, 237. The first violin part (the part of Haydn in the quartet at Storace's party) exhibits a humorously hyperbolic display of great leaps and technique, Carmesina Quartet performing on *Vanhal, J.B.: Late String Quartets,* Musikmanufaktur Berlin, 2012. CD. This is yet another avenue where further study is warranted.
[40] Markus Grassl, "Vanhal," in *Die Musik in Geschichte und Gegenwart,* edited by Ludwig Finscher 16: 1315, 1994.
[41] Though, one may argue Wańhal swapped one form of obvious bondage for the less obvious hegemonic rule of growing bourgeois power.
[42] Grassl, 1315, my own translation.
[43] Wańhal spelled his own name, possibly even before moving to Vienna, with a "W" rather than "V," but adopted the use of the *haček* over the "n" as homage to his humble Czech origin. Paul Bryan considers the very spelling allegory for Wańhal's intention to obtain freedom from past bondage in Bohemia and successful adaptation as a

considered himself thoroughly Viennese and, with his 77 authenticated symphonies and innovative *Kirchenmusik*, certainly conquered more serious genres.[44] The sheer number of "probably-authentic" compositions, currently 1377, should provide some idea of his vastly prolific career, especially considering most of these works represent a relatively short period of time; he probably ceased much of his composition by the 1790s. However, apart from the work of three pioneers, modern Waṅhal research has been remarkably scarce. This composer, who dedicated his entire career to progressing from humble roots to develop into one of the first completely self-sufficient composers, proving successful in doing so, remains now obscure in the shadow of his contemporaries.

Reluctance to engaging in Waṅhal research probably occurs as result of numerous causes from the messy and complicated nature of studies of a composer who "surrenders us riddles about riddles,"[45] but also the prevalent assumption that his compositions lack the innovation of his contemporaries and warrant no investigation. This justification emits not just from the school of musicology that champions those rare champions of genius and elevates criticism of such to the highest importance, but until recently, even the most progressive proponents of "positive" musicology and archival work had abandoned Waṅhal. Perhaps this latter group avoids the subject out of fear of riddles that promise no definite answer apart from what inferences can be derived from scarce evidence.

The disarray and lack of organized and factual information dates back to Waṅhal's own day when at any given time there existed more than half a dozen different spellings of his name[46] and even imposters attempting to benefit from the composer's popularity with the public.[47] Added to this confusion are the competing French publishers who, in their haste to monopolize the early prints of Waṅhal's, simultaneously claimed early opus numbers, resulting in sometimes half a dozen or more different works

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completely free Viennese man. I retain this spelling of Waṅhal's name in this thesis. For full explanation of Bryan's spelling, see Appendix F in Bryan: *WaṅhalSymCat*, 499-502.

[44] Bryan: *WaṅhalSymCat.*

[45] "gibt uns Rätsel über Rätsel auf," Alexander Weinmann, *Themen-Verzeichnis der Kompositionen von Johann Baptiste Waṅhal* (Vienna: Musikverlag L. Krenn, 1987), vi.

[46] Admittedly, this was a problem for many cosmopolitan composers, though there still exists today no consensus on the spelling.

[47] Karl Ditters von Dittersdorf, *The Autobiography of Karl von Dittersdorf,* translated by A. D. Coleridge (New York: Da Capo Press, 1970), 225-6.

assigned the same number, if not obliviously publishing identical works under different numbers.[48] Finally, there exist only a handful of autographs for the myriad of works attributed to him and almost nothing with a date inscribed. The dates that are available on the prints from the Parisian publishers rarely reflect the actual date of composition. The situation might seem farcical if not hopeless to any sensible researcher, but provides for intriguing detective work that inevitably diverts from the path of absolute certainty to rely on the intricate and imprecise science of deduction, while promising the probability of dramatic revelations.

Paul Bryan (1955)

Resurgence of interest in Wańhal began with Paul Bryan's dissertation on Wańhal symphonies, 1955, which eventually developed into Bryan's 1997 thematic catalog. In this later work Bryan admits many details of the previous dissertation needing reexamination as resources on this composer were limited following World War II. In his dissertation, Bryan began his Wańhal expedition examining and editing Bremner and Hummel prints of what are known today as symphonies C6, d1, G8, A2, a2, and B-flat1.[49] With Bryan's ventures mark one part of an embarkation into what would be a significant collaboration among three scholars to compile information on manuscripts, parts, and prints into a thematic catalog.

David Wyn Jones (1978)

Championing the string quartets of Wańhal, in his dissertation David Wyn Jones examined 74 quartets with Wańhal attributions, authenticating 53, and has since produced editions of a handful of these. [50] In the same study Jones also includes biographical information and analysis of the quartets in regard to historical context. More recently, Jones edited a book of essays that propose the composers of

[48] Facsimiles of the Parisian music publishers in: Cari Johansson, *French Music Publishers' Catalogues of the Second Half of the Eighteenth Century* (Stockholm: Musikaliska Akademiens Bibliotek, 1955).
Bryan also cites the French publishers causing problems with cross-attributions in which Wańhal symphonies were published as Haydn works – not because of Haydn's notoriety, which was often the case – but from an abundance of Wańhal symphonies and shortage of Haydn! Bryan: *WańhalSymCat*, 118-119.
[49] Bryan's discussion of: Paul Robey Bryan, *The Symphonies of Johann Vanhal,* 2 vols. (Ph.D. Dissertation, University of Michigan, Ann Arbor: University Microfilms, 1955). in: Bryan, Paul Robey. *Johann Wańhal, Viennese Symphonist: His Life and His Musical Environment*. (Stuyvesant, NY: Pendragon Press, 1997): 522.
[50] David Wyn Jones, *The String Quartets of Vanhal*, 3 vols, dissertation, University of Wales (Ann Arbor: University Microfilms, 1978).

the Viennese School include the lesser-known, but long-time residents of Vienna, Dittersdorf and Waṅhal.[51]

Alexander Weinmann (1987)

Alexander Weinmann, having partnered with Paul Bryan and David Wyn Jones to create separate parts of a thematic catalog on Waṅhal's compositions, amassed a wealth of information on all compositions of Waṅhal's excluding symphonies. Weinmann successfully navigated the potential obstacle of the "Eiserne Vorhang" to gather information from a vast number of cooperating libraries across Europe in which "West and East were so particularly agreeable, the 'Iron Curtain' formed no iron border whatsoever."[52] However, for all the numerous regions included, in which the dissemination of manuscript copies and prints mirror the vast reach of this cosmopolitan composer, Weinmann completely excludes any mention of Italian libraries. Surely he knew of Waṅhal's journey through Italy, undertaken to absorb some of the Italian style of composition, and the only location of his operatic composing. However, this provides some explanation as to why particular Waṅhal copies have yet to appear in a catalog. The endeavor to completely catalog Waṅhal's oeuvre does not seem so complete especially considering the state of the published catalog. Unfortunately, Weinmann passed away without the opportunity to proof and organize his findings, leaving the publisher to print the two volumes that remained in disarray and confusion.[53] This unedited amalgamation of an expansive oeuvre exists now in an extremely problematic state involving missing pages, missing citations, random incipits that remain un-annotated among other issues. But Weinmann himself admits:

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[51] David Wyn Jones, ed. *Music in Eighteenth-Century Austria*. (Cambridge: Cambridge University Press, 1996).
[52] "West und Ost waren damit in besonderer Weise einig, der 'Eiserne Vorhang' bildete keinerlei eiserne Grenze," Alexander Weinmann, *Themen-Verzeichnis der Kompositionen von Johann Baptiste Waṅhal* (Vienna: Musikverlag L. Krenn, 1987)„ iv.
[53]"Prof. Dr. Alexander Weinmann, who acquired international recognition as Music historian with his scientific publications, died in 1987, shortly after completion of present work "J. B. Wanhal." It was not possible for Dr. Weinmann to proofread before printing. We request you take this into consideration./ The Publisher"
(Prof. Dr. Alexander Weinmann, der als Musik-Historiker mit seinen wissenschaftlichen Publikationen internationale Anerkennung erlangt hat, verstarb 1987 kurz nach Abschluß nun vorliegender Arbeit 'J.B.Waṅhal.' Dr. Weinmann war es nicht mehr möglich vor Drucklegung zu lektorieren. Wirersuchen dies zu berücksichtigen./ Der Verlag) Ibid, ii.

> I am myself fully conscious of the existence of still many more painful omissions to this catalog, but at the same time, here remains at least a beginning venture. All further about it may hopefully inspire research to be submitted. [54]

Apart from his thematic catalog, Weinmann, in his introductory pages, seems to present a carefully hidden rhetoric and thesis within his extended metaphors and analogies. His opening soliloquy arguing that "the works of the great masters are being in critical opinions, in praises, torn apart, talked and played to death… glorious flowers, divided by stem, pistil, sepals, and stamens, what of it remains?" alludes to the diction of organicism in ironic critique.[55] This reveals Weinmann as an advocate of such scholarship that investigates equally the "*Kleinmeister*" that even:

> without more details on the artistic evaluation of his compositions taken – which may offer occasion to a further investigation in the form of a book–, the early works of Waṅhal's seem to be standing nearer the *"Großen[meister]*;" the French published works elevated them next to Haydn's.[56]

Weinmann highlights the problem with obsessing over such Kantian aesthetics that elevate the works of "genius" composers, ever pushing forth the teleology of the German canon while ignoring such crucial context that a forgotten Waṅhal, or even the musicians and patrons themselves might provide.

Paul Bryan (1980s-1990s)

Continuing from his 1955 dissertation, Bryan has since authenticated (1997),[57] or deemed inauthentic, every symphonic work attributed to Waṅhal. In this recent thematic catalog, Bryan presents a massive resource of information in a strictly empirical tone that for lack of rhetoric impresses upon skeptics of Waṅhal scholarship the sheer vast scope and number of impartial musical and extra-musical evidence that support his endeavors. The book includes not only a complete thematic catalog of all

[54] "Ich selbst bin mir über das Bestehen vieler noch empfindlicher Lükken [sic] in dieser Verzeichnung vollkommen bewußt, ebenso aber, daß hier doch einmal ein Anfang zu wagen bleibt…Alles Weitere darüber mag einer hoffentlich damit inspirierten Forschung anheimgestellt werden." Ibid., iv.
[55] "Das Oeuvre der großen Meister wird in kritischer Stellungnahme, in Lobeshymnen zerpflückt, zerredet und zerspielt, wir kommen durch die Wissenschaft der Wahrheit vielleicht näher, mehr aber nicht. Die herrlichste Blüte, nach Stengel, Kelch, Stempel und Staubgefäßen zerlegt, was bleibt Davon übrig?"Weinmann: *WaṅhalCat*, iii.
[56]"ohne des Näheren auf die künstlerische Wertung seiner Kompositionen einzugehen – dies mag Anlaß zu einer weiteren Untersuchung in Buchform bieten --, scheinen die frühen Werke Waṅhals dem der Großen nähergestanden zu sein; die französischen Verlagswerke rücken ihn sogar in die Nähe Joseph Haydns." Ibid.
[57] Paul Robey Bryan, *Johann Waṅhal, Viennese Symphonist: His Life and His Musical Environment* (Stuyvesant: Pendragon Press, 1997).

symphonic works attributed to Waňhal, but also essays on authentication, dating, sources of manuscripts and prints, and systematic stylistic studies of the works. Within these essays, one finds an innovative adaptation of methodology for the authentication of the works applicable to any composer for which resources are scarce. Developed from Jens Peter Larsen's hierarchy on authenticating Joseph Haydn's compositions,[58] Bryan develops five levels of authenticity:

1) Authentic: only works validated by an autograph (very few Waňhal works meet this requirement)
2) Probably-authentic: works with at least two unrelated attributions and no contra-attributions; in addition their stylistic characteristics are deemed to be consistent with other probably-authentic works
3) Possibly-authentic: works with a single attribution, no contra-attributions, and stylistic characteristics similar to the "probably-authentic"
4) Questionable: works with a single attribution that are unavailable for examination, or for works similar to the possibly-authentic, but for which there is a creditable contra-attribution
5) Highly questionable: works with one or only a few attributions from disputable sources and/or with stylistic characteristics inconsistent with the probably-authentic works[59]

Larsen's and Bryan's process of authentication seems also to provide a systematic order for evaluating source material; beyond an actual autograph, more authority is given to mentions in eighteenth-century reports, provenance of copies and manuscripts, contemporary catalogs, and advertisements. Only once these are considered does Bryan include studies of style.[60]

Preceding these essays is the most complete biographical chapter available today in which Bryan explicates the aforementioned eighteenth-century sources with modern findings of Waňhal scholarship, assessing each critically for fact.[61] Appendices of relevant information comprise almost the entire second half of the volume discussing the dating of Haydn's works, a duplication of all of the watermarks and copyists hands found in the Clam Gallas Collection symphonies, reproduction of Waňhal's hand in autographs, and a history of numbering systems in music published from 1737-1815 among other topics.

[58] Bryan cites the work: Jens Peter Larsen, *Die Haydn Überlieferung* (Kopenhagen: Einer Munksgaard, 1939).
[59] Bryan: *WaňhalSymCat*, 41-2.
[60] Ibid., 43.
[61] Bryan follows this explication of sources with a less than empirical biographic sketch, representing the few pages of his book for which he abandon's a strictly neutral tone for effusive testimony of the positive qualities of Waňhal's character, probably inherited from Dlabacž.

Recent developments on Waňhal research

In the years since the collaboration among Jones, Bryan, and Weinmann brought a foundation of archival work, a myriad of paths in further Waňhal research have consequently emerged. From the 250-year anniversary of Waňhal's birth in 1989, there resurged interest in not only Waňhal biography and indexing manuscripts, but also Marxist evaluation of the influence of economics and patronage, [62] structuralist criticism that traces form, genre or melodic language across a body of composers,[63] and theoretical analyses focusing on specific Waňhal works alone.[64] This new enthusiasm for the resurrection of Waňhal research still represents only a few dissertations and a handful of articles, many in Czech or Croatian, and most only covering symphonies or string quartets. However, more significantly, rather than complete exclusion from the study of music in eighteenth-cenutury Europe, for the first time Waňhal finds himself as the very context to which other composers, styles, and regional dialects are compared.[65] Ironically, the problem no longer is the complete neglect of Waňhal, but, with the former Hapsburg Empire divided into many separate modern nations, which nationality wins claim over this cosmopolitan composer. Bryan and others have also exerted significant efforts to bridge the gap between the modern audience and this forgotten composer in the production of numerous editions and partnering with chamber

[62] For a discussion of the various patrons throughout Waňhal's career, see: Olaf Krone, "Verschlungene Wege: Johann Baptist Waňhal (1739-1813) und seine Mäzene," *Concerto: Das Magazin Für Alte Musik* 16, no. 144 (June 1, 1999): 25-30.; and Herbert Seifert, "Musik und Musiker der Grafen Erdödy in Kroatien im 18.Jahrhundert," *Studien Zur Musikwissenschaft: Beihefte Der Denkmäler Der Tonkunst In Österreich* 44 (1995): 191-208.

[63] See: Bruce C. MacIntyre, "Johann Baptist Vanhal and the pastoral Mass tradition," edited by David Wyn Jones, in *Music in eighteenth-century Austria,* (Cambridge: Cambridge University Press, 1996): 112-132;

[64] For instance, an analysis of Waňhal's F major organ concerto can be found in: Kit Stout, "Jan Křtitel-Vanhal 1739-1813: Concerto in F groot voor orgel en strijkers," translated by Luk Bastiaens, *Orgelkunst* 12, no. 3 (September, 1989): 126-134.

[65] Waňhal's rondos are considered alongside various other eighteenth-century composers in the construction of a vocabulary of style in Joel Galand, "Form, genre, and style in the eighteenth-century rondo." *Music Theory Spectrum: The Journal of The Society for Music Theory* 17, no. 1 (March, 1995): 27-52.; For the discussion of sonata expositions across Bohemian and Moravian composers, including Waňhal, see Hartmut Krones, "Die Sonatenhauptsatzform in Werken böhmischer und mährischer Komponisten um 1800," in *Musikgeschichte zwischen Ost- und Westeuropa: Symphonik—Musiksammlungen* (Sankt Augustin: Academia Sankt Augustin, 1997): 29-47.; and for Waňhal discussed among a circle of Croatian composers: Zdenka Weber, "Povijesno značenje Varaždinskog Skladateljskog Kruga: Ivan Werner, Leopold Ebner, Ivan Krsto Waňhal." *Radovi Zavoda Za Znanstveni Rad (Varaždin)* 4-5, (January, 1990): 223-33; alternatively, for a discussion "rustic style" among Slovenian sacred compositions, apparently including Waňhal's, see: Radovan Škrjanc, *Stylus rusticanus' v cerkveni glasbi na Slovenskem od sredine 18. do sredine 19. Stoletja* (PhD dissertation, Univerza v Ljubljani, 2008).

orchestras on the Naxos label to premier symphonies never before recorded. Here is Weinmann's call for a "beginning venture," into a realm of innumerable possible scholarly topics on Waṅhal.

III. Waṅhal's Concertos

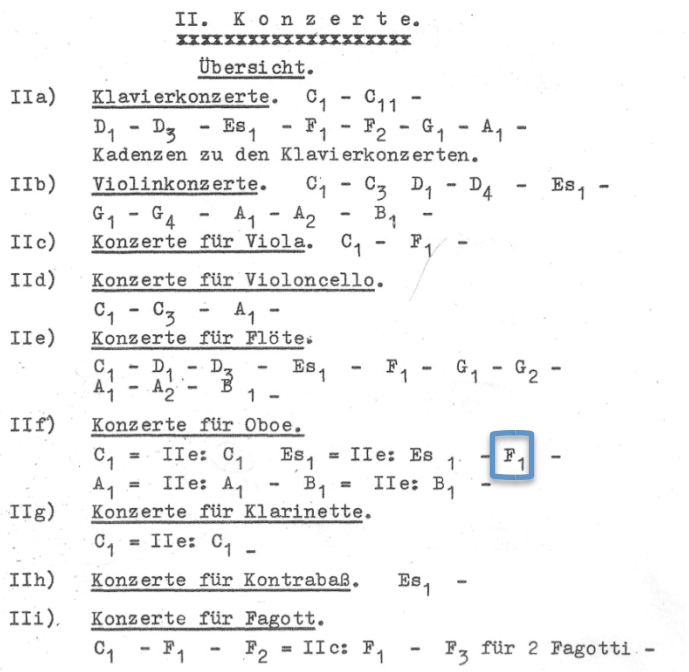
Very little information exists on Waṅhal's concerto output that delves deeper than the shallow surface that a work list can provide. As with Waṅhal's sacred compositions, this certainly represents a field for further study. He clearly did not shy away from the genre, with 53 considered "probably-authentic." This figure does not even fully represent the extent of the genre, as beyond complete concertos, many inner movements of his symphonies are fully-fledged concertantes, multiple featuring a solo oboist.[66] The majority of his solo wind compositions are for flute, with eleven likely concertos and nineteen more flute quartets. Though this requires further stylistic study for confirmation, as a collection, Waṅhal's concertos likely reflect the market for which he was writing, with all skill levels, from the amateur to the virtuoso, and available instrumentation represented.

IV. Oboe Concertos

Modern work lists of oboe concertos add more to the confusion than clarification of Waṅhal's concerto output. The following facsimiles of work lists lack the precision needed to determine which concertos and in which keys Waṅhal composed for oboe. Weinmann lists oboe concertos in two places of his catalog: first within a general overview of concertos under "II. Konzerte," (Figure 1-1) and later, elaborated with incipits under the subheading "IIf) Konzerte für Oboe" (Figure 1-2). In this general listing of concertos, Weinmann notates all but one concerto under the listing "Konzerte für Oboe" with an equivalent flute concerto label "IIe."[67] In this, Weinmann reveals, which is confirmed later in the catalog, that incipits of the oboe concertos in C, A-flat, E-flat, and B-flat (Figure 1-1), match those of

[66] Symphonies d2, D2, g2, D4, G11, D17 among others have inner movements for solo oboe and strings in concerto form. (Labels from Bryan: *WaṅhalSymCat*)
[67] Weinmann: *WaṅhalCat*, 1.

flute concertos.[68] By designating the concertos with the labeling convention "IIe," Weinmann implies that the flute concertos preceded their oboe copies and the concerto in F as the only idiomatic oboe concerto.



II. K o n z e r t e.

Übersicht.

IIa) Klavierkonzerte. C_1 - C_{11} -
D_1 - D_3 - Es_1 - F_1 - F_2 - G_1 - A_1 -
Kadenzen zu den Klavierkonzerten.

IIb) Violinkonzerte. C_1 - C_3 D_1 - D_4 - Es_1 -
G_1 - G_4 - A_1 - A_2 - B_1 -

IIc) Konzerte für Viola. C_1 - F_1 -

IId) Konzerte für Violoncello.
C_1 - C_3 - A_1 -

IIe) Konzerte für Flöte.
C_1 - D_1 - D_3 - Es_1 - F_1 - G_1 - G_2 -
A_1 - A_2 - B_1 -

IIf) Konzerte für Oboe.
C_1 = IIe: C_1 Es_1 = IIe: Es $_1$ - F_1 -
A_1 = IIe: A_1 - B_1 = IIe: B_1 -

IIg) Konzerte für Klarinette.
C_1 = IIe: C_1 -

IIh) Konzerte für Kontrabaß. Es_1 -

IIi) Konzerte für Fagott.
C_1 - F_1 - F_2 = IIc: F_1 - F_3 für 2 Fagotti -

Figure 1-1: Worklist of concertos in Weinmann: *WaṅhalCat*, 1, demonstrating his labeling conventions. The one unique concerto for oboe, in F, is boxed.

Weinmann's later elaboration of "Konzerte für Oboe," includes two complete entries: one for a concerto in F major and one in C major (Figure 1-2). This corresponding page on oboe concertos further betrays the problematic nature of the catalog; he cites no source for the previously notated transcriptions and at the bottom of the page, as if included by accident, hang three random incipits, leaving unclear whether Weinmann thought probable the existence of more of the genre.[69] Though Weinmann includes incipits for the concertos in F and C, the other concertos deemed identical to existing flute concertos are without reference in this section. As there are no existing manuscript oboe parts of the concertos in A-flat, E-flat, and B-flat, only prints, Weinmann includes no entry under the subheading "Konzerte für Oboe," on page 20-1, as they were previously cited under flute concertos, on page 17.

[68] This "IIe B_1" is not the same concerto as the Concerto for Oboe in B-flat (I-Gu), the subject of investigation in this thesis.
[69] Ibid., 20.

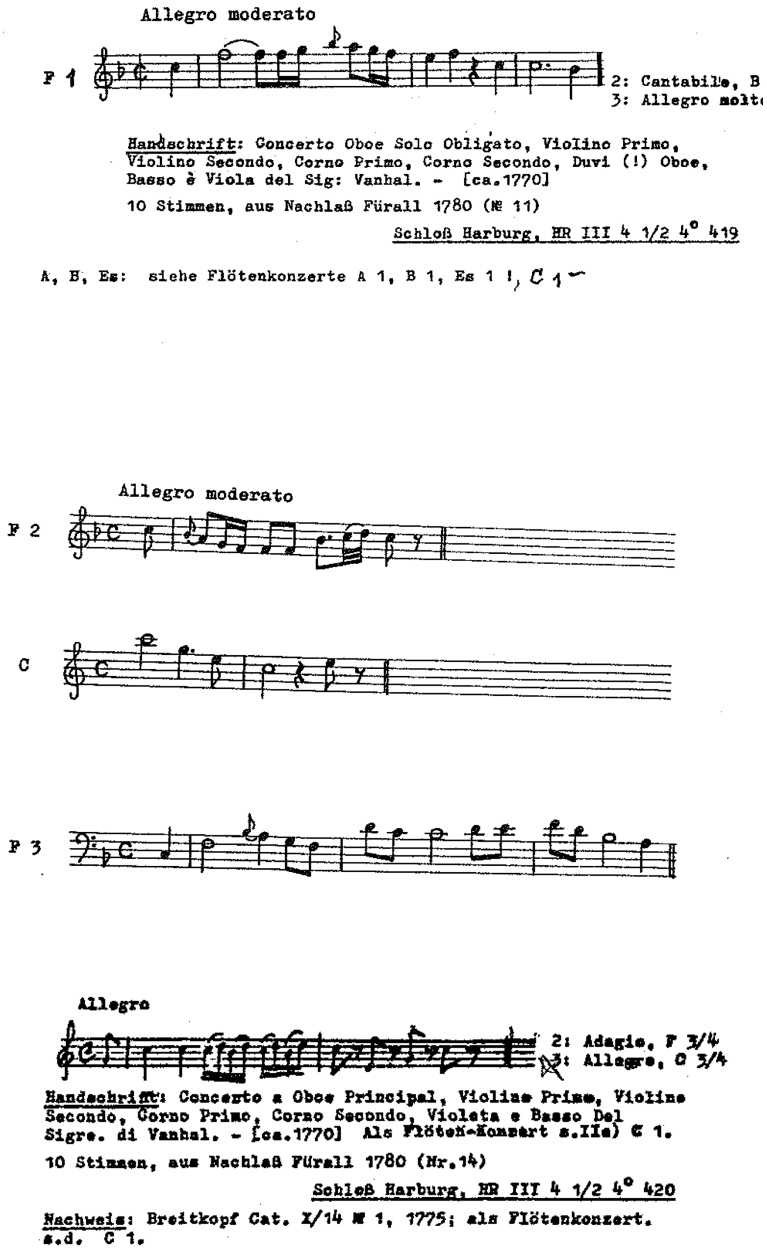


Figure 1-2: Entries of oboe concertos in Weinmann: *WaňhalCat*, 20-1, showing the haphazard nature of the pages

The work lists of New Grove and MGG appear to contain similar numbers of works, probably owing to the fact that both articles in the previous edition of each had the same author.[70] The two lists include only one known concerto for oboe, frustratingly without reference to key or source of manuscript copy. The work list from Grassl's article in MGG, 1994 (Figure 1-3), is a much more abbreviated list than the comparable article in New Grove.

C. Instrumentalmusik (in eckiger Klammer die Anzahl der nachweisbaren, aber nicht erhaltenen Werke)

I. Sinfonien 76 Sinf. (um 1760–1779), davon zu Lebzeiten Vanhals 26 veröffentl. als op. 16–18 und 23, P. 1774–1776 sowie o.Op., P., L., Adm., Lyon, Bln., um 1770

II. Konzerte 19 für Kl., davon veröffentl.: 1 als op. 14, Offenbach 1788; 6 Wien 1783–1804 ▪ 15 für V. ▪ 3 für Va. ▪ 4 für Vc. ▪ 11 für Fl., davon 4 veröffentl. P. o. J. ▪ je 1 für Ob., Klar., Kb., 2 Fg. ▪ 3 für Fg.

Figure 1-3: Concerto worklist in Grassl: *MGG*, vol. 16, 1315-16.

This article cites only "one each for oboe, clarinet, contrabass, and two bassoons" [je 1 für Ob., Klar., Kb., 2 Fg.].[71] The work list from New Grove appears to borrow Weinmann's labeling conventions, but still lists only one concerto as explicitly for oboe (Figure 1-4).

II: CONCERTOS
only solo instruments listed

(*a*) 19 for hpd/pf: C2, pf, vn, by 1776–7, ed. in Diletto musicale, no.1107 (Vienna, 1990); C3 (Vienna, 1783); C4 (Vienna, 1809); C5 (Vienna, 1802); C6 (Vienna, 1810), ed. M. Csurk and L. Vigh (Budapest, 1990); A1 (Vienna, 1785); D1, op.14 (Offenbach, 1788), ed. H. Gmür (Zürich, 1985); G1 (Vienna, 1804); C1; C7; C8; C9; C10; C11; D2; D3; E♭1; F1, by 1786, ed. as org conc. in Diletto musicale, no.562 (Vienna, 1973); F2

(*b*) 15 for vn: C1, by 1774; D1, by 1775; D2, by 1775; G1, by 1770; G2, by 1771; G3, by 1772; A1, by 1775; B♭1, by 1775, ed. C. Eisen (Wellington, 2000); C2; C3; D3; D4; E♭1; G4, 'Concertino'; A2

(*c*) 2 for va (both orig. for vc or bn)

(*d*) 4 for vc, incl.: C1, by 1785–7; A1, ?*c*1780, ed. in MVH, I (1984)

(*e*) 11 for fl: C1, by 1775; D1, by 1776–7; D2, by 1782–4; E♭1 (Paris, n.d.), ed. B. Meier (n.p. 1988); F1, by 1775; Conc., G, =Vn Conc. IIb:G2; A1, fl/ob (Paris, n.d.), ed. B. Meier (n.p. 1993); A2 (Paris, n.d.), ed. F. Pohanka (Prague, 1958); B♭1, fl/ob (Paris, n.d.), ed. B. Meier (n.p. 1993); D3; G2

(*f*) 1 for ob; see also fl concs. IIe:C1, A1, B♭1, E♭1 (? for fl.ob)

(*g*) 1 for cl (orig. as Fl Conc. IIe:C1), ed. G. Balassa and M. Berlész (Budapest, 1972)

(*h*) 1 for db ed., (in E) by H. Hermann (Leipzig, 1957) and (in D) in Diletto musicale, no.556 (Vienna, 1977)

(*i*) 3 for bn: C1, ed. K. Schwamberger (Hamburg, 1964); F2, ed. in Diletto musicale, no.537 (Vienna, 1978); F3, 2 bn, ed. H. Voxman (Monteux, 1985), also attrib. Zimmermann

Tpt conc., 9 org concs., listed in inventory of Vanhal's estate

Figure 1-4: Worklist of concertos in Bryan: *NewGrove*, vol. 26, 256.

Like the list in MGG, New Grove's, "(*f*) 1 for ob; see also fl concs. IIe: C1, A1, B-flat 1, E-flat 1 (? for fl.ob),"[72] does nothing to clarify what key or which concerto is the one oboe concerto. Paul Bryan's work

[70] Milan Poštolka, "Vanhal," *The New Grove Dictionary of Music and Musicians*,1st ed., edited by Stanley Sadie, 19: 522-5 (London: Macmillan Publishers, 1980). and Milan Poštolka, "Jan Křtitel Vaňhal," *Die Musick in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, edited by Friedrich Blume, 13: 1255-65 (Kassel: Bärenreiter 1949-86).

[71] Markus Grassl, "Vanhal," in *Die Musik in Geschichte und Gegenwart,* 2nd ed., edited by Ludwig Finscher, Personenteil 16: 1315-16 (Kassel: Bärenreiter, 1994).

list for Waṅhal, following the bibliography in his thematic catalog, represents a combination of the works listed in Dlabač Lexicon, Waṅhal's estate [*Nachlaß*], and Weinmann's catalog, but also only cites one concerto for oboe (Figure 1-5).[73]

Compositions of Johann Waṅhal

A compilation of the compositions listed in Weinmann's thematic catalog (*WeinmannWanhalCat*) together with compositions included in Waṅhal's estate (*Nachlaß*) [in brackets], those in Gottfried Johann Dlabacž's *Lexikon* article, the string quartets listed in *JonesQuartets* and the symphonies in this book. The numbering system is adopted from *WeinmannWanhalCat*. Until a thorough study of all the genre can be made, the total number of works, 1377, must be considered a rough estimate.

I. Symphonies: [not cataloged by Weinmann]: 77 (1 authentic [single mvt] and 76 probably-authentic [3 or 4 mvts]); see the Thematic Catalog in Chapter 5.
Nachlaß: [32]; *Dlabacž*: 100 Simphonien

II. Concertos: 53
a. Piano: 19 [16]
b. Violin: 15 [9]
c. Viola: 3 [2?] (originally for Violoncello or Bassoon)
d. Violoncello: 4 [2]
e. Flute: 11 [3]
f. Oboe: 1 [0]
g. Clarinet: 1 (originally for Flute)
h. Bassoon: 4 [4] (one for two Bassoons)
i. Contrabass: 1 [0]
The *Nachlaß* further contained 9 concertos for organ and one concerto for clarino. *Weinmann-WanhalCat* lacks a category for organ concertos. *Dlabacž*: "Many concertos for various instruments in different years"

Figure 1-5: Worklist of concertos in Bryan: *WaṅhalSymCat*, 39.

This raises the question of which concerto is the "one" and if Waṅhal really did compose just one concerto for an instrument to which he devoted many mellifluous symphonic concertante movements.

[72] Paul R. Bryan, "Vanhal, Johann Baptist," in *The New Grove Dictionatry of Music and Musicians*, 2nd ed., edited by Stanley Sadie, 26: 254-8 (London: Macmillan Publishers, 2001).
[73] Bryan: *WanhalSymCat*, 39.

1. Known Manuscript parts

Concertos for Oboe in F and C Major (D-HR)

Regarding the two concertos for oboe, listed by Weinmann, under "IIf: F1" and "IIe: C1" (Figure 1-2), the first in F major exists in only one copy, which is preserved in the Öttingen-Wallersteinsche Bibliothek in Harburg (D-HR). For the second concerto, in C major, there are two known locations of manuscript parts, but is only preserved as a concerto for oboe in the collection at D-HR. Weinmann clearly thought of the C major concerto as originally for flute, with his cataloguing under "IIe" rather than "IIf;" however, there is no known location of manuscript parts for a Concerto for Flute in C. He probably considered the concerto's reference in a collection of Wańhal flute concertos in the *Breitkopf Thematic Catalogue,* Supplement X,[74] as stronger evidence than the two known extant copies, which are for oboe and clarinet.

Concerto for Clarinet in C (RF-Lsc)

The second extant set of manuscript parts of this Concerto in C Major, is an arrangement for clarinet, which Weinmann cited as extant in the Leningrad Publichnaia Biblioteka, now preserved in the St. Petersburg Gosudarstvennaia Publichnaia Biblioteka. From Weinmann's short incipit of the first movement, this concerto appears identical to the Concerto for Oboe in C (D-HR) (Figure 1-6), but from inspection of the modern edition,[75] which cites the Leningrad copy as source, the final movement is

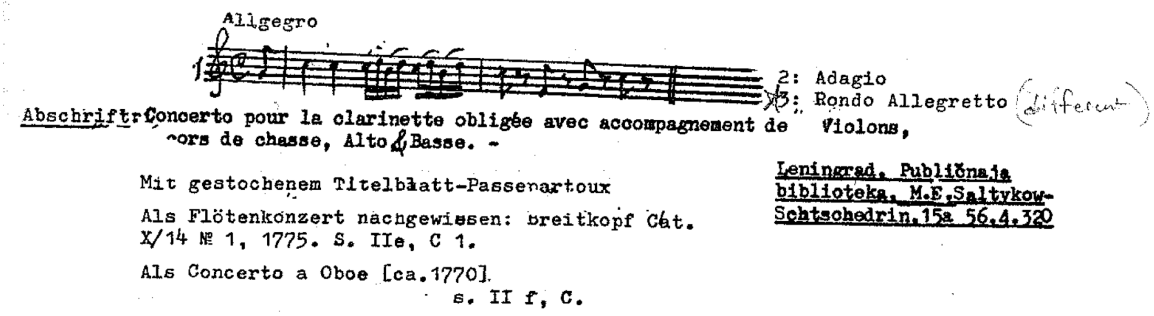


Figure 1-6: Entry for Concerto in C for Clarinet (RF-Lsc) in Weinmann: *WańhalCat*, 21.

[74] Barry S. Brook, ed. The Breitkopf Thematic Catalogue: The Six Parts and Sixteen Supplements, 1762-1787 (New York: Dover Publications, 1966): 574.
[75] Johann Baptist Vanhal, *Concerto in do maggiore per clarinetto e orchestra*, edited by György Balassa and Melinda Berlász, transcribed for piano by Pál Károlyi (Budapest: Editio Musica, 1972).

completely different. Weinmann knew of this distinction to some degree as the movements from the Concerto for Oboe in C (D-HR) include: "Allegro," "Adagio," and "Allegro," while the Concerto for Clarinet in C (RF-Lsc) includes: "Allgegro [sic]," "Adagio," and "Rondo Allegretto."[76] However, because of the practice of only including incipits of the first movement's theme, important distinctions and connections persist unnoticed.

2. Modern Editions of Waňhal Oboe Concertos

"Concerto" for Oboe in F (Tausky)

The only published Waňhal oboe "concerto," Oxford University Press, 1957, bears the ominous signs of having been "freely adapted by Vilem Tausky" and a complete omission of reference to the original source or any library containing an existing copy.[77] In withholding such evidence, no doubt, Mr. Tausky hoped his edition would escape notice that this "concerto" is in fact an arrangement of Waňhal's flute quartet in F major, originally published in a set of six by two Parisian publishers Sieber and Huberty. Confusingly, the two prints consisting of six flute quartets, the first of which is the Quartet in F Major, appeared almost simultaneously: Sieber's Op. 7 (1771) and Huberty's Op. 8 (1770-1).[78] The F major quartet must have been a popular work owing to the large number of manuscript copies and prints, which later also included Parisian publisher Welcker.[79] Perhaps Tausky made his rough piano reduction from one of these prints or from any one of the twenty-one manuscript copies.[80] Interestingly, the one location of a manuscript of this work with a false attribution, to Johann Christian Bach, exists in the same collection as the hitherto unknown Concerto for Oboe in B-flat: I-Gu.[81] This is not likely the one oboe

[76] Weinmann: *WaňhalCat*, 21.
[77] J. C. Vanhall, *Concerto for Oboe and Strings*, edited by Vilem Tausky (London: Oxford University Press, 1957): 1.
[78] Bryan: *WanhalSymCat*, 102-103.
[79] Peter Wuttke, "Vanhal Quartetto Nr. 1," *The Haynes Catalog: Bibliography of Oboe Music*, http://beauty-of-code.de/works/show/2812?search_id=-627803208 (accessed January 14, 2013)
[80] Ibid.
[81] Salvatore Pintacuda, ed., *Istituto musicale Nicolò Paganini Biblioteca: Catalogo del fondo antico* (Milano: Istituto Editoriale Italiano, 1966): 93.

concerto of the above work lists as this is a completely different work from Weinmann's cited Concerto for Oboe in F, and lacking the form and orchestration expected of a concerto.

Editions of Concertos for Oboe in C and F

The only other modern editions of Waňhal oboe concertos were prepared by oboist and archival enthusiast Charles-David Lehrer. Unable to find a publisher to accept his editions, this "double reed archeologist" (his words) placed his many transcriptions of oboe and bassoon works on the internet, enabled through the International Double Reed Society.[82] This collection includes editions of both the Concerto for Oboe in C (D-HR) and the Concerto for Oboe in F (D-HR).[83] Lehrer reveals his sources as microfilms of the copies in D-HR, however, takes liberty to make editorial changes that differ significantly from the sources. Lehrer's inclusion of background context and editorial changes reveal his desire for these "editions" to be accepted as critical editions, yet the absence of confirmed factual information and critical notes bars their being accorded scholarly status.

3. Overlooked copies

Ferlendis Concerto for Oboe in C (I-Gu)

Weinmann does not cite this third copy, or partial copy, of the Concerto for Oboe in C, or rather parts of the C major concerto, because even now its existence as a possible work of Waňhal's is completely unknown. This copy persists in the Nicolo Paganini Conservatorio di Musica Biblioteca, not under the name of Waňhal, but another rather unexpected attribution of "Del Sig: Giuseppe Ferlendis." This Concerto for Oboe in C, attributed to the famous Bergamo oboist, lies in a collection of Ferlendis works for oboe and English horn housed at the Genoa library. The work appears, at first glance, completely original musical material. However, this copy contains a number of suspect details: the many different hands present in copying, the existence of two solo oboe parts(!), and most importantly, the second and third movements identical in every way to the Waňhal Concerto for Oboe in C (D-HR).

[82] Charles-David Lehrer, *The Double Reed Archeologist*, http://www.idrs.org/scores/Lehrer/DRArch/intro.html (accessed February 10, 2013)
[83] Ibid, http://www.idrs.org/scores/Lehrer/DRArch/index.html (accessed February 10, 2013)

Italian conductor PierAngelo Pelucchi recently published a critical edition of this Ferlendis copy as "*Concerto n. 3 per oboe o flauto e orchestra in do maggiore*."[84] Following the edition, Pelucchi organized a "world premier" of Ferlendis' "Opera completa," with more recordings of this work since produced.[85]

Waňhal Concerto for Oboe in B-flat (I-Gu)

If information surrounding the previous manuscript copies appears mysterious and murky, this pales in comparison to the scarcity of reference to the Waňhal Concerto for Oboe in B-flat, currently residing in the Nicolò Paganini Biblioteca. Absent from Weinmann's catalog, RISM A/II, Haynes: *OboeCat*, Wuttke: *HaynesCat*, any other library catalog and any publisher's advertisement from the eighteenth-century,[86] the single reference to this work appears in the catalog of holdings at I-Gu.[87] Without incipits, this "Concerto per oboe, con violini, viola e basso [in Si bem. Magg.]" might have been dismissed as the Concerto for Flute in B-flat,[88] later transcribed and published for oboe, though, more likely, the reference was never observed in the first place.[89] This concerto, instead, appears to be a rediscovery of a work that, if authentic, adds to Waňhal's already numerous work list.

[84] Giuseppe Ferlendis, *Concerto n. 3 per oboe o flauto e orchestra in do maggiore*, edited by PierAngelo Pelucchi (Bergamo: Carrara, 2010)
[85] PierAngelo Pelucchi and Marino Bedetti performing on *Giuseppe Ferlendis: Opera completa per oboe e orchestra* (Tactus, 2011). CD
[86] Absent from the 18th-century French publishers advertisements, facsimiles in: Cari Johansson, *French Music Publishers' Catalogues of the Second Half of the Eighteenth Century* (Stockholm: Musikaliska akademiens bibliotek, 1955). and from Brook: *BreitkopfCat*
[87] Salvatore Pintacuda, ed., *Istituto musicale Nicolò Paganini Biblioteca: Catalogo del fondo antico*, 453.
[88] Cited by Weinmann above in Weinmann: *WanhalCat*, 19.
[89] Dr. David Ledet seems to be the sole scholar to take notice of the existence of this concerto, as he acquired a photocopy of these manuscript parts, among most of the compositions for oboe at I-Gu and D-HR, among other libraries, with intentions of making editions. For whatever reason, Dr. Ledet never did produce a Waňhal edition (perhaps he was progressing alphabetically), but his collection of copies, and my source material, now resides in the University of Georgia library.

V. Authenticity and Dating

With so little information available on the mysterious Concerto for Oboe in B-flat (I-Gu), there is little evidence to support the work's authenticity without the context of comparable Waňhal works. Following Bryan and Larsen, the method of asserting the authenticity must then confirm the attributions of the previous concertos through their references, multiple copy locations, provenance, and finally analysis of style. Through these steps one may also confirm or deny the existing cross-attribution of the C major concerto. Only once this is accomplished, can the authenticity be ascertained of the unknown concerto through stylistic comparison, and the three concertos determined to be a cohesive collection.

CHAPTER 2

ON THE AUTHENTICATION OF WAŃHAL'S CONCERTOS

Before an investigation into the authenticity of the Waṅhal Oboe Concerto in B-flat (I-Gu) can commence, the authenticity and probable dates of composition must be ascertained for the other two possible Waṅhal Concertos for Oboe in F (D-HR) and C (D-HR). This necessary order arises from the lack of reference, eighteenth-century or modern, to the concerto in B-flat (I-Gu), as well as the absence of multiple copies; consequently, considerations of authenticity almost solely reside in stylistic analysis. The investigation of the two concertos cited by Weinmann involves adapting Bryan's method of evaluating Waṅhal symphony attributions into a method relevant to concertos.[1]

I. Development of a Methodology

First, one must revisit Bryan's criteria for authenticating compositions, distinguishing five levels of authenticity, the first two of which are:

1) Authentic: only works validated by an autograph
2) Probably-authentic: works with at least two unrelated attributions and no contra- attributions; in addition their stylistic characteristics are deemed to be consistent with other probably-authentic works[2]

This hierarchy of criteria also depends upon what Bryan calls "a scale of relative reliability," in which certain evidence contemporary to the composer holds more credibility than less exact considerations, such as style. According to Bryan, in the methodology of authenticating a symphony one must then consider corroborating facts in the following order:

[1] As mentioned in the previous chapter, Bryan bases this hierarchy on Larsen's work on Haydn: Larsen, *Die Haydn Überlieferung*, but adopts certain steps for relevancy to Waṅhal. To Bryan, application of Larsen's system unaltered would result in the authentication of very few attributions to Waṅhal, due to the absence of autographs and copies with direct connection to the composer.
[2] Bryan: *WaṅhalSymCat*, 42.

1. Biographical reports, especially concerning Waṅhal's early life, before he became a permanent resident of Vienna, and during his early years there[3]
2. Systems for reproducing and disseminating music in Vienna
    a. The copyists and their handwritings
    b. The papers used, both during his Viennese period and earlier
3. Sets or groupings of symphonies which have been preserved intact in numerous collections from the time they were acquired
4. Individual manuscript copies from which information beyond the composer's name on the title page can frequently be extracted
5. The publishers and the prints they issued
6. The contemporary catalogs, especially the thematic catalogs, made by music-handlers and publishers as well as the nobility and the ecclesiastical organizations who purchased and performed large quantities of music[4]
7. Advertisements, reviews, and concert reports which appeared in dated publications, such as newspapers and musical almanacs
8. Systematic studies of the symphonies that, for various reasons, may be identified as probably authentic, and, therefore, a standard against which questionable works can be compared.[5]

Without further deductions, as things stand, neither the Oboe Concerto in C (D-HR) nor Oboe Concerto in F (D-HR) may be deemed "probably-authentic" by Bryan's, much less Larsen's standards. The problem arising from the application of this method to concertos lies in the considerably smaller number of contemporary references and manuscript copies; thus Bryan's first considerations must pause until more pieces of corroborating evidence emerge further down the list of considerations. While the credibility of specific evidence does not change, one must at least reorder the steps in their application, as certain clues are not readily apparent until the execution of later steps in the process. This also involves combining correlating procedures and eliminating those that possess no relevancy to the concertos. I will proceed by examining evidence on the two oboe concertos (D-HR), cited by Weinmann, and the Ferlendis attribution (I-Gu), according to the following criteria:

1. Any eighteenth-century references to the works
2. Multiple, unrelated, copies and manuscript-parts
3. Provenance of the manuscript-parts (which will combine many of Bryan's steps in order to trace the history of the copies)
4. Style analysis

[3] Still unclear is what, if anything, Bryan ascertains from biographical reports relevant to authenticating symphonies, save merely outlining the stages in Waṅhal's career and providing a few hints at the orchestras for which certain compositions were intended.
[4] By contemporary catalogs, Bryan actually means those catalogs that are contemporary to Waṅhal.
[5] Bryan: *WaṅhalSymCat*, 43.

The systematic application of these steps necessitates the juxtaposition of each of the three above-mentioned concertos within each category, beginning with the objective assumption that any of the three are equally as likely to be found authentic. To reach a conclusive answer, one must resist the compulsion to systematically follow a hierarchy, and one will find necessary deviations from Bryan's carefully constructed path. In order to maintain an organized method, I will first investigate the above considerations consecutively. A final synchronic analysis of the data, rather like a Schenkerian sketch, should then elucidate what conundrums are left unanswered.

II. References Contemporary to the Composers

To Bryan and Larsen, references contemporary to the composer constitute some of the most credible evidence for authenticating a work. Such references might include publisher advertisements, mention in letters or memoirs such as Charles Burney's travel diaries, and contemporary biographical reports. This information in conjunction with the existence of multiple manuscripts supporting the attribution, and without cross-attributions, might elevate a work for which there is no autograph to the highest possible category of "probably-authentic." While relatively scarce for Wańhal's symphonies, this evidence proves insufficient means to authenticate concertos, especially for those that have few references and survive in only one manuscript source.

In the case of the Ferlendis concerto in question, the only available references come from a critique of the London premier of concertos of his own composition in 1795. The reviews of this concert claim Ferlendis demonstrated on his *concerti* an "astonishing fine command of the instrument, but degenerated into mere foolish trick" and include a note from Haydn himself, who labeled the oboist as a mediocre performer.[6]

[6] Alfredo Bernardini, "The Oboe in the Venetian Republic, 1692–1797," *Early Music,* 16, no. 3 (1988): 381.

The only reference to the Wańhal Concerto for Oboe in C appears in the Breitkopf und Härtel catalog, supplement X: 1775, in which the concerto is advertised in a collection of not oboe, but flute *concerti* attributed to Wańhal (Figure 2-1).

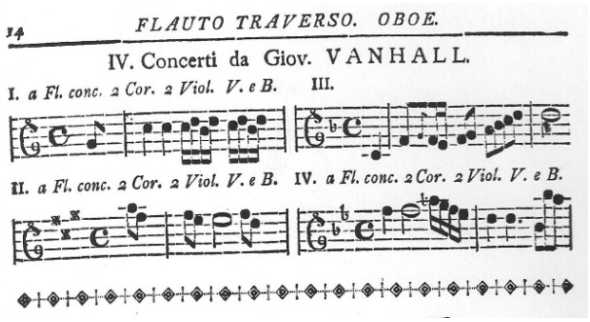


Figure 2-1: Brook: *Breitkopf.Cat*, X/14, 574. The incipit of Concerto "I." matches Wańhal's Oboe Concerto in C (D-HR), suggesting the two are the same concerto.

Not only then does the Wańhal Concerto in C need authentication, but authentication as an oboe, not flute, concerto. The Wańhal Oboe Concerto in F (D-HR) currently has no known references contemporary to Wańhal.

III. Multiple Copies of the Concertos

The location of additional manuscripts hardly aids in clearing the confusion. The Ferlendis Oboe Concerto in C, survives solely as the set of manuscript parts located in the Istituto Musicale Nicolò Paganini Biblioteca, Genoa (I-Gu). The Wańhal Oboe Concerto in C (D-HR) survives first as a set of parts in the Oettingen-Wallerstein Bibliothek, Schloss Harburg (D-HR), and second as a corresponding set of manuscript parts for clarinet and orchestra in the St. Petersburg Gosudarstvennaia Publichnaia Biblioteka (RF-Lsc). To further complicate matters, as discussed in the previous chapter, this copy of this Wańhal Clarinet Concerto in C (RF-Lsc) has an distinct third movement from the oboe copy (D-HR) but an identical second movement to both the Wańhal Concerto for Oboe in C (D-HR) and the Ferlendis Concerto for Oboe in C (I-Gu). There is no extant copy of a Wańhal Concerto for Flute in C matching the incipit of the Breitkopf catalog. In order to untangle this mess, one must travel further down the hierarchy

of methodology into a realm of uncertainty in which, according to Bryan, "the investigator becomes a musicological Sherlock Holmes."[7]

IV. Four Signs to the Provenance of the Manuscript Parts

While perhaps at first look appearing inconsequential, the copies reveal small hints with which one might trace their provenance. Here, not only do eighteenth-century composers alone hold importance, but also the network of musicians and their respective *Hofkapellen*. Understanding exactly for whom Wańhal intended the works, and in whose possession the copies eventually landed will help shed light on current conundrum. This detective work involves a closer examination of clues on and within the very paper of the manuscript-parts that might provide insight into an intricate history of the copies. These separate pieces of evidence should combine to retrace the events in the chronology of each copy, beginning with what is certain: the existence of the manuscript parts in their respective collections today, and eventually leading closer to the hand that composed the original.

1. Old Shelving Numbers

The first of these clues appears in the *alte Signaturen*, or old shelving numbers, frequently overlooked for their reflection of routine organizational practices of the holder of a collection. In this case, however, the presence of three additional handwritten numbers on the Wańhal Concertos for Oboe in C and F (D-HR) hint at a previous ownership (Figure 2-2). These three shelving numbers appear with two in the upper corners and one at the bottom. Presumably the first shelf number added is the one crossed through on the upper left hand corner of every manuscript copy within a specific sub-collection of oboe concertos.

[7] Bryan: *WańhalSymCat*, 43.

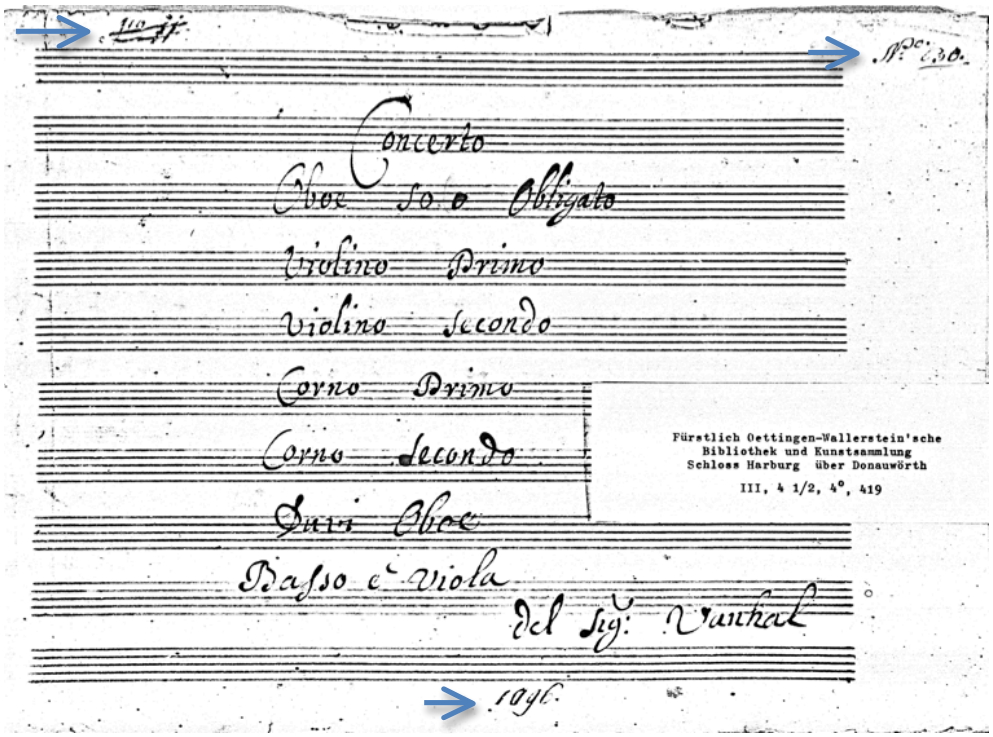


Figure 2-2: Title page of Waṅhal Concerto for Oboe in F (D-HR).

These two copies (D-HR) exist as a part of the Oettingen-Wallerstein collection of works that were once performed by the Oettingen-Wallerstein *Hofkapelle*. However, a majority of the works in this collection exhibit at most one other shelving number.[8] The picture becomes clearer when one examines only the works possessing corresponding shelving numbers that are consistently in the same hand, which represent only a small number of oboe concertos. Gertraut Haberkamp reveals, in her thematic catalog of the Oettingen-Wallerstein collection, that many of these oboe works are recorded as entering the collection in 1780 as a part of a *Nachlaß,* or estate of, Fürall.[9] Further investigation reveals Franz Xavier Fürall to be an oboist, and apparently a great virtuoso of his time, who joined the court orchestra in 1774 shortly before the better-known Joseph Fiala:[10]

[8] Gertraut Haberkamp, Thematischer Katalog der Musikhandschriften der fürstlich oettingen-wallerstein'schen Bibliothek Schloss Harburg (Munich: Henle, 1976).
[9] RISM A/II also notes Nachlaß Fürall for select oboe concertos, though both guess at the provenance of other concertos in the collection and make no connection of shelving number to the estate.
[10] Günther Grünsteudel, "'Les hobois et les cors sont l'ame de l'orguestre ...' Die Oboisten der Wallersteiner Hofkapelle," Rosetti-Forum: Mitteilungen Der Internationalen Rosetti-Gesellschaft 10 (2009): 8.

> A short time later could Ignaz von Beecke, with the commitment of Franz Xaver Fürall, finally gain an excellent first oboist. On the 22nd of April [1774], since in Vienna, Beecke wrote to his princes, that oboist Venturini has recommended a young colleague, about whom he had himself also heard good [things]: 'M. Vinturini, oboist of the [orchestra] here, wants me to hear an oboist, [a] young man whom I have heard good said. I will make a report when I have heard, and will let you know at the same time the conditions in which we could have [him].'[11]

The concertos possessing the three old-shelf numbers were not likely first in Fiala's possession, as Charles Lehrer suggests,[12] but the amalgamation of Fürall's acquisitions. By arranging the manuscript-parts by what appears to be the first shelf number, inscribed in the upper left corner and crossed out, one may assemble the remaining contents of the *Nachlaß* (Table 2-1). The table is organized by the number of the work within Fürall's *Nachlaß*, in the first column, determined by the first old shelf number. The last two columns contain figures that by this organization possess no relevance.

This hypothesis is confirmed by the personnel records of Fürst Kraft Ernst, which prove that Ernst repurchased the concertos from Fürall's estate for use of the court orchestra.[13] Of these original twenty-six concertos, ten remain with certainty.[14] If one subtracts the one concerto that does not contain the three shelving numbers in the same hand, Fiala, *Nachlaß* no. 5, there are the ten concertos that remain of the original *Nachlaß* Fürall.

[11] "Bereits kurze Zeit später konnte Ignaz von Beecke mit dem Engagement von Franz Xaver Fürall (um 1750-1780) endlich einen hervorragenden ersten Oboisten gewinnen. Am 22. April schrieb der in Wien weilende Beecke an seinen Fürsten, der Oboist Venturini habe ihm einen jungen Kollegen empfohlen, über den er auch selbst bereits Gutes gehört habe: "Monsieur Vinturini haubois de l'orguestre [sic] d'ici, veut me faire entendre un hau[t]bois, jeun[e] homme dont j'ai entendu dire du bien. Je vous en ferai le rapport lorsque je l'aurai entendu, et vous ferai savoire [sic] en meme temp[s] les conditions, aux quelles nous pourrions l'avoir."

[12] Lehrer implies that Waṅhal composed the Concertos for Oboe in F and C (D-HR) for Joseph Fiala, though this appears to be sheer speculation, as Fiala seems to be the only oboist at the Oettingen-Wallerstein court of whom Lehrer is aware. He does not even mention the later connections of Fiala to Waṅhal, in which the latter taught composition to the former sometime in the 1780s.

[13] "Etliche von ihnen wurden nachgewiesenermaßen von Fürst Kraft Ernst aus Füralls *Nachlaß* für die Hofmusik zurückgekauft. Grünsteudel," *"'Les hobois et les cors sont l'ame de l'orguestre ...,'* 14.

[14] "Von den Konzerten sind mit Sicherheit zehn noch heute in der ehemaligen Hofbibliothek vorhanden." Ibid.

Table 2-1: *Nachlaß* Fürall, assembled from the shelf number in the upper left corner of the title pages.

Nachlaß No.	Composer	Work	WZ (HR)	a-S 1
1				
2	Rejcha, J.	ObCon in B-flat	16	1088
3				
4				
*5	Fiala	ObCon in D	85	1091
6				
7				
8	Besozzi, C.	ObCon in C	21, 23	1094
9	Fischer, J. C.	ObCon in C	54, 71	1078
10	Fischer, J. C.	ObCon in E-flat	75	1079
11	Waṅhal	ObCon in F	23, 54, 67	1096
12	Hofmann	ObCon in C	21	1076
13				
14	Waṅhal	ObCon in C	21	1097
15				
16				
17	Hofmann	ObCon in G	21, 23	1077
18				
19	Behm, V.	ObCon in C	67	1098
20	Bach, J. C.	ObCon in F	64, 65	1093

*Haberkamp suggests that this Fiala concerto is part of the *Nachlaß*, but the title page only presents one old shelf number, and not in the same hand as the other concertos. More likely, this concerto was, along with others by Rosetti, in the possession of Fiala himself.

2. Watermarks

Arranging the works by the oldest shelf number reveals that none of the number systems shed light on chronology. Instead the investigator must turn to the science of examining watermarks and copyists hands to provide some insight. The premise on which this methodology relies is that during the eighteenth-century, Viennese copy shops strongly preferred Northern Italian paper, but for whose supply paper-mills could not sustain at the same rate of demand. This led to copy shops possessing at any given time multiple types of paper, which when present in a single manuscript provide a sort of fingerprint, unique either to the shop or city and datable within five years. With a work like the Waṅhal Concerto for

Oboe in F, which represents three separate Italian papermills in watermarks 23, 54, and 67,[15] there exists a key to unlocking the connection that the other works in this *Nachlaß* possessing correlating watermarks represent a whole collection of work (Table 2-2). In the following table, the previous works, along with other works in the collection, are rearranged by watermark, column 1.

Table 2-2: Works in the Oettingen-Wallerstein collection, rearranged by paper type.

WZ	Composer	work	alte Sig	year of comp.
21	Waṅhal	ObCon in C HR420	1097	
21	Hoffmann	ObCon in C HR429	1076	
21, 23	Besozzi	ObCon in C HR417	1094	
21, 23	Hoffmann	ObCon in G HR430	1077	
23	[Waṅhal]	Sym B1 HR786	786	by 1771
23, 67	[Waṅhal]	Sym C7 HR794	798	by 1772
23, 54, 67	Waṅhal	ObCon in F HR419	1096	
54, (71)	Fischer	ObCon in C HR431	1078	
23, 67	Fiala	ObCon in B-flat HR443	1090	
67	Behm	ObCon in C HR 495	1098	
3	Rosetti	ObCon in D HR440	1085	1778 (Autograph)
3,69,16	Vogler	ObCon in C HR445	1092	
16	Reicha, J.	ObCon in B-flat HR441	1088	
85	Fiala	ObCon in D HR444	1091	
85	Rosetti	ObCon in C HR437	[1084]	by 1782
85	Rosetti	ObCon in C HR438	1085	by 1782
85	Rosetti	ObCon in G HR439	1086	by 1781

With the corresponding watermarks among two Waṅhal symphonies in the collection, for which there are possible dates of composition, one may narrow the range of possible years for the oboe concertos in the collection. The first group of works represent Northern Italian paper that copy shops in Vienna utilized. The second group of manuscripts in the collection all possess watermarks of local paper (from Würtemburg), and the same copyist, presumably from a local copy shop. This shows that the majority of oboe concertos acquired after certain period derive from a different copying source. Replacing the arrangement of works by watermark, available from Haberkamp's catalog, rather than by shelving number, one can begin to see the outlines of a chronological acquisition of works, in which certain paper

[15] The numbers representing different watermarks are unique to Haberkamp's catalog of works at D-HR.

types came into and out of use, anchored in a timeline by those pivotal manuscripts containing multiple. This reveals the works of the *Nachlaß*, which contain corresponding Italian watermarks, to be probable products of, if not a single copy shop, likely all obtained in Vienna within the narrow frame of a few years.

3. Copyist Handwriting

Analyzing handwriting of composers and copyists constitutes a very sketchy business that has landed many scholars into trouble over the past few decades. The art is inherently inexact and inconclusive. That said, there are some certainties that can be drawn from the handwriting on the manuscript parts from Fürall's *Nachlaß* and the Ferlendis manuscript parts. First, not all copyists match, which is to be expected, there were no doubt a plethora of copy shops in Vienna where printing was scarce. However, the style of the manuscripts fits that of a Viennese copying style, and there are almost certain matches between compositions of similar paper type. Waṅhal's Concerto for Oboe in F (D-HR), which possesses watermarks 23, 54, and 67, has the same copyist as Behm's Concerto for Oboe in C (D-HR), also possessing watermark 67 (Figure 2-3). This correlating evidence adds to the probability of Fürall having obtained the copies within a narrow frame of time in Vienna, likely before he left for the Oettingen-Wallerstein *Hofkapelle*.

Another certainty is the presence of at least five different hands in the copying of parts for the Ferlendis Concerto for Oboe in C (I-Gu) (Figure 2-4). Though, sometimes the same hand is found throughout on tempo and expressive markings, the copyists vary per instrument as such:

1. Solo oboe (a), movements 1-2; *basso*
2. Solo oboe (a), movement 3; viola; *Corni da Caccia*
3. Solo oboe (b)
4. *Violino primo* and *secondo obbligato*
5. *Violino primo and secondo di rinforzo*

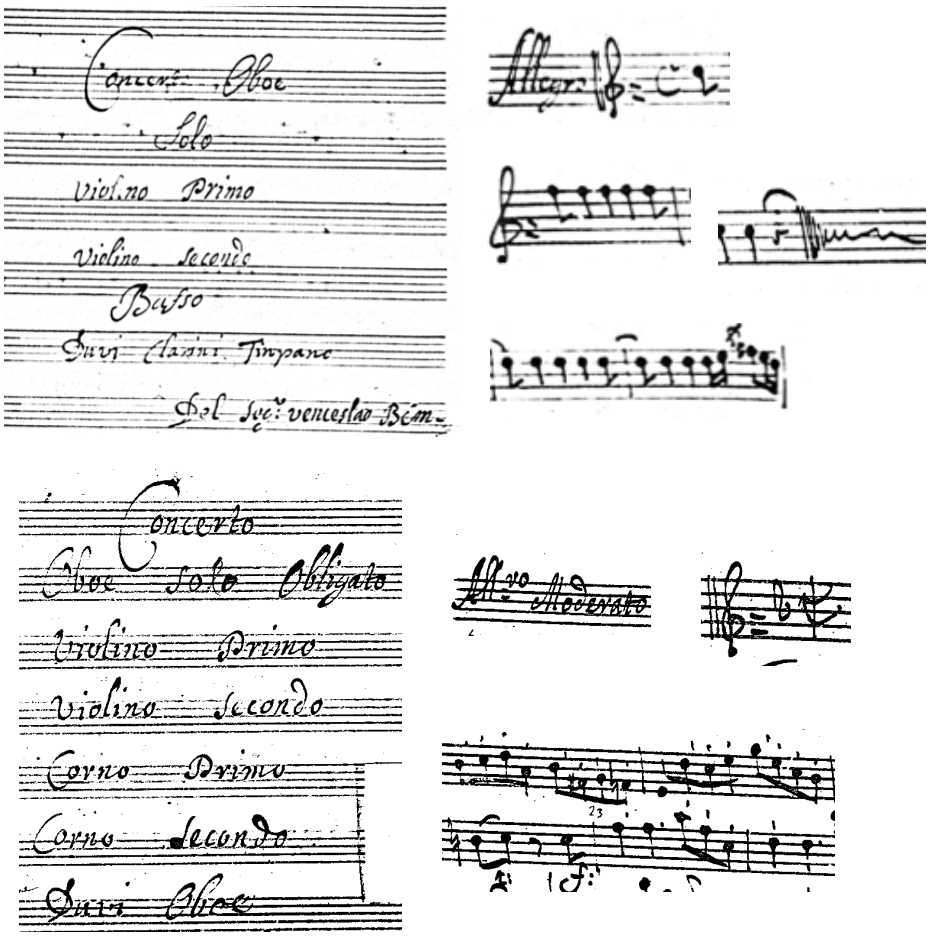


Figure 2-4: Facsimile of copyist for Behm's Concerto for Oboe in C (D-HR) (top) and Waṅhal's Concerto for Oboe in F (D-HR) (bottom), both of which share watermark 67.

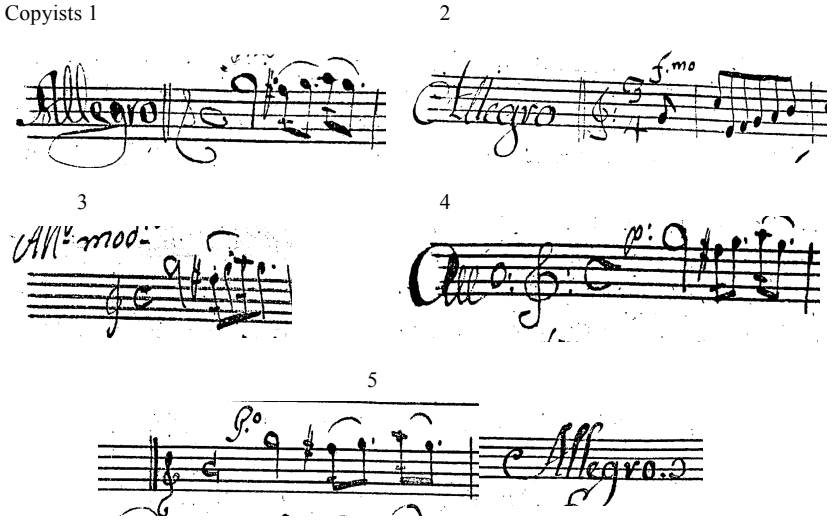


Figure 2-3: Facsimile of different hands in Ferlendis' Concerto for Oboe in C (I-Gu)

The other Ferlendis works, among other contemporary works for oboe, also in the collection at I-Gu, only exhibit one copyist: the above copyist number 1. This evidence, if nothing else, should at least raise red flags for the potential modern editor of the work.

4. The Second Solo Oboe Part in Ferlendis Concerto for Oboe in C (I-Gu)

The last, and most significant piece of evidence, lies within the second solo oboe part that author of the recent edition, PierAngelo Pelucchi, and others, have dismissed as identical to the first. When one examines the part, beyond the first movement, one finds two completely different following movements, the last of which matches the rondo of a Johann Christian Fischer Concerto for Oboe in C (Figure 2-5). This is not a completely new discovery, however, and had Pelucchi done bit more research he would have come across Bruce Haynes' entry linking the two *concerti* in his catalog of oboe works.[16]

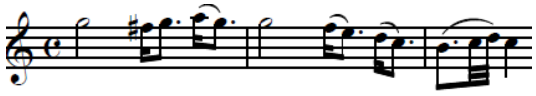
In consideration of the above evidence, the Ferlendis Concerto for Oboe in C (I-Gu) certainly appears suspect. Though there is little contemporary reference to the Waṅhal Concertos for Oboe in C and F (D-HR), more evidence in the signs on and within their paper points to their existence in a particular collection by a particular individual. The sparse chronology developed from arranging the works by watermark indicates a majority of the manuscript parts were obtained in the early 1770s. Since Fürall performed in Vienna until 1774, one may assume he probably acquired the parts before leaving. Before any definite conclusions as to the provenance of the manuscript parts can be ascertained, the investigation in evidence within the manuscripts must pause for consideration of the compositional style of the works. The following chapter will examine those style characteristics that, like the signs within the paper of the manuscript parts, appear as semiology to distinguish a particular composer.

[16] Haynes: *OboeCat*¸ 123.

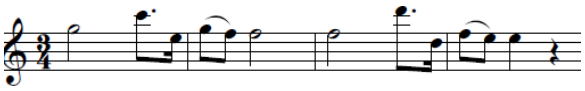
Attribution: Ferlendis

Concerto for oboe in C Major, solo oboe part (b)

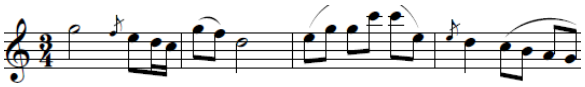
I. Allegro moderato, C 4/4



2. Largo, C 3/4



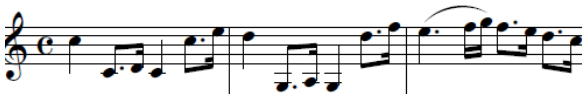
3. Rondo, C 3/4



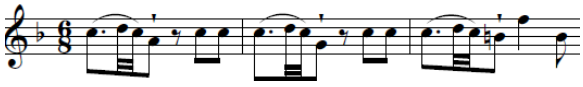
Attribution: J. C. Fischer

Concerto for oboe in C Major (c. 1768)

I. Allegro, C 4/4



2. Andante, F 6/8



3. Rondeaux, C 3/4

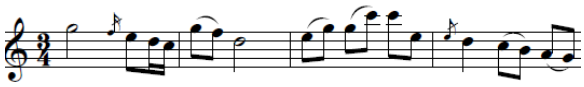


Figure 2-5: Incipits of the solo oboe part (b) in Ferlendis' Concerto for Oboe in C (I-Gu) and Fischer's Concerto for Oboe in C

CHAPTER 3

STYLE ANALYSIS OF WANHAL'S CONCERTOS FOR OBOE

Style analysis of the three concertos attributed to Waňhal raises even more questions, though an examination of all evidence with this last category should illuminate what is left unanswered. The hope was for an analysis of style to corroborate previous evidence immediately through proof of similar compositional processes present in all three concertos. The fact is, however, the concertos more dissimilar than alike. While the Oboe Concerto in F and Oboe Concerto in B-flat seem to develop out of the same processes, the two vary widely in dimensions of length, difficulty, and orchestration. And Waňhal's Concerto for Oboe in C has a completely different compositional process altogether, though similar in scope to the F major concerto. This does not mean that the attribution to Waňhal is false. The evaluation of style actually points less towards the likelihood of a correct Ferlendis attribution. In order to answer these riddles, one must reexamine the biographical reports and Bryan's segmentation of Waňhal's career by style characteristics.

Bryan devotes a chapter of his authentication process to systematic studies of the style of works attributed to Waňhal. For this style analysis of Waňhal symphonies, Bryan divides the "probably-authentic" symphonies into three stylistically distinct periods: Early (symphonies dating c. 1760-1767), Intermediate (c. 1767- 1773), and Late (containing remaining symphonies dating c. 1771- 1779). The system he professes to follow is to systematically explore the following categories:

1. Rhythm: at the macro and micro level
2. Harmonic aspects
3. Texture
4. Orchestras and Orchestration
5. Cadence
6. Form
7. Dynamics
8. Melody
9. Length[1]

[1] Bryan: *Waňhal SymCat*, 150-1.

This seems to be a thorough list that should examine every aspect of a composition. However, perhaps for his want to systematically and objectively evaluate details, the resulting tables and figures do little to characterize what about the works is uniquely Waṅhal, and therefore authenticate. For instance, Bryan's section on rhythm does not even once address surface rhythm, but contains three tables quantifying what percentage of symphonies had movements in 3/4 or allegro *tempi* markings, data that reflects little of the actual music. The following sections report similar facts and figures, though while neatly presented, take up more space than provide significance. For that reason, this study will only highlight those details of the compositions that lend themselves to identifying a unique individual, possibly even a unique period in that individual's career. This study will utilize the most significant features of Waṅhal's compositions, what is provided by Bryan and others, alongside the analysis of the concertos with the aid of terminology and discussions of Classical style by William Caplin and Charles Rosen.[2]

Within his concertos, as an eighteenth-century Viennese composer, Waṅhal delivers certain expectations of Bryan's above nine categories. He adapts a ritornello-sonata form to the first, and sometimes last, movements and rondo or ternary for others; for the most part he writes with the expected harmonic language and tonalities that provides the structure of these forms; his melodic and motivic development that fits within the vocabulary of Mozart and Haydn scholars; and his music shows a conscious adaptation of orchestration for a specific patron's ensemble. All these are expected of any late eighteenth-century composer, but uniquely Waṅhal at the points where other expectations are thwarted and by means that act like a signature, even where there was no autograph.

[2] William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998); Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven*, expanded edition (New York: W. W. Norton and Co., 1997); Charles Rosen, *Sonata Forms*, revised edition (New York: W. W. Norton and Co., 1988).

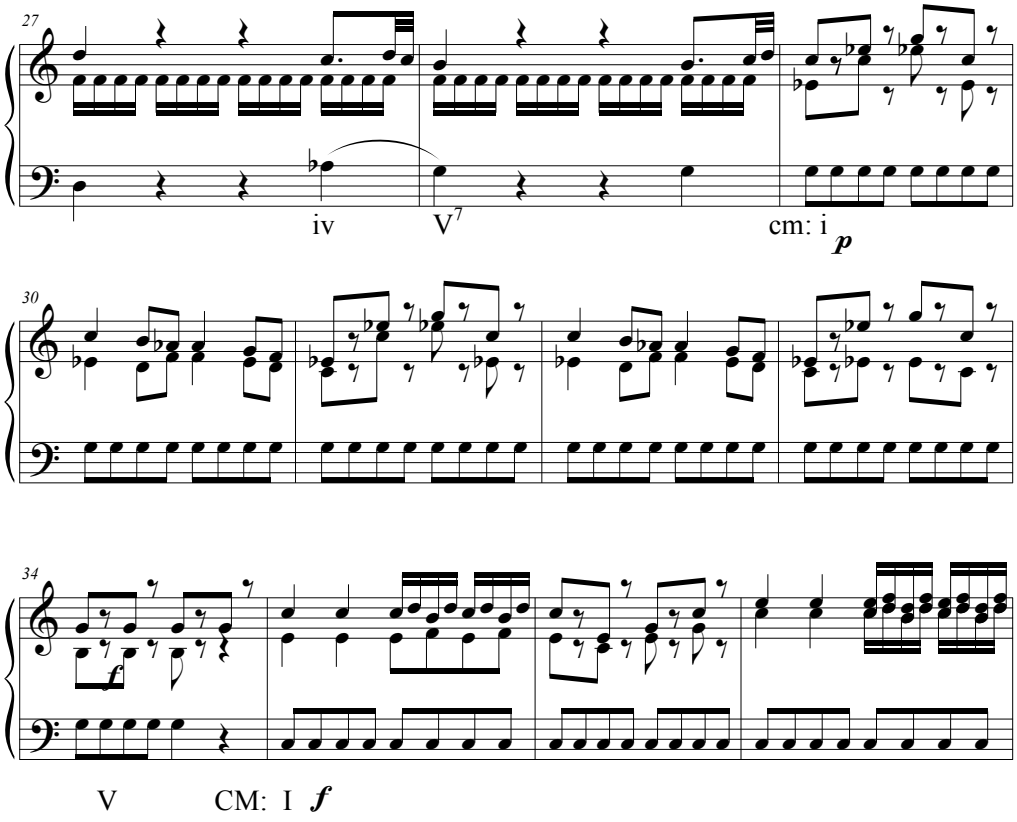
I. Subversions within Classical Forms

1. Classicism meets *Sturm und Drang*

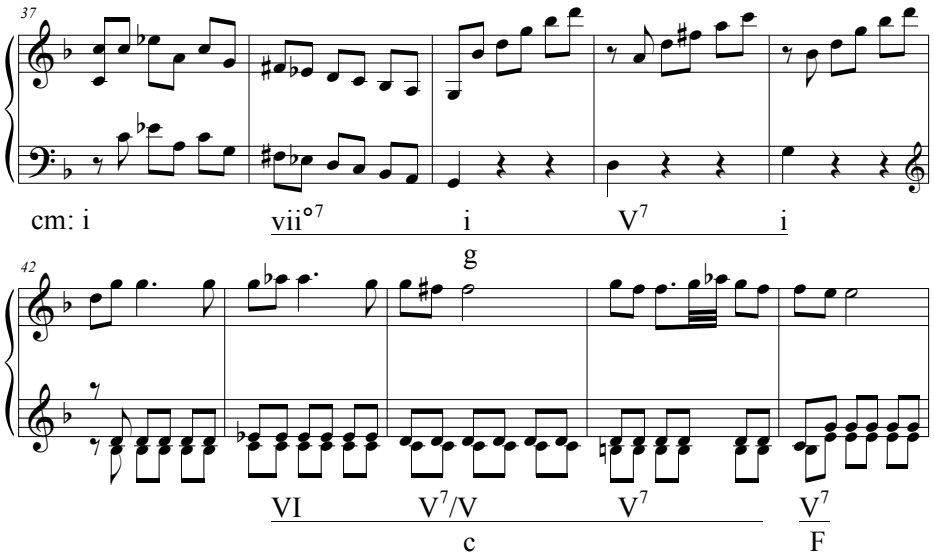
Within Bryan's discussion of harmony is mention of a truly remarkable feature of the symphonies of Waňhal's early career. At a time when Charles Burney described his symphonies as "wild and new,"[3] about a decade before Haydn's first use of *Sturm und Drang* style, Waňhal exhibited an affinity for the minor mode. Apart from his eight early minor mode symphonies, the mode also appears within the internal construction of many in the major mode.[4] Within these major mode works, Waňhal reaches the minor mode by placing the second thematic area of a sonata construction in a related minor key, thus achieved through modulation, or through a more abrupt shift that essentially represents "bimodality" within a particular section.[5]

The orchestral exposition of the first movement of Waňhal's Concerto for Oboe in C Major contains one such sudden change of mode, implying a C minor variation of Theme 1 that just as abruptly shifts back to major (Example 3-1). An even stranger alteration of affect occurs in the second movement; the level of mode mixture here makes ascertaining the intended tonic difficult (Example 3-2). In these cases, the minor key tonicized is not the relative, or even one of the naturally occurring minor triads of the major tonic's scale, but a complete parallel transformation. Both also occur after a prolongation of the dominant, as if to aid in further subversion and re-affirmation of the tonic upon return.

[3] Charles Burney, *The Present State of Music in Germany, the Netherlands, and the United Provinces* (1773): 351.
[4] The minor mode is found unexpectedly within the structure of Sonata-Allegro movements of D18, E-flat1, E1, e3, F7, f1, A4, a1. Early symphonies C2, c3, D7, D18, E♭1, E1, E4, F3, G7, and A1 have second movements in the minor mode; C10, D6, D7, D18, E4, A5, and B♭4 are early symphonies with the Trio in the minor mode. Bryan: *Waňhal SymCat*, 158.
[5] "Bimodality" is Bryan's term for the phenomenon. Ibid.



Example 3-1: Waṅhal Concerto for Oboe in C: I, mm. 27-37



Example 3-2: Concerto for Oboe in C: II, mm. 37-46

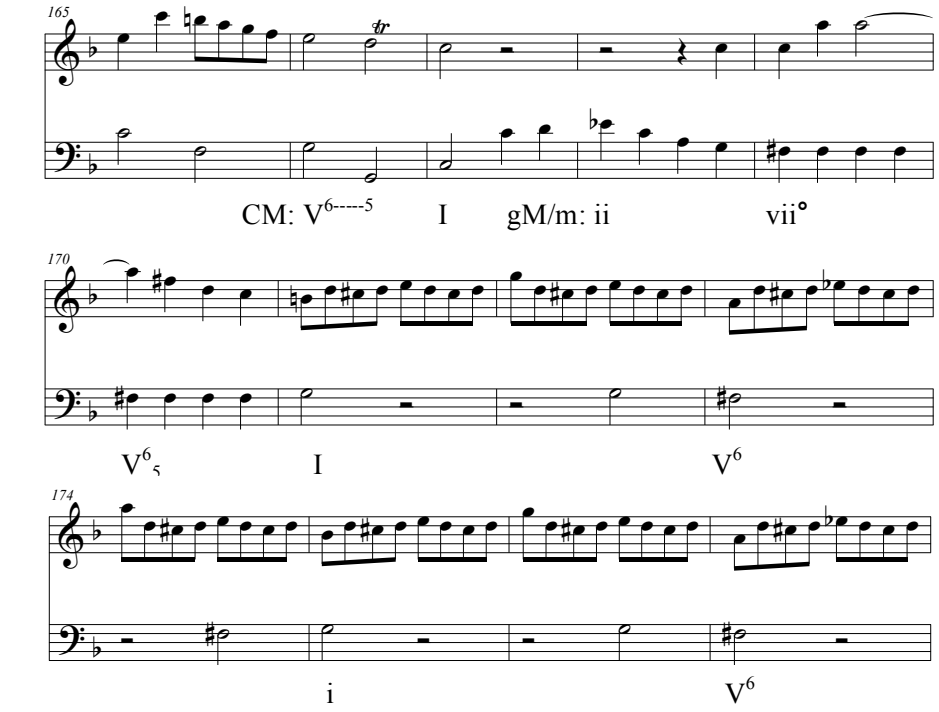
Charles Rosen cites one of Schubert's late juxtapositions of non-relative modes, similar to Waňhal's above, as a rhetorical device, in which:

> the secret of Schubert's wonderful color effect is that the E-flat major is still only a chromatic harmony in another tonality, but it is treated for a brief moment as if it were a key in its own right. The sweetness of this theme has its source in the ambiguity, the attempt to sustain what is essentially transient.[6]

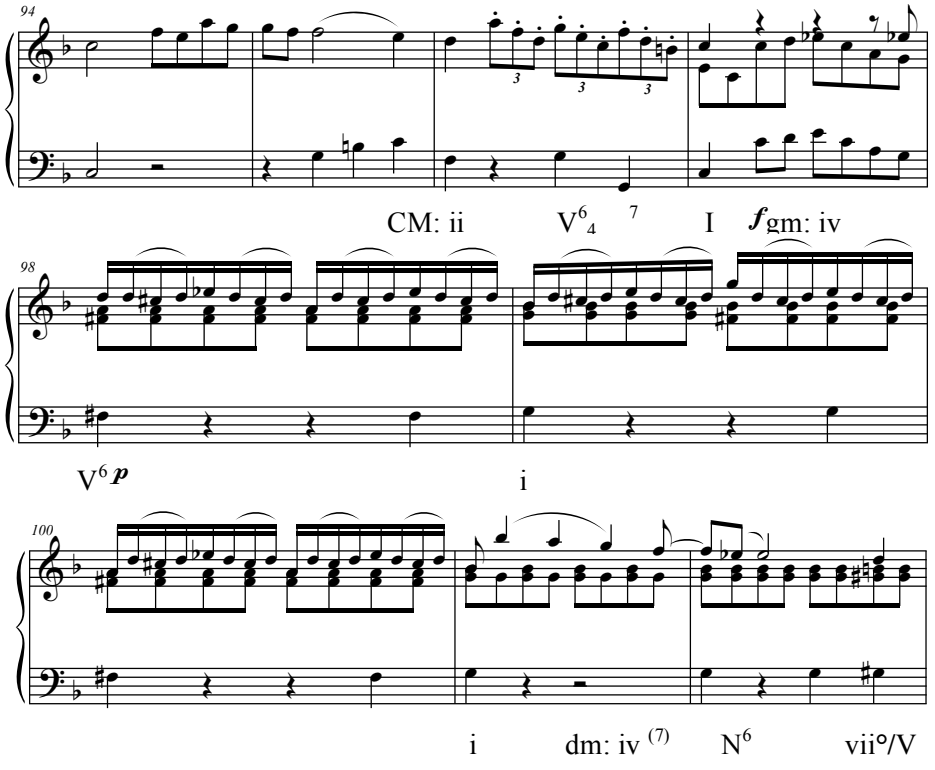
This example of "bimodality" of exposition themes comes from Schubert's Quintet in C Major dated 1828, significantly later than Waňhal's early rhetorical use of abrupt mode change.

In later works, Waňhal's placement of themes in the minor mode follows more logically as result of sequence or within the development. While the tonicization of a minor mode, especially the submediant, within the typically harmonically unstable development is not unusual in itself, the manner and extent of Waňhal's modulations are rather unorthodox. Within the development of the third movement of Waňhal's Concerto for Oboe in F, a sudden minor mode interjection of the *basso* directly after a cadence on C major forces the answering voices into G minor. Similar to mode mixture of the 19th-century, every other measure seems indecisive whether scale degrees 3 and 6 should be lowered or natural in a complete conflict of affect (Example 3-3). Waňhal also tonicizes G minor in the first movement of the Concerto in F (Example 3-4), though in these cases G minor results from contrary contrapuntal lines on the way to a cadence in A, the dominant of the following theme in D minor (Example 3-5). With hindsight one may observe this particular tonicization as a functional predominant prolongation for the coming D minor. The remainder of the development, until the retransition that is, presents the complete second theme, which appeared in C major in the exposition, entirely in d minor.

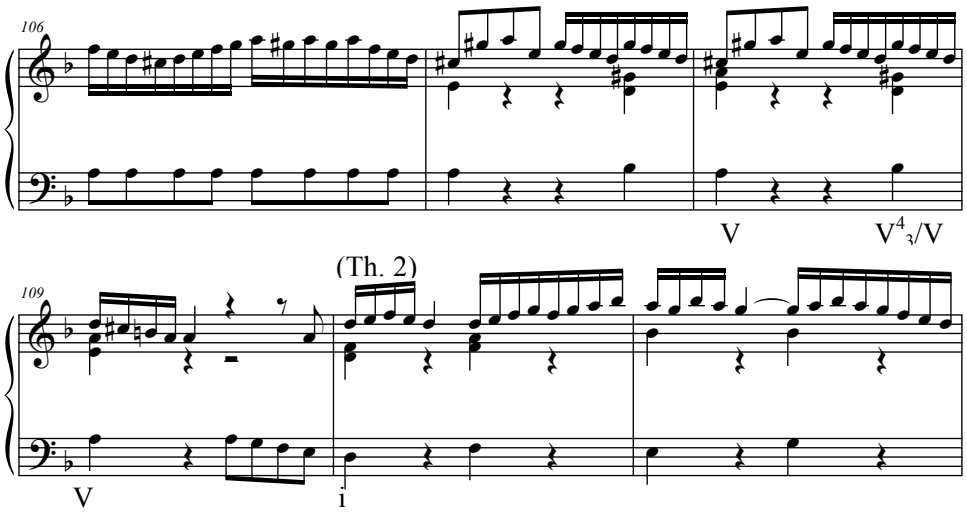
[6] In this case Rosen refers to E-flat major in the context of C major moving to the tonic's parallel, C minor. Rosen, *Sonata Forms*, 257.



Example 3-3: Waṅhal Concerto for Oboe in F: III, mm. 165-177



Example 3-4: Concerto for Oboe in F: I, mm. 94-102



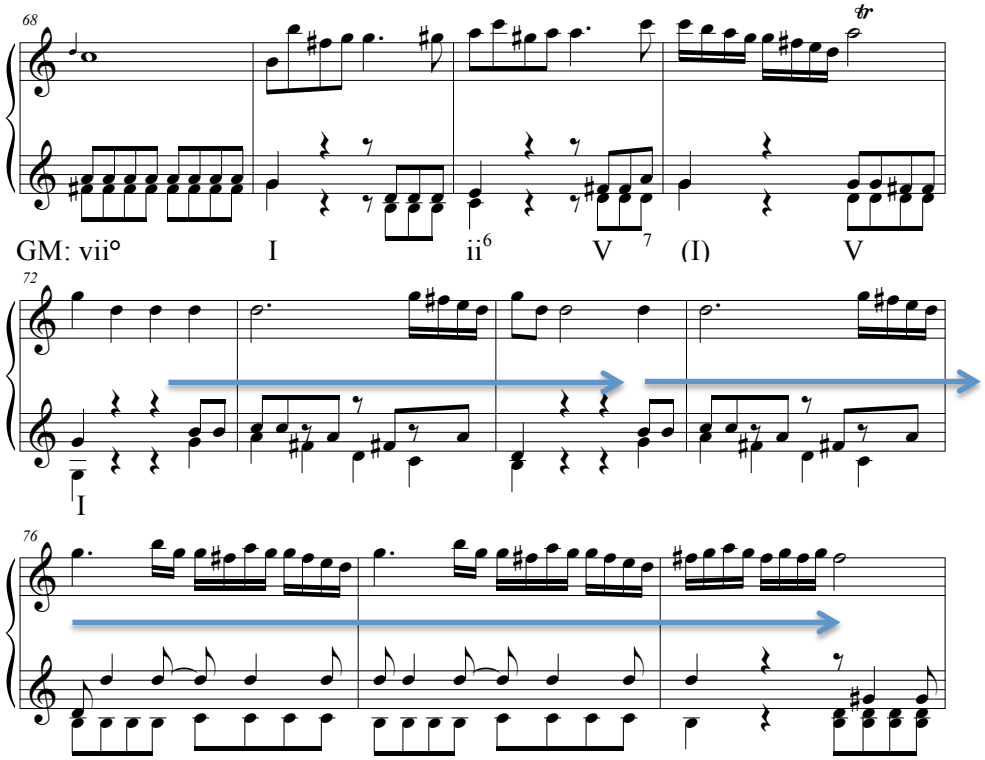
Example 3-5: Concerto for Oboe in F: I, mm. 106-111

Waṅhal was by no means the only Classical era composer to use the minor mode, but when Waṅhal placed themes of the exposition in the minor mode, even when the original tonic is major, and his compositions appeared experimental and passionate, he was merely in his first decade in Vienna, 1760-1769. Waṅhal combined these minor mode themes with other *Sturm und Drang* characteristics of rhythmic syncopation and an unyielding drive to and through cadences, elisions and evading sense of relief until a final conclusion to a larger section. This perpetual surface and harmonic rhythm pervades nearly all of Waṅhal's early symphonic works as a sort of signature. Bryan also cites Waṅhal's early career as a period when the composer was unafraid of dissonance resulting from augmented sixths, secondary leading-tones, and even cross-relations from chromatic inflections, and made frequent use of unusual tonalities such as the Neapolitan 6th.[7] His passionate sudden shifts in mode and dynamic, when paired with the rhythmic details that Bryan largely fails to mention, point further to a rare Viennese case of early symphonic *Sturm und Drang.* In contrast, Haydn's *Sturm und Drang* would not appear until around 1770, a style characterized by both the appearance of minor mode and a "vocabulary of

[7] Bryan: *Waṅhal SymCat*, 159.

syncopations, wild leaps and tremolo passages much the same as in slightly earlier musical depictions of furies in Viennese stage works."[8]

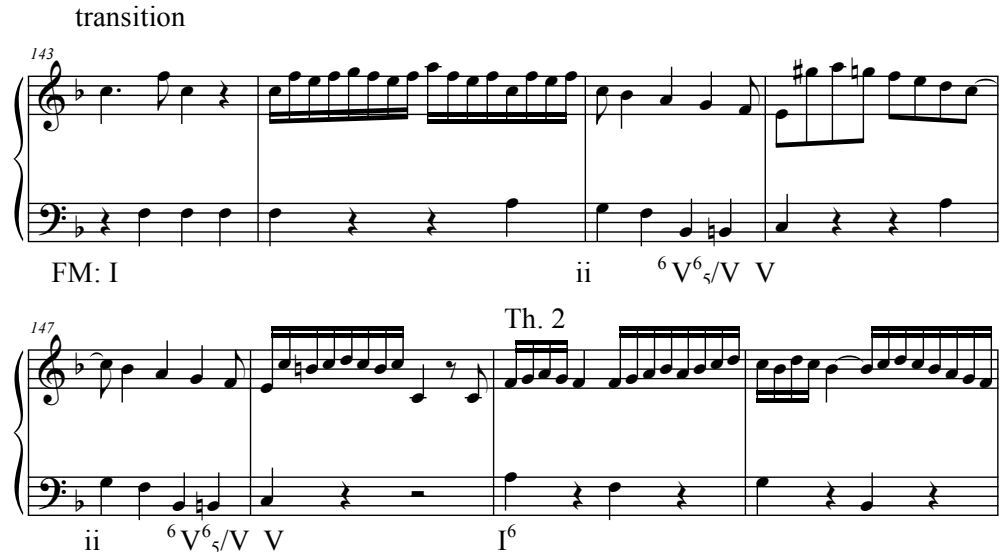
The utilization of the above-mentioned *Sturm und Drang* characteristics essentially represents conflict of affect, especially within a major mode tonic. It is this idea of conflict of affect, not necessarily with use of the minor mode, that pervades even Waṅhal's later works. The syncopation often contrasts an opening affect of an either fanfare-like or tranquil Theme 1 presentation, placed within continuation and transition functions to drive towards cadential progressions. The cadence in measure 72 of the Waṅhal's Concerto for Oboe in C, is immediately undermined by the lack of pause and continues to drive the second key area of the exposition through constant syncopation in the violins (example 3-6) until a more



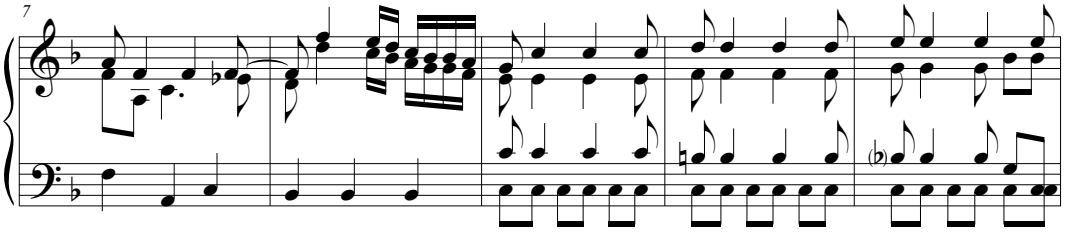
Example 3-6: Concerto for Oboe in C: I, mm. 68-78 showing perpetual motion

[8] Daniel Heartz and Bruce Alan Brown, "Sturm und Drang," *Grove Music Online*. Oxford University Press, accessed March 15, 2013, http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/27035.

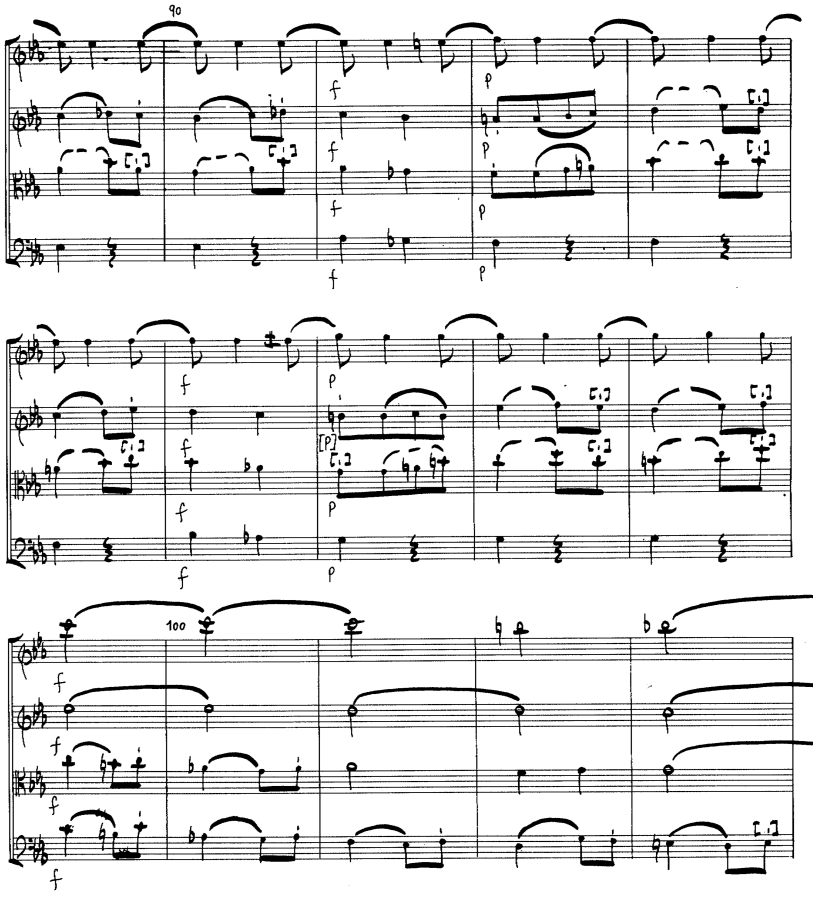
satisfying cadence is finally possible some twenty measures later. In his Concerto for Oboe in F, Waṅhal places the syncopation in the soloist against a steady basso, functioning within the transition of the recapitulation to drive towards a tonicized half cadence (Example 3-7). Syncopation pervades the second movement of the Concerto for Oboe in C (Example 3-8). Waṅhal's String Quartet no. 1 in C Minor, is also saturated with syncopation, especially within modulatory passages (Example 3-9).



Example 3-7: Concerto for Oboe in F: I, mm. 143-150



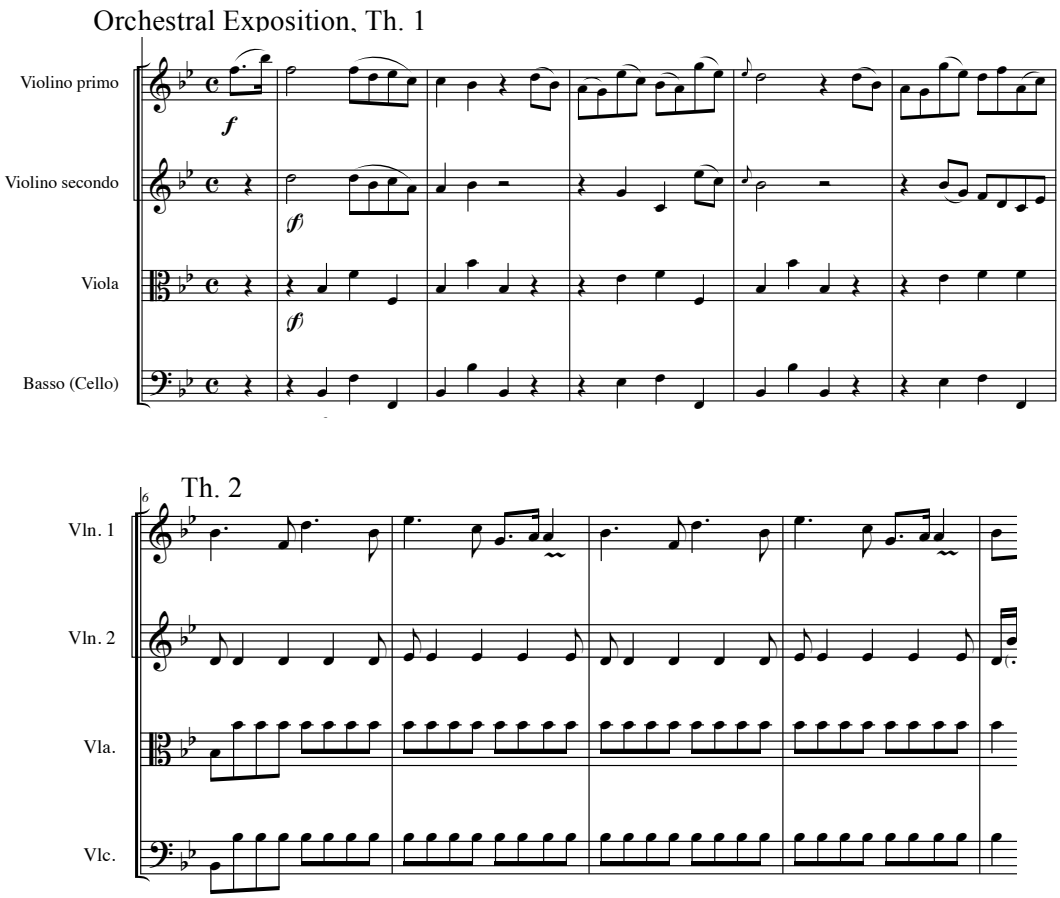
Example 3-8: Concerto for Oboe in C: II, mm. 7-11



Example 3-9: Waṅhal Quartet no. 1 in C Minor: IV, mm. 89-103[9]

Though, likely composed in Waṅhal's second Viennese decade, the Concerto for Oboe in B-flat still exhibits the same perpetual rhythmic and harmonic motifs that represent conflict of affect. After Theme 1's elided cadence, what will in hindsight be Theme 2 interjects immediately, driven towards cadence and closing material with the aid of syncopation in the second violin (Example 3-10). The following half and imperfect-authentic cadences are still unsatisfactory, however, and rhetorically allows for an even stronger closing theme with expanded cadential function.

[9] Johann Baptist Vanhal, *Six Quartets*, edited by David Wyn Jones (Cardiff: University College Cardiff Press, 1980): 43.

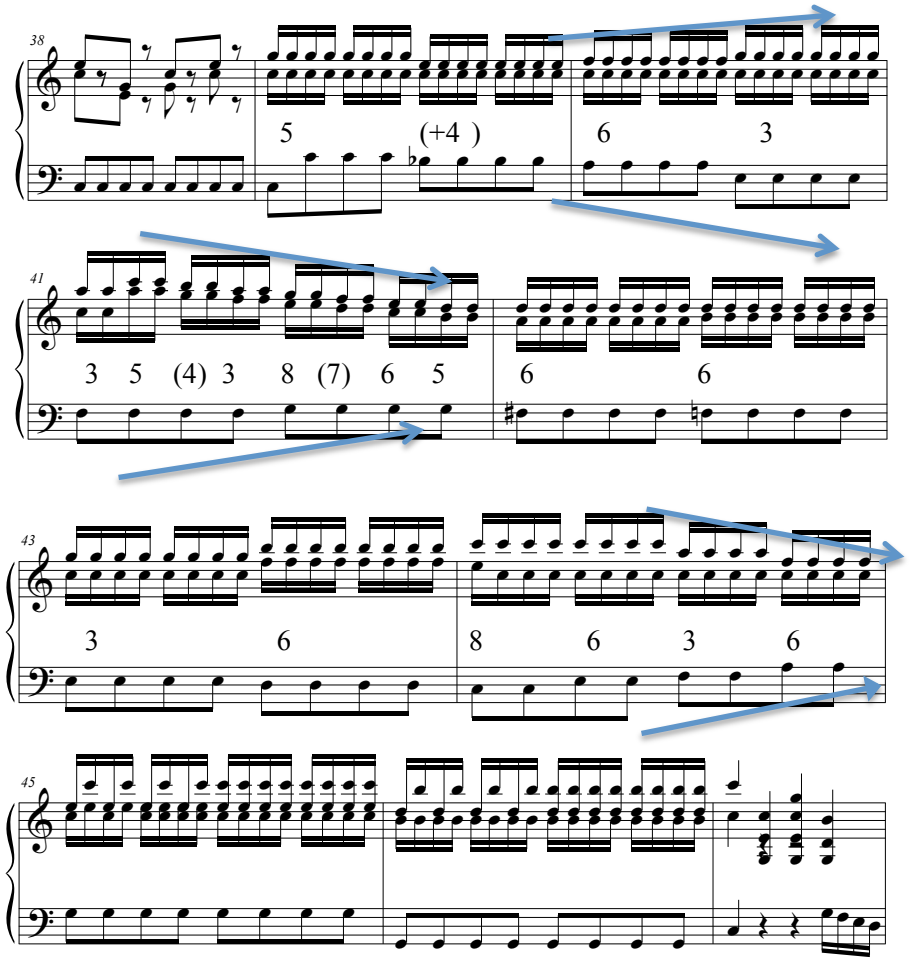


Example 3-10: Concerto for Oboe in B-flat, mm. 0-10

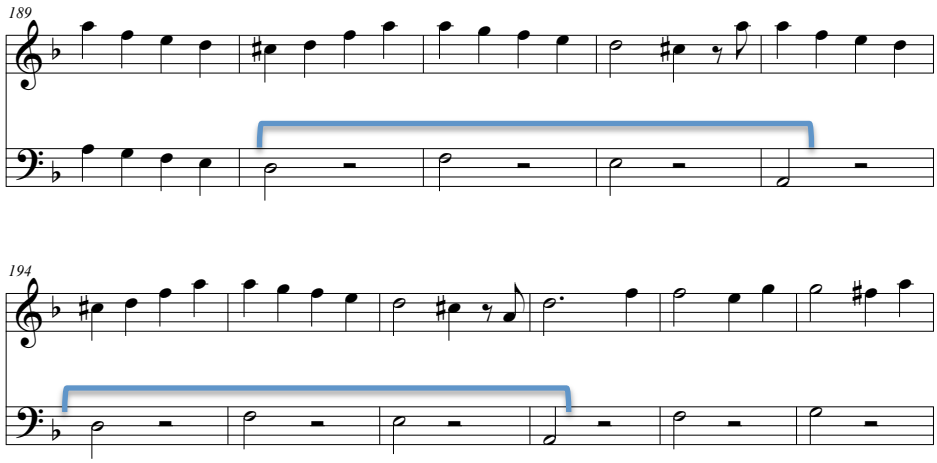
2. Intersections with the Baroque

Further undermining this Classical form are certain Baroque-isms present in Wanhal's early symphonies, some that even hold over into later works. Clear Baroque ideals persist in the obvious ritornello principles of the three concertos that also employ terrace dynamics and instances of what Bryan calls a contrapuntal texture. There is no doubt that at any given point of a thematic area there is one most important voice, thus the label polyphony would not be correct. However, Bryan observes contrary linear motion between the soprano and bass lines reminiscent of early counterpoint. This is evident in the following measures of the closing material in the orchestral exposition that act like a continuation function leading to the final cadential progression (Example 3-11). The outer voices here follow linear voice-leading in contrary motion that allows for mostly imperfect consonances in the resulting

counterpoint. In other instances the *basso* resembles a chaconne-like ostinato. In every appearance of Theme 2 of the third movement of the Concerto for Oboe in F, there exists such a melodic pattern in the *basso* that does not necessarily line up with the top voice (Example 3-12).

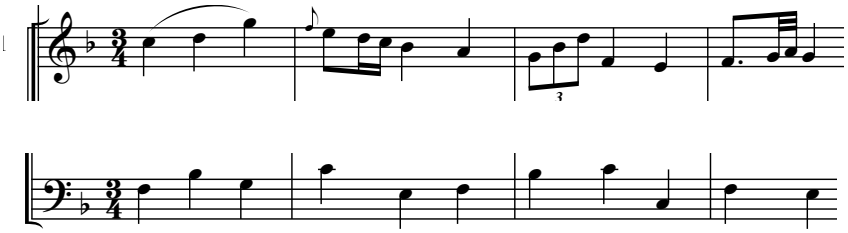


Example 3-11: Concerto for Oboe in C: I, mm. 38-47 showing linear contrary motion rather than motivic emphasis



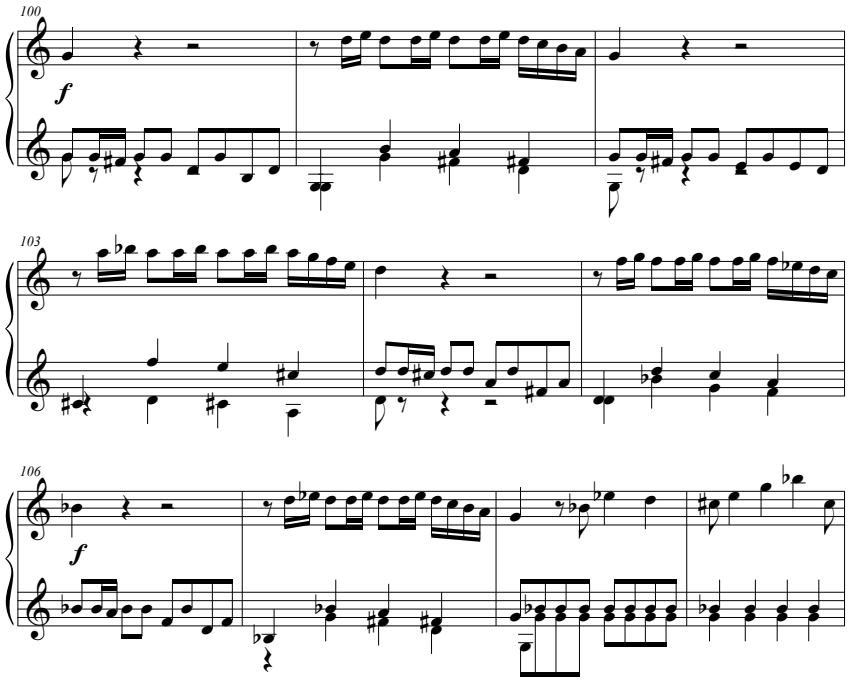
Example 3-12: Concerto in F: III, mm. 189-199, (at this tempo every two measures is one real measure)

Under every repetition of the *cantabile* melody in the second movement of the Concerto for Oboe in B-flat plays another chaconne-like *basso* (Example 3-13).



Example 3-13: Concerto for Oboe in B-flat, mm. 0-4 (violin and basso)

While many of Waṅhal's later themes, especially secondary themes, express a lyrical and melodic quality akin to Mozart, other times, especially in development or transition, Waṅhal repeats less melodic subjects in statement or sequential repetition in antiphonal relationship between soloist and strings. In the development, just before the retransition, in the first movement of the Concerto for Oboe in C, what was seamless linear motion breaks up into fragments that appear in near-inverse relationship between accompaniment and soloist, repeating sequentially (Example 3-14).

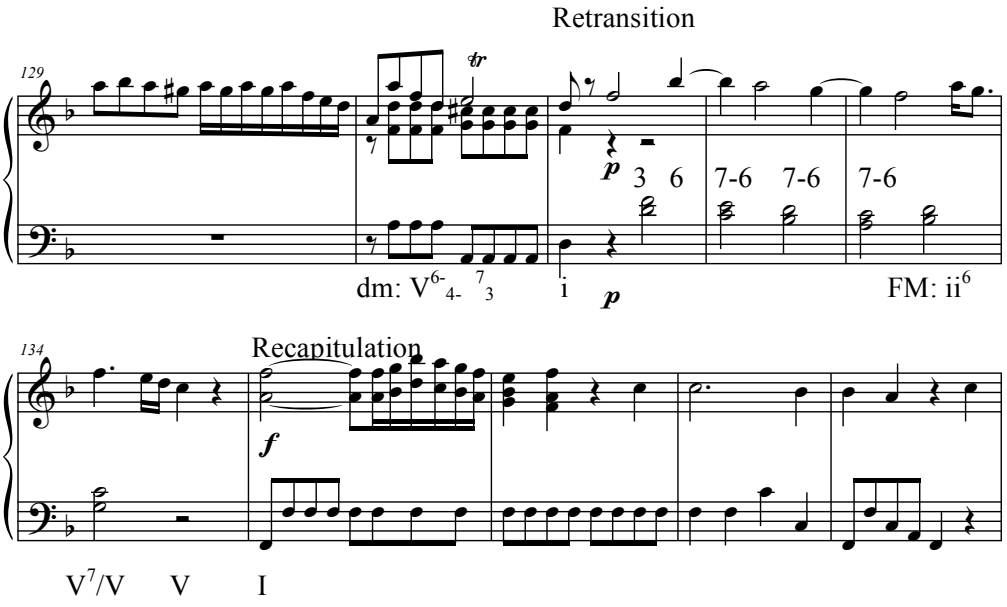


Example 3-14: Concerto in C: I, mm. 100-9

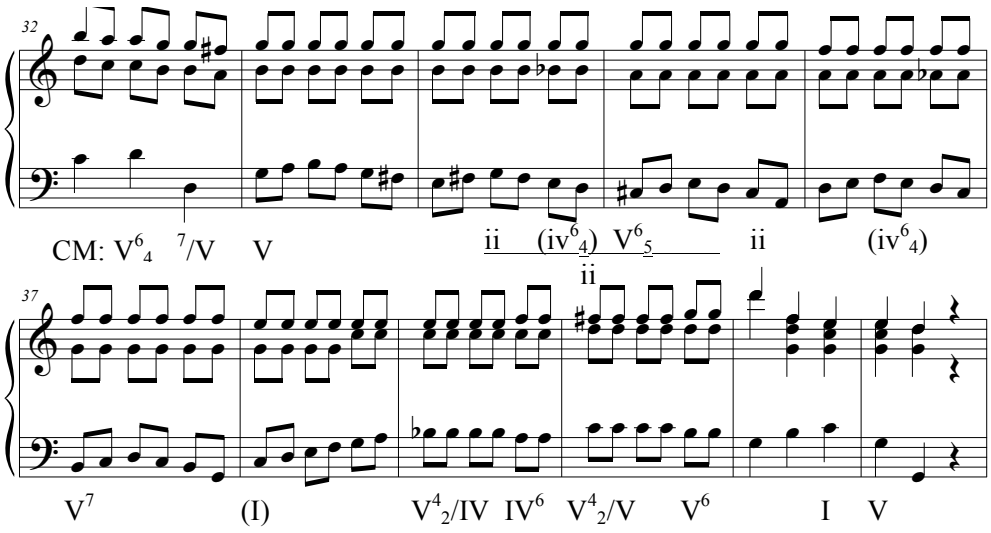
Early compositions seem to possess what Bryan calls a "head-motive," that manifests first in the exposition, to repeat later between tuneless transition and continuation functions rather like the middle entries of a fugue. The concerto-sonata form of the first movement of Waṅhal's Concerto for Oboe in C unfolds in such a manner and leaves the form difficult to place within the categories of Classical form. Unlike the tuneful melodies designated to every smaller section of the Concerto for Oboe in F (discussed later), the Concerto in C presents a subject-like Theme 1; every segment of exposition, development, and recapitulation without Caplin's "presentation" function, provides either continuation or drive towards cadence in contrapuntal lines without melody. Motives found in the thematic areas and the development, such as the above excerpt, often present as variations of the initial “head motive,” in a late variation of *fortspinnung.* The presence of the lyrical second theme, where the soloist first enters, that contrasts much with the previous material and also appears in both tonic and dominant, allows for the movement’s classification as a sonata-allegro form. However, the recapitulation appears inverted, first with the lyrical

Theme 2, always presented by the soloist, followed by a final *tutti* Theme 1, similar to the final ritornello of a Baroque concerto.

In later works, one may still find traces of these Baroque-isms. Sometimes contrapuntal lines provide an effective means of retransition, as in the first movement of the Concerto for Oboe in F, in which a fourth-species counterpoint between soprano and lowest voice allows a smooth succession from D minor to the dominant of F major (Example 3-15). Sequential repetition may be paired with a motion device such as a *Trommelbass* and chromatic descent in other voices that results in mode mixture. The combination functions as modulatory or developmental rhetorical devices, effectively combining both Baroque and *Sturm und Drang* ideas (Example 3-16).



Example 3-15: Concerto for Oboe in F: I, mm. 129-138



Example 3-16: Concerto for Oboe in C: III, mm. 32-42

II. A Compulsively Systematic Harmonic Scheme

If the form of Waṅhal's symphonic works from the 1760s largely depended upon passionate mode changes and Baroque-like motivic development, the symphonic works of the following decade present in a significantly different formal plan. The works following the cure of his mysterious mental perturbation in 1771, which Burney dismissed as "characterized by too great economy of thought," must have taken the formal plan to the extreme.[10] Waṅhal's Concerto for Oboe in F, exhibits excessively rational and literal thematic and tonal planning. As previously mentioned, the first movement of this concerto exhibits an entire statement of the second theme in the submediant, D minor. However, unlike the sudden shift of affect in the exposition of the Concerto for Oboe in C, this tonal area exists in the latter part of the development and is not reached until the tonicization of its own dominant, A, has been achieved. In fact, every single thematic area of this sonata possesses a dominant prolongation and cadence before the reaffirmation of its respective key. This tonal plan then systematically unfolds with each

[10] Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces*, facsimile of the 2nd ed. (1775) vol. 1 (New York: Broude Brothers, 1969): 354.

theme, even in the development, pronounced in a rather obsessive way, compulsively requiring a tonicized half cadence preceding each thematic area.

In its simplest form, the exposition might follow as expected of any eighteenth-century composer: a key is introduced, a transition brings a cadence in a new key, a new theme states this new key, the new key may or may not then be confirmed. Complicating matters are the genre, that requires both and orchestral and solo exposition, and a work that, large in dimension, naturally seeks methods for internal expansion. Waṅhal answers these requirements with a succession of tonal areas that Caplin might describe as a "tour of keys model."[11] Essentially, he expands the inner structure of exposition, development, and recapitulation through traveling further than dominant to express at length the dominant of the dominant, and further that secondary dominant's dominant. These appear in more than mere chromatic inflections; each possess the evidence of secondary predominant and secondary dominant functions that resolve correctly, in order to tonicize not only C, but G, D, and A major within an F major concerto. In a Schenkerian sketch of the underlying *Ursatz*, might reflect this in a series of sequences in 5ths. However, rather than a complete series of modulations following a sequence of 5ths, Waṅhal's dominant tonicizations act as rhetorical means to undermine a tonic, followed by an even stronger reaffirmation (Figure 3-1). Though there are cadences in G, D, and A, the tonal regions of the form follow logically as F to C to d, back to F. Through distinct motivic ideas for each key area, Waṅhal ensures that a particular thematic idea represents the same syntactical function in every appearance.

The only key area that is not undermined by a prolongation of its dominant, with the presence of what is labeled Theme 3, is the area of D minor in the development. Understanding this, one might conclude that it is the successful return to tonic after a subversive Theme 3 that provides a stronger sense of a tonal area. The D minor theme already follows a cadence on A, any further dawdling on this dominant would undermine the larger tonal plan that is still essentially an F/C dichotomy. In this case, a strong tonal area must introduce tonic, travel to the dominant and undermine tonic, and return to prolong

[11]Caplin sees this as another Baroque holdover, involving a sonata form with not two opposing key areas, but many resulting from a large-scale sequence of tonalities. Caplin, 196.

tonic in reaffirmation before Waṅhal considers the key thoroughly explicated. In contrast to Caplin's "tour of keys," Charles Rosen explains strategic dominant tonicization an effective device for reinforcing the polarization of tonic/dominant.[12]

Orchestral Exposition					
Theme 1	"transition" a/ b	Theme 3	Closing Theme		
FM: I (introduces F)	no real mod. HC on V	prolonguing V/I, (undermines F)	I (reaffirms F)		
Solo Exposition					
Theme 1	transition a	Theme 2	"transition" b	Theme 3	Closing Theme
FM: I	mod. PAC on CM: I	CM: I (Introduces C)	no real mod. THC on V	prolonguing V/I (undermines C)	I (reaffirms C)
Development					
Theme 1 variation	transition a	Theme 2	Closing Theme variation	retransition	
CM: I	mod. THC on dm: V	dm: i (Introduces d)	i (reaffirms d)	mod. THC on FM: V	
Recapitulation					
Tutti Theme 1	Solo "transition" a	Theme 2	"transition" b/ Cadenza	Theme 3	Closing Theme
FM: I (reintroduces F)	no real mod. THC on V	I (affirms F after cadence on C)	pause on V6/4	prolonguing V/I (undermines F)	I (reaffirms F)

Figure 3-1: Form diagram of Waṅhal's Concerto for Oboe in F: I

In what others cite as a "bifocal close,"[13] Waṅhal ensures a transition, that in the exposition acts as functional modulation and perfect-authentic cadence in the dominant, but upon exact repetition in the recapitulation may instead function as a tonicized half cadence, returning immediately to tonic. Rosen lists rules for modulation that enforce the polarization, that explains, at least, the half cadences within this

[12] Rosen, *Sonata Forms*, 229-30.
[13] Robert S. Winter, "The Bifocal Close and the Evolution of the Viennese Classical Style," *Journal of the American Musicological Society*, 42, no. 2 (Summer, 1989): 275-8. Winter explains the same dual function of the transition within Mozart sonatas.

one movement of Waṅhal's Concerto for Oboe in F, in which "merely going to the dominant and staying there will not work. What follows must still return to V of V and almost always to V of V of V as well – at least if the music has any ambition."[14] However, neither Caplin nor Rosen's explanations account for the extent of Waṅhal's emphasis on dominant.

Not only is the second theme of significant length, and with enough motivic material for a subdivision into a Theme 2a and 2b, but there is an entire separate Theme 3 devoted to sitting on Theme 2's dominant, and a strong closing theme in Theme 2's tonic. If, as Rosen describes elsewhere, the dominant functions essentially as a dissonance in sonata form,[15] Waṅhal's hyperbole of this "dissonance" must present as another conflict of affect within the larger structure. In these later compositions, where use of the minor mode within the exposition was much less frequent, Waṅhal achieved the same level of conflict through over-emphasis of dominant and retaining perpetual motion devices. The greatest distinction, then, between his early and later Viennese works appears most obviously in the use of motive and melodic ideas. With this latter tonal plan, Waṅhal is able to draw from a vocabulary of melodies, that when placed according to syntactic function in the required key, combines to form a reusable template. Waṅhal was not necessarily attempting to appear *avant garde*, as much as to quickly construct and dispense compositions at a time when he refused any post in favor of freelance composition. This same thought seems present in his repurposing of motives and gestures, discussed in the following section.

This reusable template becomes more apparent within examination of the form of the Concerto for Oboe in B-flat. Similar to the Concerto for Oboe in F, every section of the sonata form, even transitions, exhibit characteristic Waṅhal themes, each with distinct syntactical function. However, omitted from the B-flat concerto are the extraneous (to the purpose of this particular concerto) cadences and theme on the dominant. Without Waṅhal's internal expansions within the Concerto for Oboe in F, the B-flat concerto presents thematic ideas in as concise form as possible (Figure 3-2).

[14] Rosen, *Sonata Forms,* 229-236.
[15] "Modulation in the eighteenth century must be conceived as essentially a dissonance raised to a higher plane, that of the total structure. A passage in a tonal work that is outside the tonic is dissonant in relation to the whole piece, and demands resolution if the form is to be completely closed and the integrity of the cadence respected." Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven*, 26.

Orchestral Exposition, mm. 1-35

Theme 1	Theme 2	Closing Theme
B-flat: I (Introduces B-flat),cad. elided	I to a HC to IAC	I (affirms B-flat)

Solo Exposition, mm. 36-77

Theme 1	transition th. a	trans. th. b	Theme 2	Closing Theme
B-flat: I (Reitnroduces B-flat)	travel to V/V/V	sits on V, cadence elided	FM: I (introduces F)	I (affirms F)

Development, mm. 71-115

Theme 1	transition and new motivic material		Theme 2	retransition
F: I	mod.	dm: V (cad. elided)	i (introduces d)	mod., pause on V/B-flat

Solo Recapitulation, mm. 116-146

Theme 1	transition th. a	trans. th. b/ cadenza
B-flat: I	IAC	to pause on V

Orchestral Recapitulation, mm. 147-164

Theme 1	Theme 2 (truncated)	Closing Theme
B-flat: I, elided cadence	I, HC	I

Figure 3-2: Form diagram of Waṅhal's Concerto for Oboe in B-flat: I

Every thematic area appears in extreme economy of musical space. In the orchestral exposition, Theme 1 elides directly into Theme 2, without cadence, which is unnecessary here or in the final recapitulation. The dominant of the dominant, as well as prolongation of a dominant, which received entire themes in the Concerto for Oboe in F, now are achieved within the transition. No further reiteration is needed. Like the Concerto for Oboe in F, the development presents Theme 2 in the submediant. This time, however, the theme is always reached through phrase elision by barely touching its dominant just a measure before.

The orchestral recapitulation presents every theme truncated. As compact as possible, Waṅhal provides just the "basic idea" of each distinct theme, allowing an echo of what originally took 77 measures, in under twenty.

This does not mean that Waṅhal's characteristic conflict of affect is absent. Theme 1's presentation in this form is so weak: outlining the dominant, descending in contour, and ending on a "sighing" motive, the theme seems to require the abrupt interjection of the bombastic Theme 2 that follows. Here, without minor mode, or even transition, Waṅhal achieves within the first six measures his signature subversion of initial affect. Subsequent inner conflicts pervade further through the feeling of perpetual motion, especially strengthened through elisions and weakened cadences (half, imperfect-authentic, incomplete) that do not satisfy until the final closing material. Where initially the minor mode provided the dissonance that leads a listener to require resolution, and Waṅhal subsequently fulfilled that function with emphasis on the "dissonant" dominant, now the dissonance and drive to resolution is primarily within harmonic and surface rhythm.

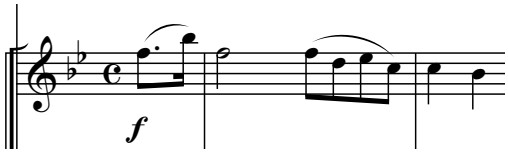
III. Interchangeable (Motivic) Parts for Mass Production

In the examination of smaller-scale units, one finds another systematic compositional process at work. Dissecting the units of themes into the smallest possible cell, what Caplin refers to as the "basic idea,"[16] and eliminating ornamentation, these musical cells appear like DNA across Waṅhal's oeuvre. The basic idea is not enough on its own to germinate into a sonata theme, however, and requires repetition, sequence, a contrasting idea, continuation functions, and a cadential progression to complete the task. The themes utilize interchangeable motivic cells for the required syntactical function. These characteristic "basic ideas," with their specific functions, are repurposed across a body of Waṅhal's works. For

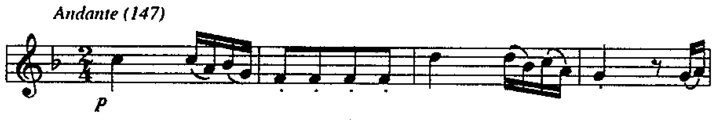
[16] Caplin defines this "basic idea" as "an initiating function consisting of a two-measure idea that usually contains several melodic of rhythmic motives constituting the primary material of a theme." Caplin, 253. Like Caplin, each time I use the two-word phrase is as a technical term referring to a specific part of a theme.

example, a theme in Waṅhal's symphony a2, movement four, is repurposed as the head motive of the Concerto for Oboe in F: III.

In these repurposed basic ideas exists the most convincing evidence that the composer of the parts for the Concerto for Oboe in B-flat (I-Gu) must be the same as the Concerto for Oboe in F (D-HR), and that this composer is "probably-authentically" Waṅhal. Examine the basic idea of Theme 1 of the Concerto for Oboe in B-flat with the basic idea of the second movement of Waṅhal's Symphony C17 (Examples 3-17, 3-18).[17] Subtract the anacrusis, suspension and repeat the basic idea by statement response and the two themes are exactly the same, positioned in the same roles as the presentation function of a gentle opening theme. However, instead of repetition, the concerto theme counters with a contrasting idea that serves both continuation and quasi-cadential functions (for reasons discussed previously).



Example 3-17: Concerto for Oboe in B-flat: I, mm.0-2

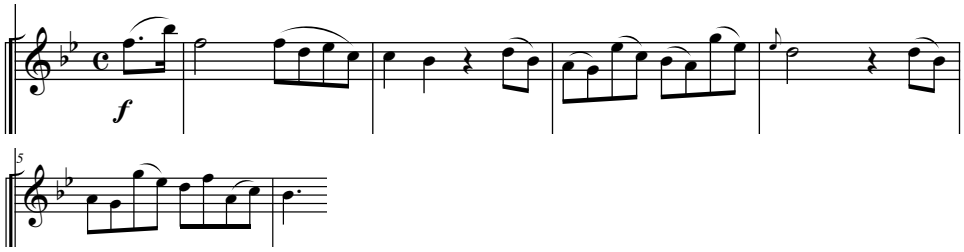


Example 3-18: Waṅhal's Symphony C17, incipit from Bryan: *WaṅhalSymCat*, 322

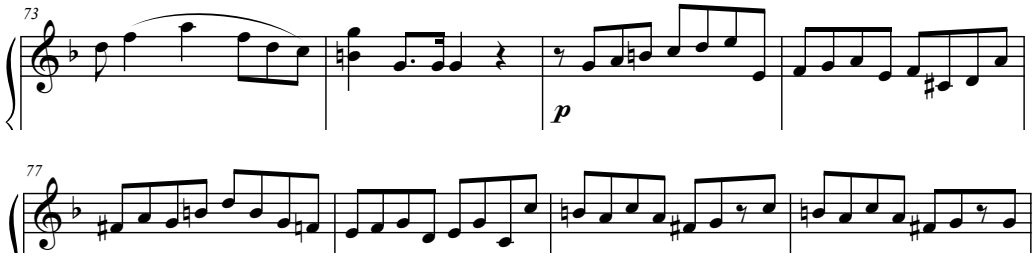
Waṅhal repurposes this contrasting gesture, characterized by meandering eighth-notes with leaps connected by appoggiatura and escape tone, across a number of works. Not only may this function as continuation function of a smaller cell, but as an entire contrasting theme, such as Theme 3 in the first movement of the Concerto for Oboe in F (Examples 3-19, 3-20). Another motivic idea repurposed across the two concertos is observable in the rising dotted rhythms positioned throughout the Concerto for Oboe in F, acting as either consequent or continuation to drive towards cadence (Examples 3-21). A very

[17] Bryan: *WaṅhalSymCat*, 322.

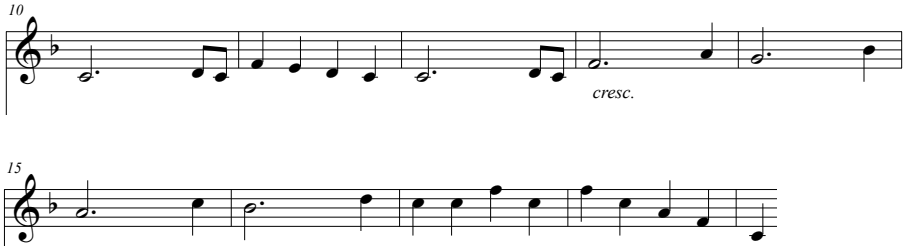
similar gesture forms the bombastic Theme 2 of the Concerto for Oboe in B-flat: I; in fact, both lead to almost identical motives in the cadential progression (Example 3-22).



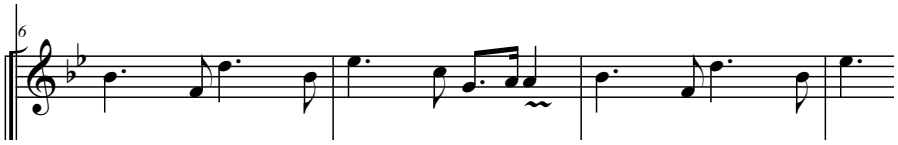
Example 3-19: Concerto for Oboe in B-flat: I, mm. 0-6



Example 3-20: Concerto for Oboe in F: I, mm. 73-80



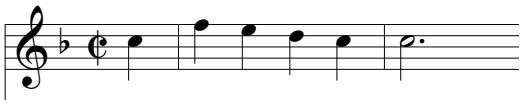
Example 3-21: Concerto for Oboe in F: III, mm. 10-19



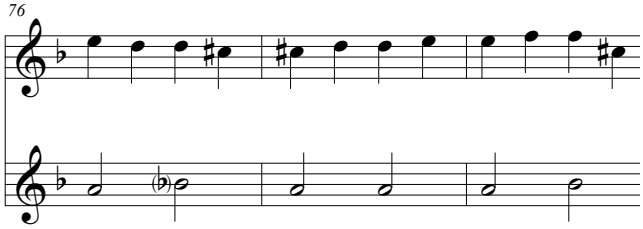
Example 3-22: Concerto for Oboe in B-flat: I, mm. 6-9

In some cases the same "basic idea" may even be repurposed for different syntactical function within the same work. In the comparison of the Concerto for Oboe in F: III Theme 1 of to Theme 2, one

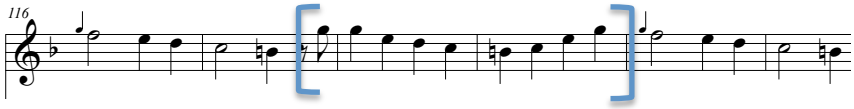
finds a strikingly familiar "basic idea," followed in statement-response repetition,[18] but inverted to characterize a more fluid theme. An examination of the transition reveals its derivation from the same head motive, now varied in duration, syncopation and implied harmony to fit the purpose of a transition theme (Examples 3-23, 24, 25).



Example 3-23: Concerto for Oboe in F: III, mm. 0-2 (Theme 1 "basic idea")



Example 3-24: F: III, mm. 76-78 (transition "basic ideas")



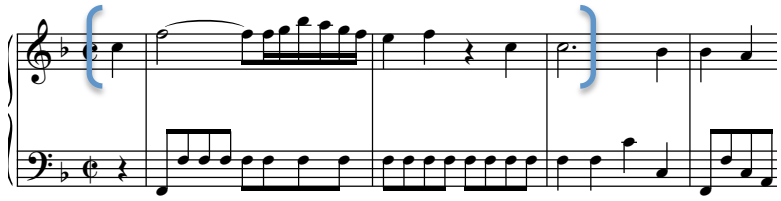
Example 3-25: Concerto in F: III, mm. 116-121 (Theme 2 "basic idea")

What is unusual about these common motives is how Waṅhal, in this movement, is able to harness essentially three distinct basic motives, included the one above, to build a lengthy third movement sonata form of 374 measures. The simplicity and lightness of the motives creates a feeling of a typically less serious finale, even if in Waṅhal's expansive sonata form. The combination of "basic idea" that forms the gently flowing contour of Theme 2 above is one of Waṅhal's most frequent gestures, though sometimes outlining a triad rather than scale, the gesture is always placed whenever a lighter, more fluid function is required to contrast a more bombastic theme. The same gesture exists in the third movement of the Concerto for Oboe in B-flat, as well as Waṅhal's Symphony G11. Even more connections exist between

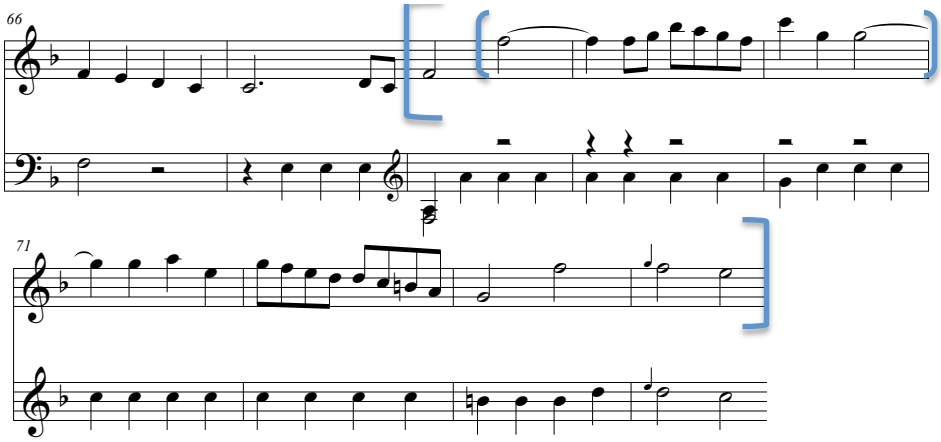
[18] Caplin defines "statement-response repetition" as "a tonic version of a unit (usually a basic idea) immediately restated by a dominant version." Caplin, 257.

the B-flat concerto and other genres of Waṅhal than space permits to examine. The same motives seem to pervade the works of a given period of time that Waṅhal composed. It may have been through such "economy of thought" that Waṅhal, in this later segment of his career, found himself able to turn out works quickly, possibly illuminating how he reached nearly 1400 works and survived as a freelance composer.

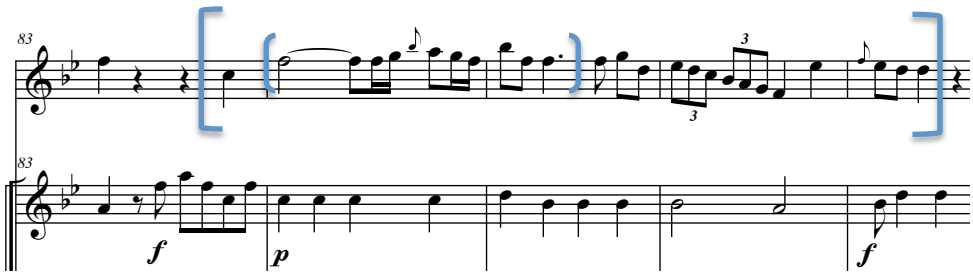
The presence of these motivic ideas across the movements of a work allow for a unifying link within the larger work, such as in the Concerto for Oboe in F, the quote of Theme 1's "basic idea" of the first movement within the Solo exposition of movement three (Examples 3-26, 27). This exact quote also appears in the Concerto for Oboe in B-flat: I, as an interpolation in the development, only altered by a step in the consequent to fit within their respective keys. Here, surely, is a key link between the two concertos.



Example 3-26: Concerto for Oboe in F: I , mm. 0-4



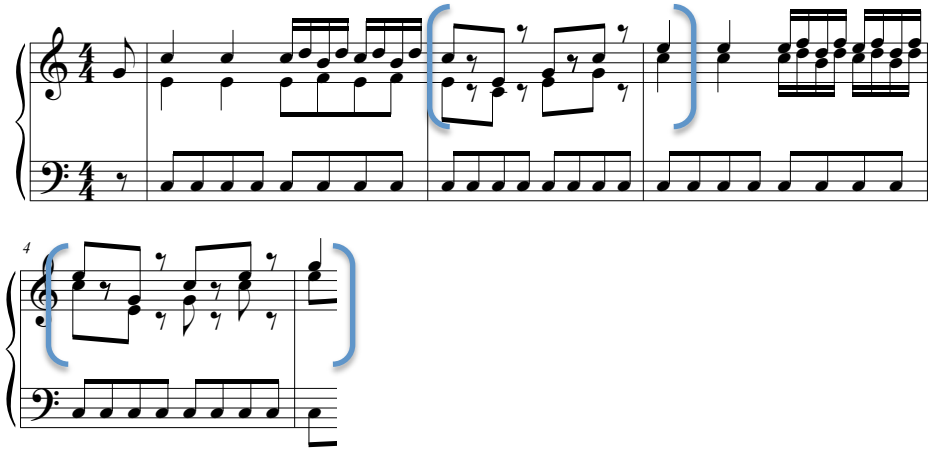
Example 3-27: Concerto for Oboe in F: III, mm. 66-74 (again, every two measures is one real measure)



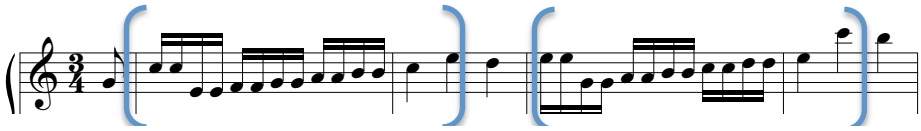
Example 3-28: Concerto for Oboe in B-flat: I, mm. 83-87

IV. Organic Unity

While the form of the Concerto for Oboe in F, especially the first two movements, relies on a tuneful melodic theme for each section of the form, Waṅhal's Concerto for Oboe in C seems to develop in a significantly different manner. Each section of Waṅhal's sonata form from the Concerto in F is such that any number of melodic themes, when inserted in the correct syntactical position and key on each repetition, may replace the original, allowing for a reusable template. Alternatively, the Concerto in C appears to rely much more on a Baroque-like subject, and any non-presentation function or transition contains material that is neither tuneful nor motivic. However, as previously excerpted, the initial "head motives" of this concerto appear throughout the work, as middle entries or merely fragmented, to provide some semblance of motivic unity. For instance, the contrasting idea of movement I, Theme 1 of the Waṅhal Concerto in C translates to the third movement's basic idea of the refrain (Example 3-29, 3-30).

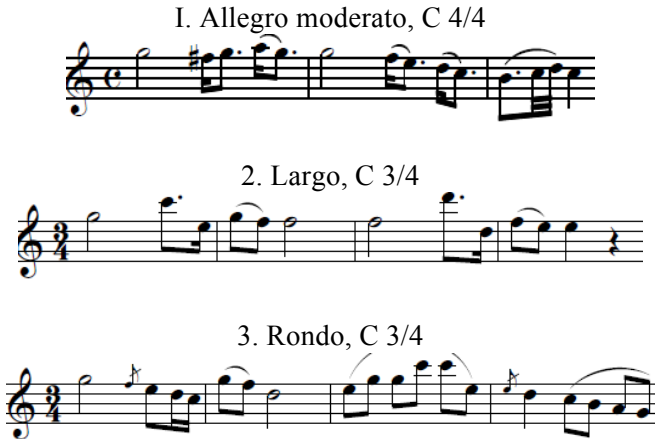


Example 3-29: Concerto for Oboe in C: I, mm. 0-5



Example 3-30: Concerto for Oboe in C: III, mm. 0-4

Recalling that the Ferlendis Concerto for Oboe in C, discussed in the previous chapters, contains an exact replica of the second and third movements of this Waṅhal Concerto for Oboe in C. The first movement of the Ferlendis appears to be based on entirely different motives, an absence modal shift and *Sturm und Drang* rhythmic characteristics, and orchestration that presents little interest in the accompanying parts with an oboe that flourishes uncharacteristically to the following movements. With these considerations, the pairing of this one movement with the second and third movements identical to Waṅhal's Concerto in C, results in a mismatched work lacking unity. This does not mean, however, that the first movement of Ferlendis' Concerto in C has no motivic unity with any other part. Closer examination of the solo oboe part (b), possessing the Fischer "Famous Rondo" as finale, reveals how Ferlendis might have derived his new first movement. The same "basic idea," when stripped of ornamentation, seems to underlie all three movement's themes (Example 3-31). Each movement seems to contain variations of the initial basic ideas of the Fischer rondo. The first movement, the only part preserved in the final copy of the manuscript parts, appears motivically linked to the J. C. Fischer Concerto for Oboe in C.



Example 3-31: Ferlendis Concerto for Oboe in C, solo oboe part (b), incipits for the 3 movements

V. Recapitulation of Provenance Discussion

1. The Derivation of the Three Movements in Ferlendis Concerto for Oboe in C

This overlooked solo part (b) of the Ferlendis Concerto for Oboe in C represents the last puzzle piece. When reexamining Fürall's *Nachlaß*, one may find not only the Waṅhal work, of which the last two movements of Ferlendis' concerto is comprised, but also the second pilfered concerto, from which the first movement is likely derived (see Figure 3-3, Table 3-1). The reason for the existence of an alternate solo part seems to point to an original intention to pair two movements of Ferlendis' own creation with the Fischer rondo. Why Ferlendis set aside these two movements for two of Waṅhal's might have resulted from the fact that the Fischer rondo, even though certainly composed before 1769, was quoted subsequently by many composers, including Mozart.[21] The melody would have been well known amongst any audience, where as few would be able to recognize the two Waṅhal movements that were probably infrequently played since their creation. Ferlendis may have used Waṅhal's relative obscurity, at least in London, to cover his tracks.

[21] Peter Wuttke, "Fischer Concerto 1/Favourite Concerto," *The Haynes Catalog: Bibliography of Oboe Music*, http://beauty-of-code.de/works/show/955?search_id=-631394068 (accessed March 14, 2013).

Table 3-1: Reexamination of Fürall's *Nachlaß* , showing the two "pilfered" concertos

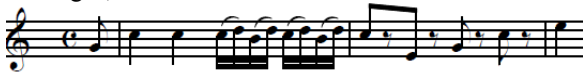
Nachlass No.	Composer	Work	WZ (HR)	a-S 1
1				
2	Rejcha, J.	ObCon in B-flat	16	1088
3				
4				
5	Fiala	ObCon in D	85	1091
6				
7				
8	Besozzi, C.	ObCon in C	21, 23	1094
9	Fischer, J. C.	ObCon in C	54, 71	1078
10	Fischer, J. C.	ObCon in E-flat	75	1079
11	Wanhal	ObCon in F	23, 54, 67	1096
12	Hoffmann	ObCon in C	21	1076
13				
14	Wanhal	ObCon in C	21	1097
15				
16				
17	Hoffmann	ObCon in G	21, 23	1077
18				
19	Behm, V.	ObCon in C	67	1098
20	Bach, J. C.	ObCon in F	64, 65	1093

From this evidence one may reconstruct the scene of crime, either within the Viennese copyshop from which Fürall obtained the works, or in the Oettingen-Wallerstein collection itself. A frantic Ferlendis in desperation for new performance material, while on tour in the late 1780s and early 1790s, splices and has hastily copied a concerto, perhaps even by the members of his own ensemble, as apparent in the five different hands present on different parts.

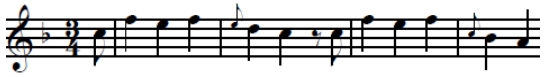
Attribution: Waṅhal

Concerto for oboe in C Major

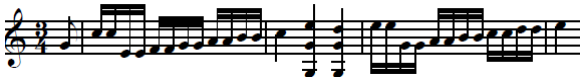
I. Allegro, C 4/4



2. Adagio, F 3/4



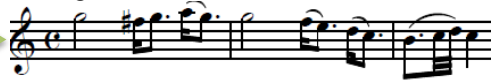
3. Allegro, C 3/4



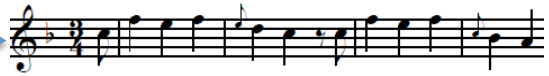
Attribution: Ferlendis

Concerto for oboe in C Major

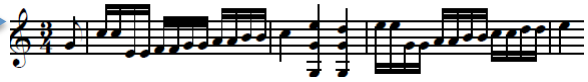
I. Allegro moderato, C 4/4



2. Cantabile, F 3/4



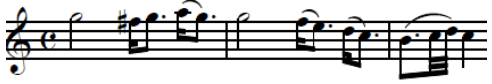
3. Allegro molto, C 3/4



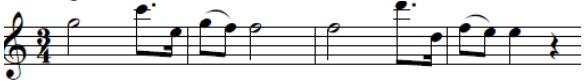
Attribution: Ferlendis

Concerto for oboe in C Major, solo oboe part (b)

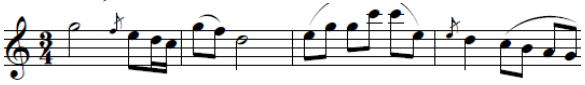
I. Allegro moderato, C 4/4



2. Largo, C 3/4



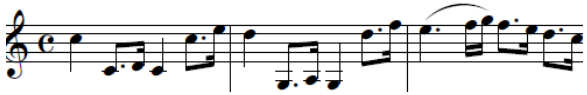
3. Rondo, C 3/4



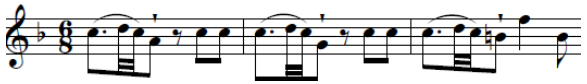
Attribution: J. C. Fischer

Concerto for oboe in C Major

I. Allegro, C 4/4



2. Andante, F 6/8



3. Rondeaux, C 3/4

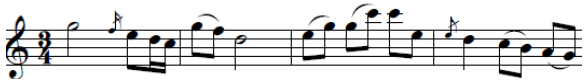


Figure 3-3: Incipits of Waṅhal, Ferlendis, and Fischer's Concertos for Oboe and Ferlendis' Concerto for Oboe in C, solo oboe part (b), involved in the derivation of the Ferlendis' Concerto for Oboe in C (I-Gu)

On the exposure of the extremely suspect details of the cross-attribution, this attribution to Ferlendis appears disproven. Returning once more to Bryan's criteria for the highest levels of authentication:

> (1) Authentic: only works validated by an autograph
>
> (2) Probably-authentic: works with at least two unrelated attributions and no contra-attributions; in addition their stylistic characteristics are deemed to be consistent with other probably-authentic works[22]

With the cross-attribution discarded, the weight of evidence of a second extant manuscript copy, an eighteenth-century advertisement, the inclusion of the work in a collection of similar works with another Waṅhal concerto, along with stylistic traits similar to his early Viennese works, points to this Concerto in C as "probably-authentically" Waṅhal's creation. The fact that the manuscript parts found in Fürall's *Nachlaß* almost definitely existed before the work's advertisement as a flute concerto points more towards the work having been intended for oboe. An advertisement for flute concertos would have proved more marketable, especially within a collection. Perhaps this concerto, like the Mozart Concerto for Oboe in C, K. 314, was written for a particular oboist, and later repurposed as a flute concerto.

With the style considerations of the Concerto for Oboe in F, Waṅhal likely composed the work some years after the Concerto for Oboe in C. Unlike the Concerto for Oboe in B-flat, the work is expansive, not only in form as described above, but also in virtuosity. The level of ability required of the intended recipient and idiomatic nature of the composition points to the likelihood of Waṅhal having written with a particular oboist in mind. If Fürall were already in possession of the Concerto for Oboe in C, it is possible, that sometime within the four years both he and Waṅhal occupied Vienna, Fürall procured a commission. Existence of the work in Furall's collection, with the other Waṅhal concerto and watermarks traceable to Viennese copyshops, combined with the stylistic characteristics "deemed to be consistent with other probably-authentic works," all point to a correct attribution. While almost certainly written for amateurs, the Concerto for Oboe in B-flat appears otherwise so stylistically similar the Concerto for Oboe in F, the former more likely than not shares the same composer as the latter.

[22] Bryan: *WaṅhalSymCat*, 42.

2. A Chronology of the Concertos Emerges

With style and provenance considered, the range of possible dates narrows for each composition. First, with its *Sturm und Drang* elements and less organized formal plan, associated with his first decade in Vienna, Waṅhal probably composed the Concerto for Oboe in C during the 1760s. From the Breitkopf und Härtel advertisment in 1775, there is an absolute end date, but existence of the copy in *Nachlaß* Fürall, on a paper type used in Vienna around the year 1770, even the date of the copy made seems much sooner. Born in 1755, there is little doubt now that Ferlendis probably could not have composed the concerto by the mid or even late 1760s, especially not without any evidence of Ferlendis having ever dabbled in *Sturm und Drang* style.

The next concerto in the chronology is likely the Waṅhal Concerto for Oboe in F, which for stylistic reasons fits more closely with the post-1771 Viennese compositions of Waṅhal. With the idiomatic nature of the concerto and the level of virtuosity, Waṅhal likely composed the Concerto for Oboe in F for a specific soloist in mind. There is no way of knowing with certainty whether Fürall commissioned the work, but both were working in Vienna between the years 1771 and 1774, and no doubt knew of each other.

With significant stylistic similarities to the Waṅhal Concerto in F, in every category except dimension and difficulty, Waṅhal probably composed his Concerto in B-flat not long after the Concerto in F. Though the parts exist in an Italian library, Waṅhal did not likely compose this concerto during his travels from 1769-1771, but closer to the mid-1770s in Vienna. Shared motivic quotes among this concerto and symphonies G11, C17, and his String Quartet Op. 33, all works composed after 1775,[23] makes this likely the last of the three Waṅhal oboe concertos composed. The significant difference between this concerto and his previous two oboe concertos is most obvious in the amateur level of soloist and accompanying orchestra, the concise length and minimal orchestration. This does not weaken the attribution to Waṅhal, but instead reveals the probable recipient of the work as a member of the amateur nobility that supported Waṅhal from his second to final Viennese decades.

[23] Bryan: *Waṅhal SymCat*, 257, 322.

Ferlendis probably did not create his Concerto for Oboe in C, until the 1780s, either after Fürall's concertos joined the Oettingen-Wallerstein *Hofkapelle* collection or when Ferlendis would have been able to visit a Viennese copy shop and was searching for new performance material. The only certain end date on hand, however, is the 1795 performance in London, significantly later than the Waṅhal Concerto for Oboe in C and the Fischer Concerto for Oboe in C that was published by 1768.[24]

The resulting chronology from the provenance of the works presents the strongest evidence for the negation of Ferlendis cross-attribution (Table 3-2).

Table 3-2: Chronology of Concertos Discussed

Likely Year of Composition	Composer	Work
c. 1768	J. C. Fischer	Concerto for Oboe in C
mid-late 1760s	Waṅhal	Concerto for Oboe in C
1771-4	Waṅhal	Concerto for Oboe in F
mid-late 1770s	Waṅhal	Concerto for Oboe in B-flat
1780-1790s	Ferlendis	Concerto for Oboe in C

Unfortunately, of the above concertos, only the false Ferlendis Concerto for Oboe in C has a published modern edition and recent performance. Within the following chapter is a critical edition of Waṅhal's Concerto for Oboe in B-flat, but in hindsight there is no doubt that the more significant works deserving published editions are the Waṅhal Concertos for Oboe in C and F.

Considering the perceived scarcity of repertoire from the Enlightenment within an oboe community that overplays, and only plays, the one concerto by Mozart and one pseudo-Haydn, the community is long over-due for editions of copies, which have always been in existence, waiting to be

[24] No. 955 in Peter Wuttke, "Fischer Concerto 1/Favourite Concerto," *The Haynes Catalog: Bibliography of Oboe Music*, http://beauty-of-code.de/works/show/955?search_id=-631394068 (accessed March 14, 2013)

discovered. Figures such as Pelucchi, the editor of the "critical" edition of Ferlendis Concerto for Oboe in C, have exhorted admirable efforts to remedy the situation, however, more care must be taken to first ensure the accuracy of the great "discoveries" from which they profit. Clearly, the answer is not to abandon entirely the archival foundation upon which performers depend, but to approach such tasks as preparing scholarly editions with a new skepticism and innovation. With the addition of new editions of the three "probably-authentic" Waṅhal oboe concertos, oboists would gain repertoire not only representative of Viennese Classicism, but also of uniquely Waṅhal characteristics that trace his changing style from the Concerto for Oboe in C to the Concerto for Oboe in B-flat.

CHAPTER 4

CRITICAL EDITION:

CONCERTO FOR OBOE IN B-FLAT BY JOHANN BAPTIST WANHAL

Critical Report

The following edition uses as a source the manuscript parts of the Wanhal Concerto in B-flat, found in the Istituto musicale Nicolò Paganini Biblioteca, Genoa. The title page reads:

Concerto

per Oboe, con Violini

Viola e Basso

Di Monsieur Vanhall

"*Basso*" may have referred to both violoncello and bass, and in performance, the part may be taken solely by the cello or by both. The oboe part contains many measures in the *tutti* sections identical to the first violin, including simultaneous notes, of course, not playable on the oboe; these measures have been eliminated where redundant and left in where the section calls for reinforcement or timbral difference.

Critical Notes

The notes below describe alterations to source readings. Pitch names follow the Helmholtz system: c^{1} refers to middle C. The following abbreviations are used: m(m). = measure(s); ob. = oboe; vn. 1 = *violino primo* 1; vn. 2 = *violino secondo* 2; va. = viola; B. = *basso*/*violoncello*.

Concerto for Oboe in B-flat

I. Allegro

The key signature of ob. changed from 3 flats to 2. M. 36, va. rests for 25 mm., not 24 mm. M. 48, ob. note 2, e♭II changed to e♮II. M. 65, vn. 1, note 8, e♭II changed to e♮II. M. 79, vn. 1, note 1, e♭I changed to e♮I. M. 91, vn., chord 1, top note, fII changed to f♯II. M. 94, vn. 1, note 3, e♭I changed to e♮I. M. 97, B., note 4, e♭ changed to e♮. M. 98, vn. 1, note 5, e♭II changed to e♮II. M. 99, vn. 1, note 3, e♭I changed to e♮I; B., note 4, e♭ changed to e♮. M. 113-142, va. rests for 30 mm., not 31 mm. M. 123, ob., note 1, aII changed to a♭II; note 10, aI changed to a♭I. M. 126, ob., note 11, b♮I changed to b♭I. Mm. 146-7, ob., editorial cII trill to b♭I. M. 154, vn. 1, note 11, cII changed to b♭I.

II. Cantabile

M. 35, B., note 2, f changed to f♯. M. 45-7, vn. 2, missing measure added. Mm. 48-9, ob., extra measure merged. Mm. 57-8, va., missing measure added.

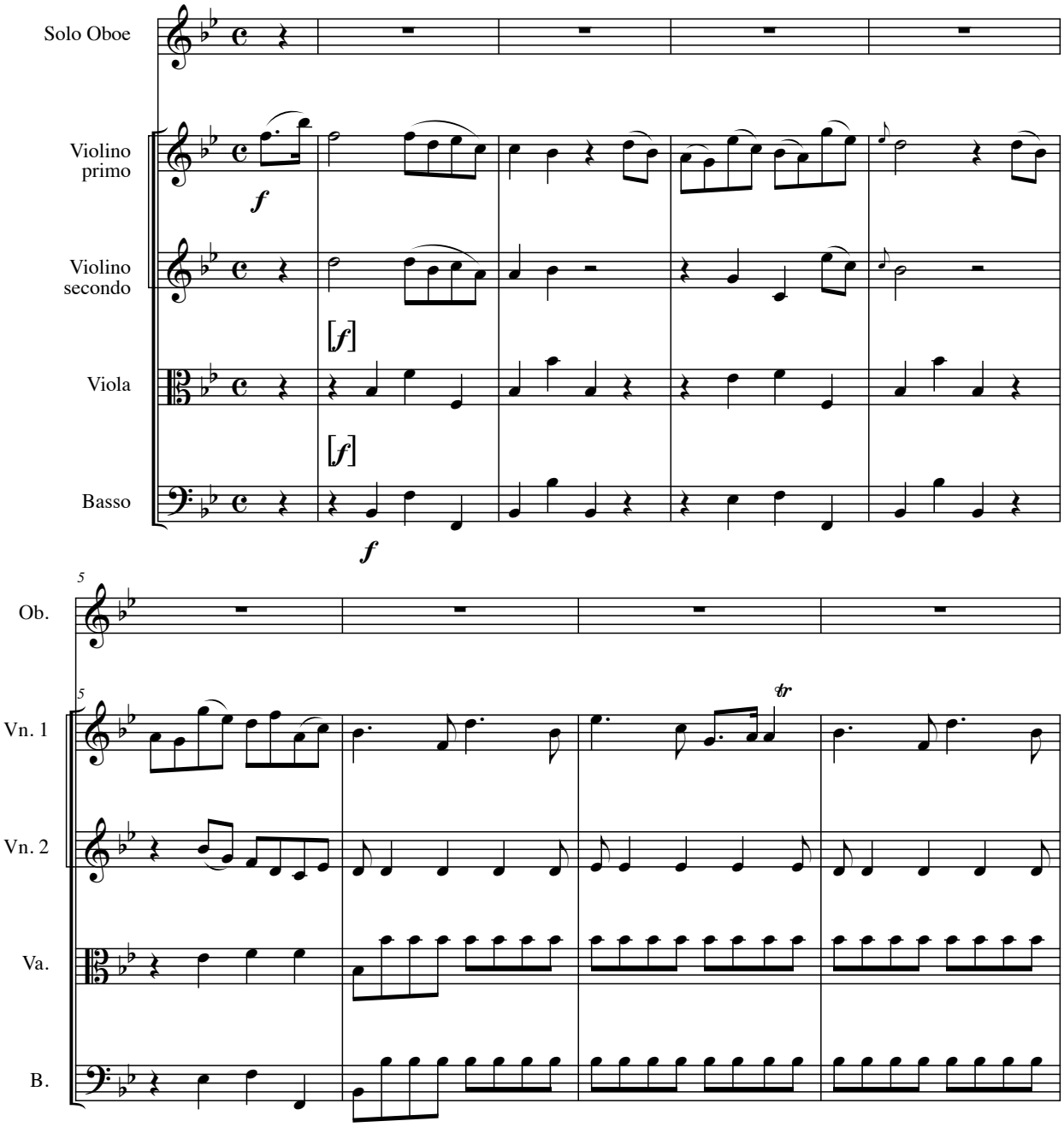
III. Allegro

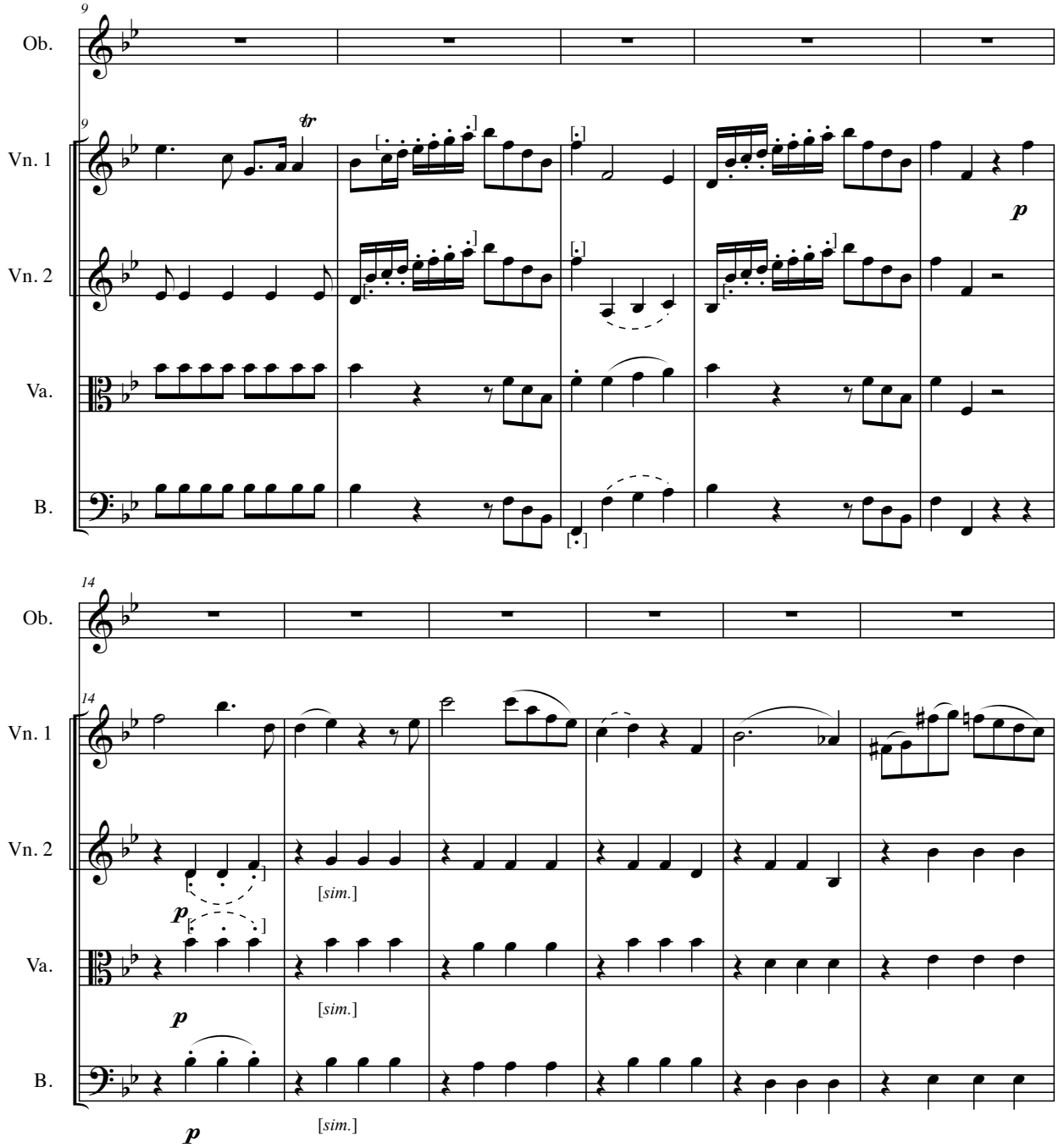
M. 7, B., note 3, e♮ changed to e♭. M. 89, vn. 1, vn. 2, B. entrances moved forward one measure. M. 114, va. rests for 46 rather than 42 mm. M. 129, vn. 2, missing measure added. M. 141, vn. 2, notes 1-3, aI changed to a♭I.

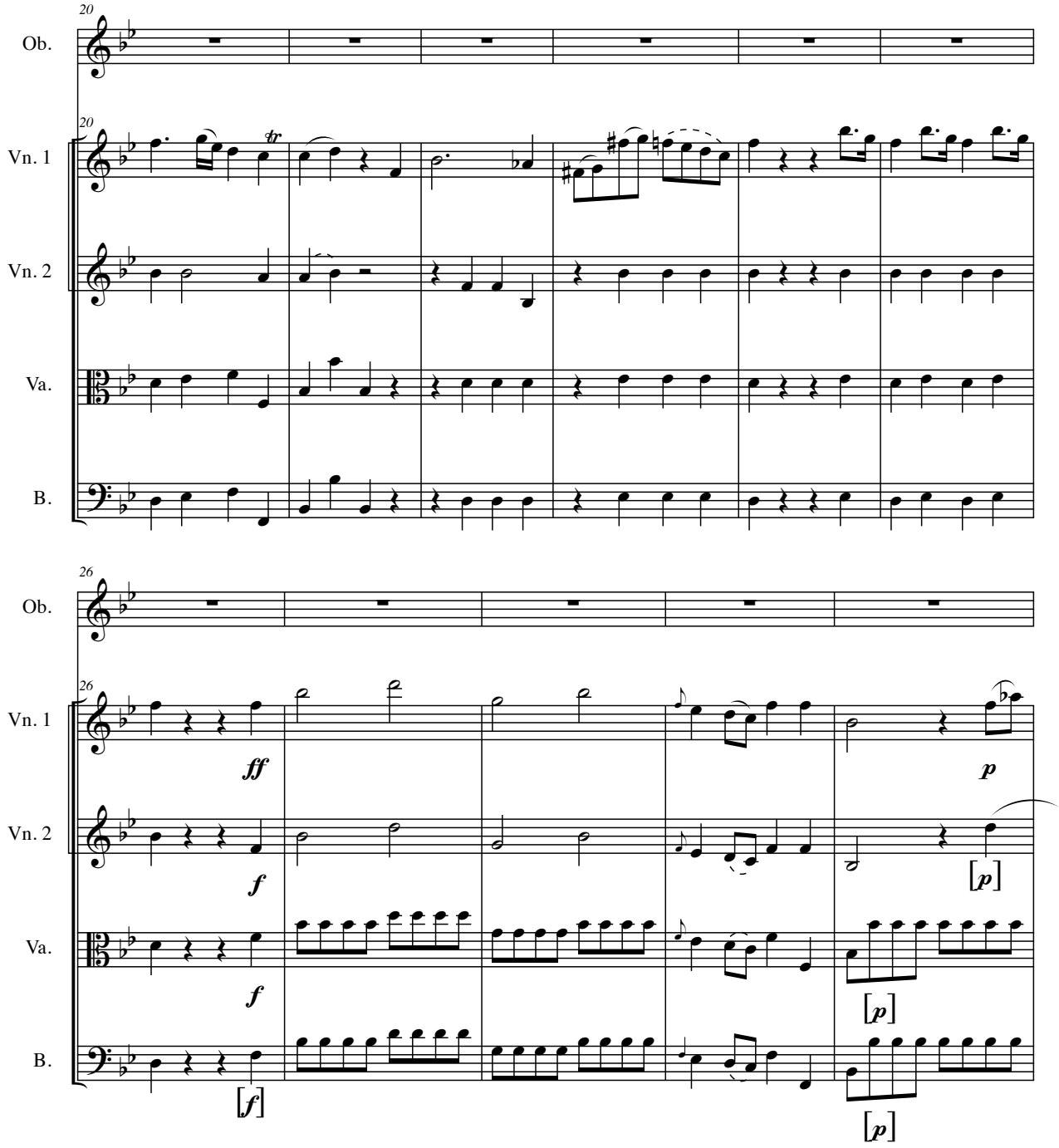
Concerto for Oboe in B-flat

Johann Baptist Wanhal

I. Allegro




9
Ob.
9
Vn. 1
Vn. 2
Va.
B.
tr
p
14
Ob.
14
Vn. 1
Vn. 2
Va.
B.
p
[sim.]
p
[sim.]
p
[sim.]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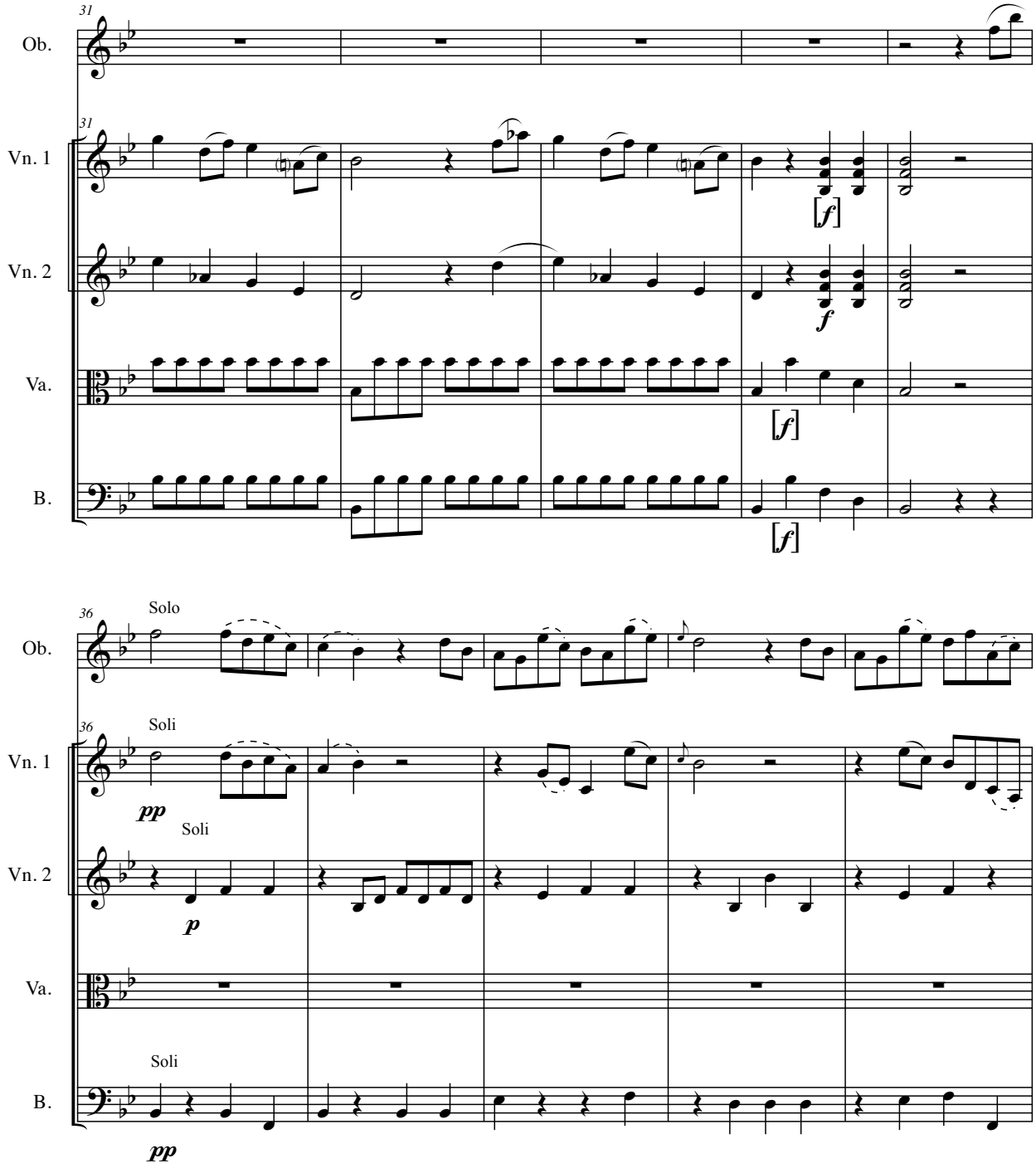
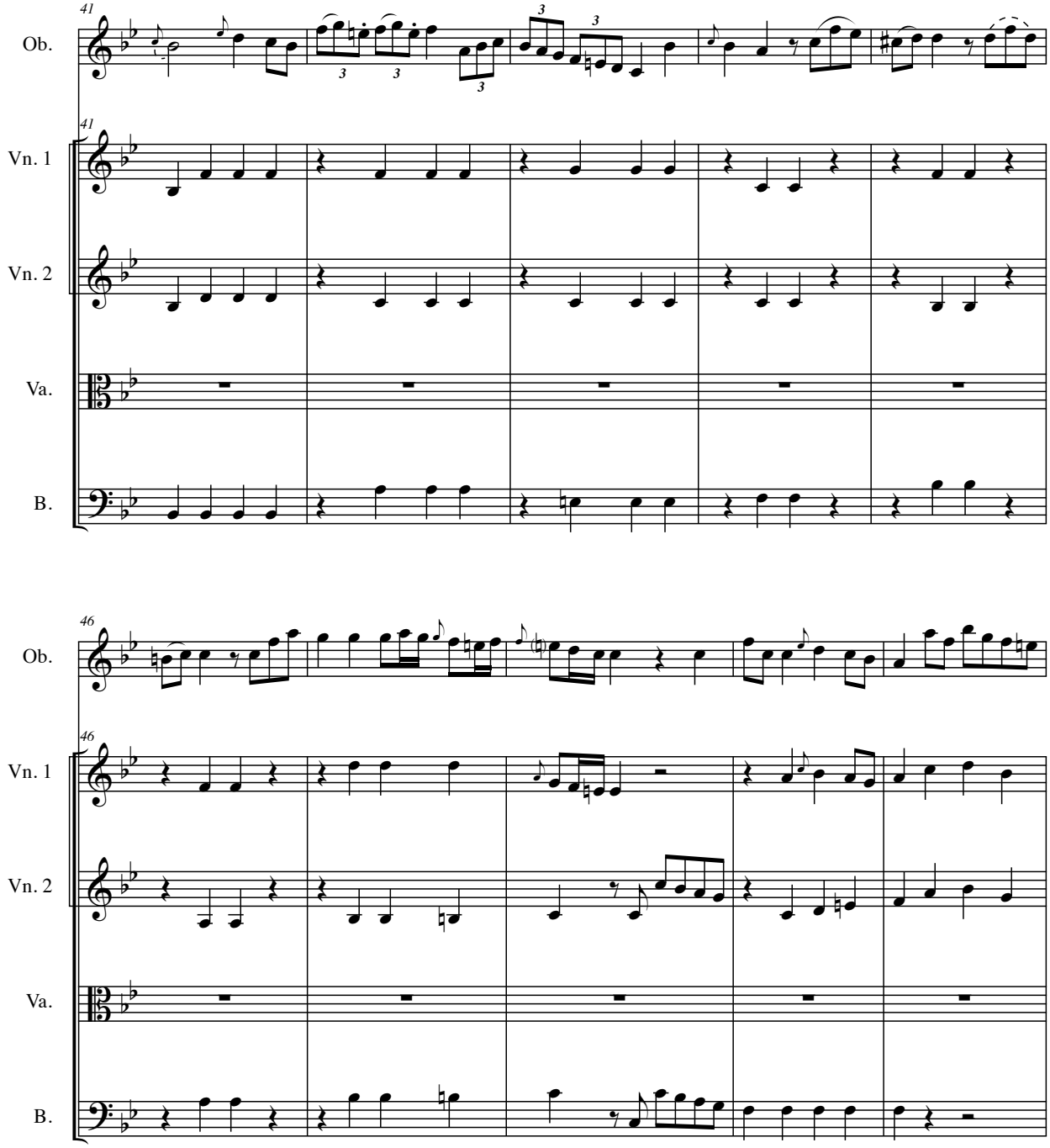
Ob.
20
Vn. 1
Vn. 2
Va.
B.
26
Ob.
26
Vn. 1
ff
p
Vn. 2
f
[p]
Va.
f
[p]
B.
[f]
[p]


31
Ob.
Vn. 1
Vn. 2
Va.
B.
[f]
f
[f]
[f]
36
Solo
Ob.
Soli
Vn. 1
pp
Soli
Vn. 2
p
Va.
Soli
B.
pp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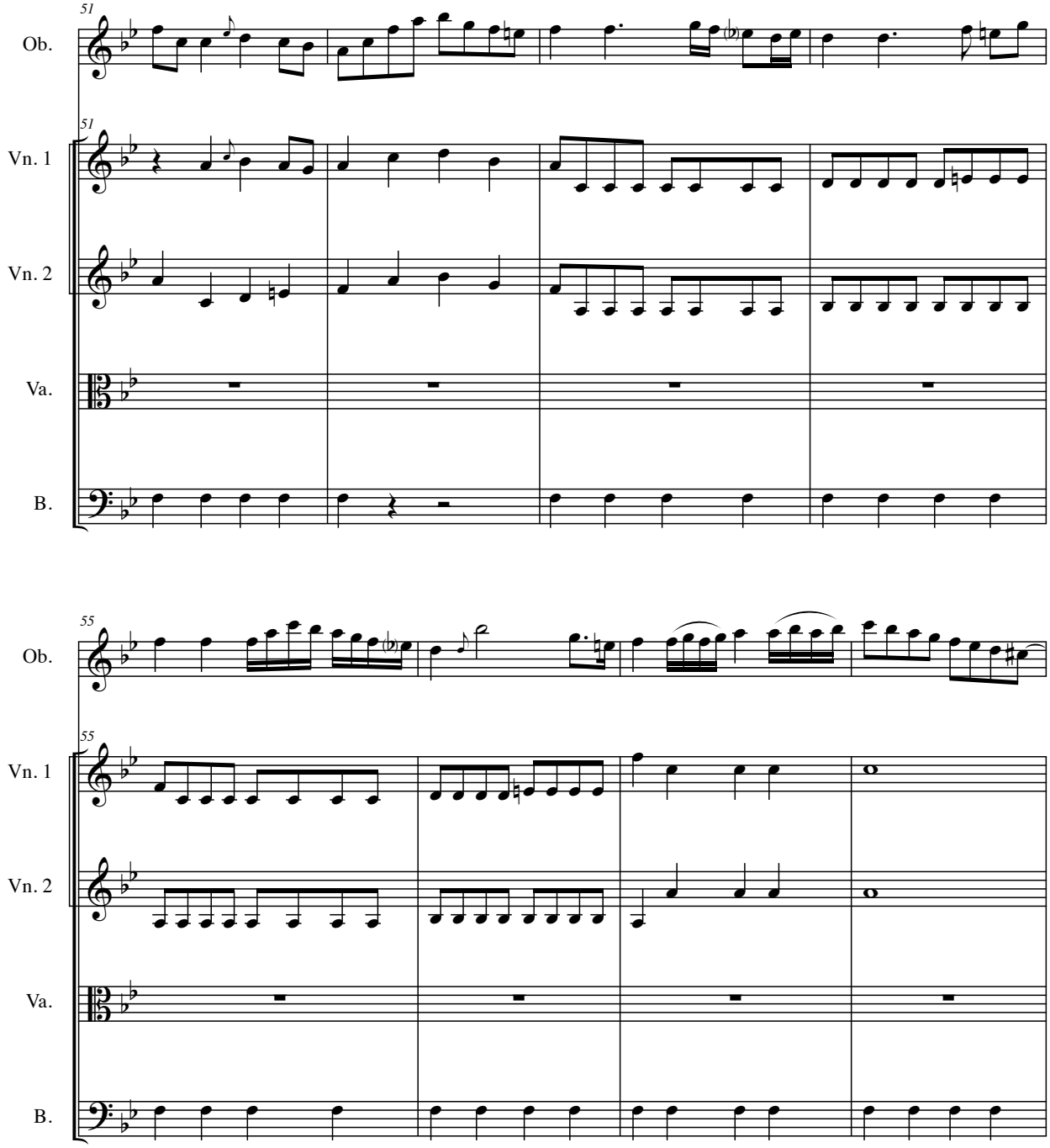
Ob.
Vn. 1
Vn. 2
Va.
B.
46
Ob.
Vn. 1
Vn. 2
Va.
B.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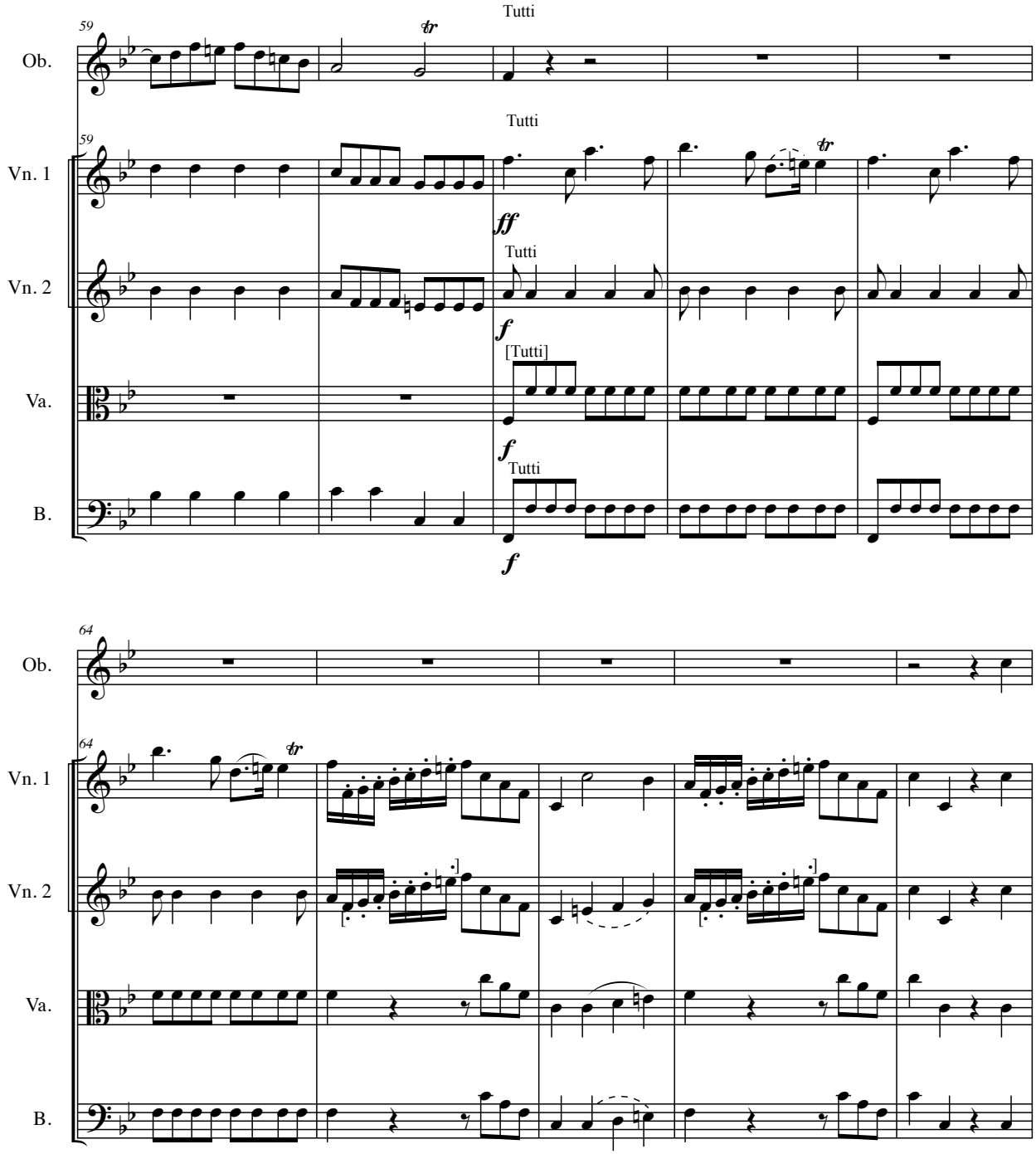
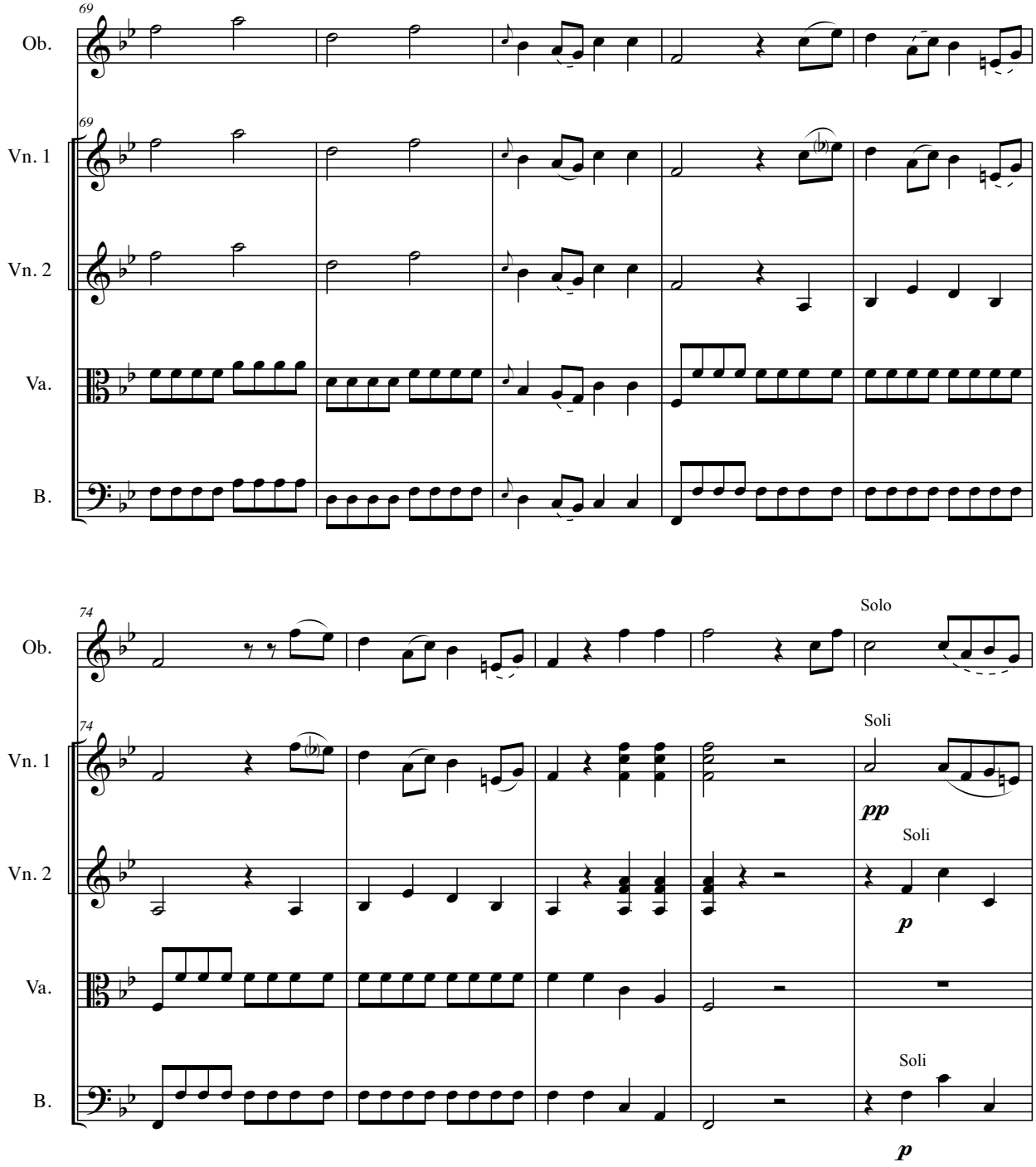
Ob.
51
Vn. 1
Vn. 2
Va.
B.
55
Ob.
55
Vn. 1
Vn. 2
Va.
B.


Tutti
59
Ob.
Tutti
59
Vn. 1
ff
Tutti
Vn. 2
f
[Tutti]
Va.
f
Tutti
B.
f
64
Ob.
64
Vn. 1
Vn. 2
Va.
B.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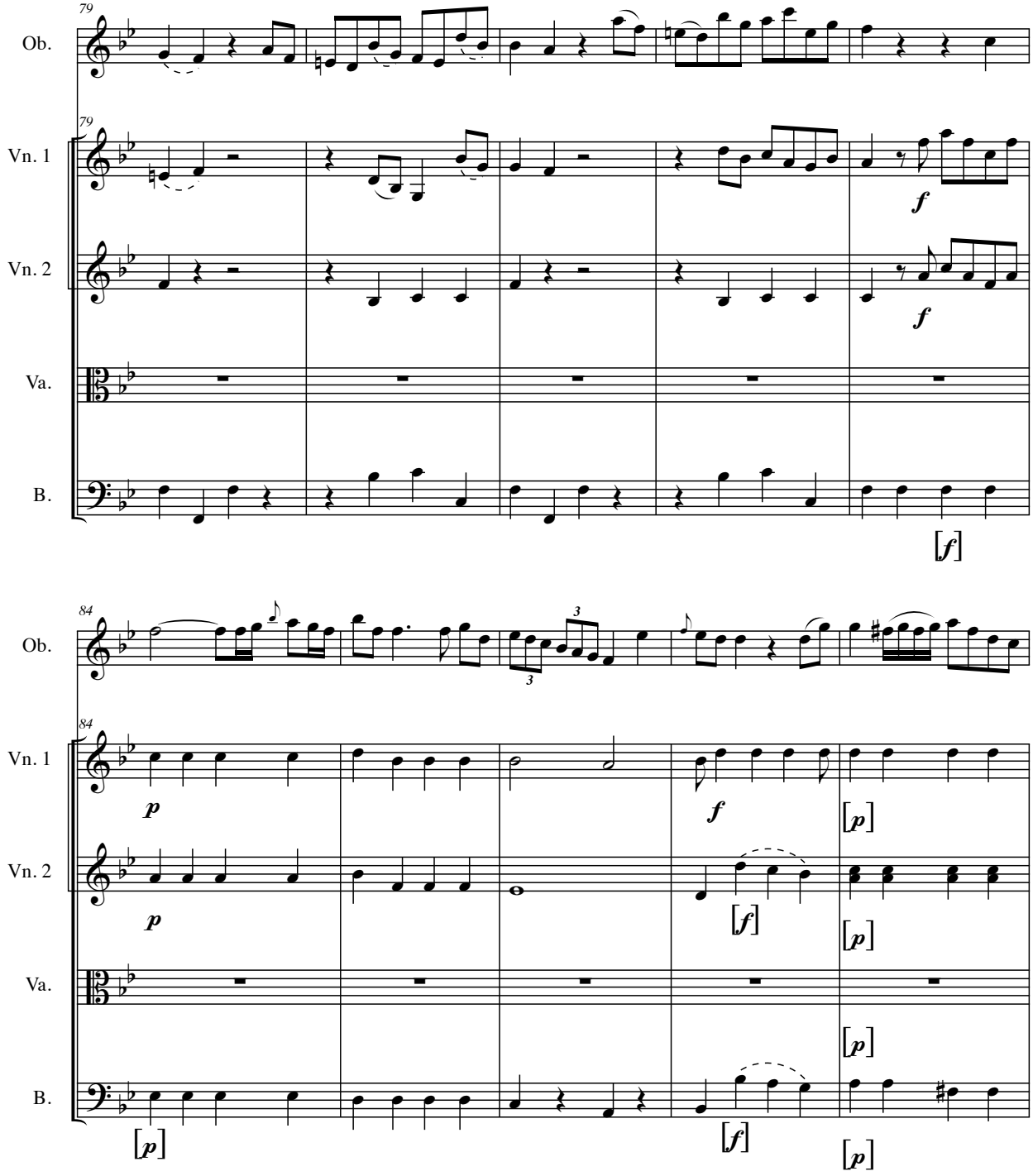
Ob.
Vn. 1
Vn. 2
Va.
B.
74
Solo
Soli
pp
Soli
p
Soli
p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Ob.
Vn. 1
Vn. 2
Va.
B.
f
f
[f]
84
Ob.
Vn. 1
Vn. 2
Va.
B.
p
p
[p]
f
[f]
[p]
[p]
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[p]
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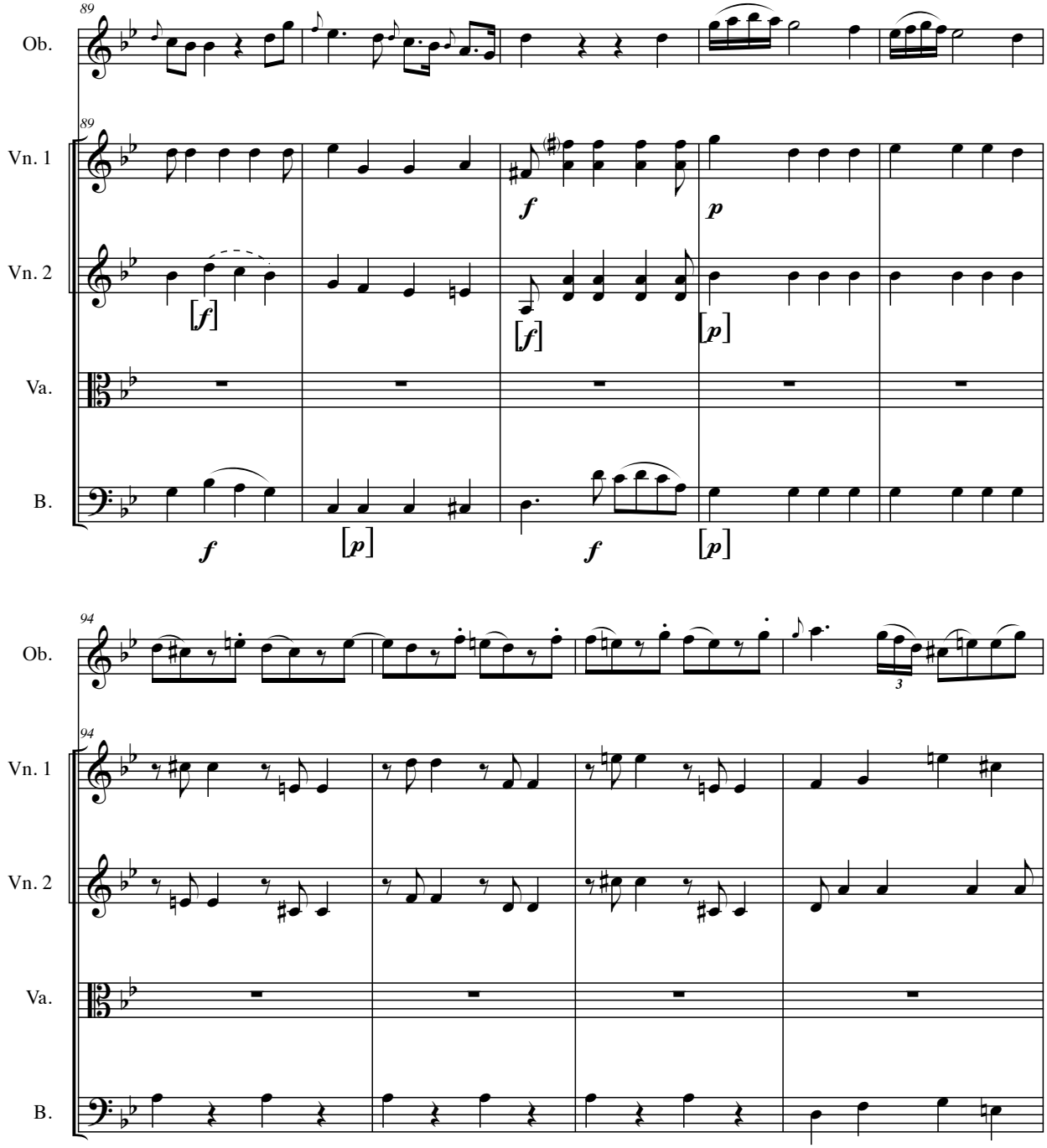
[p]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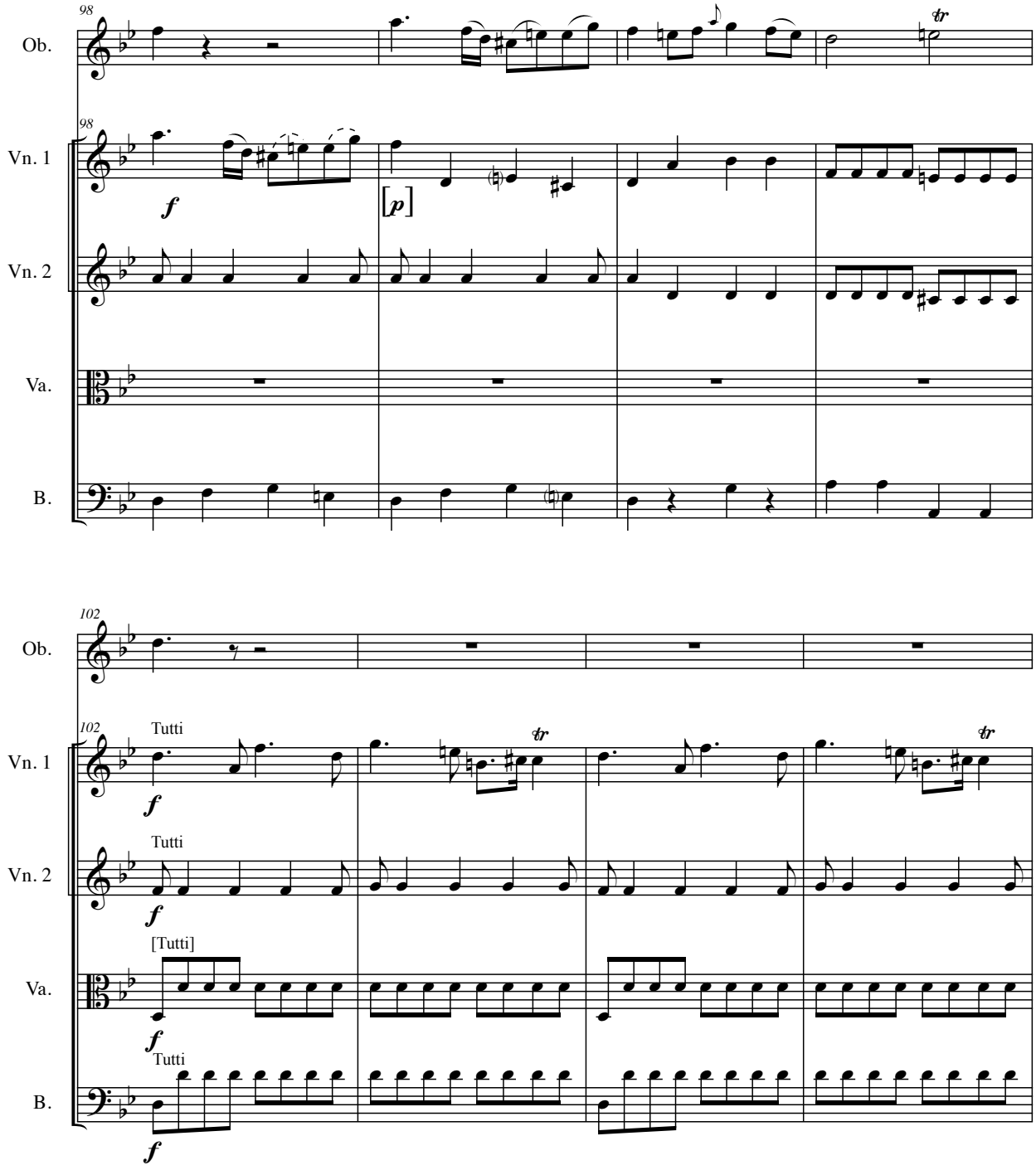
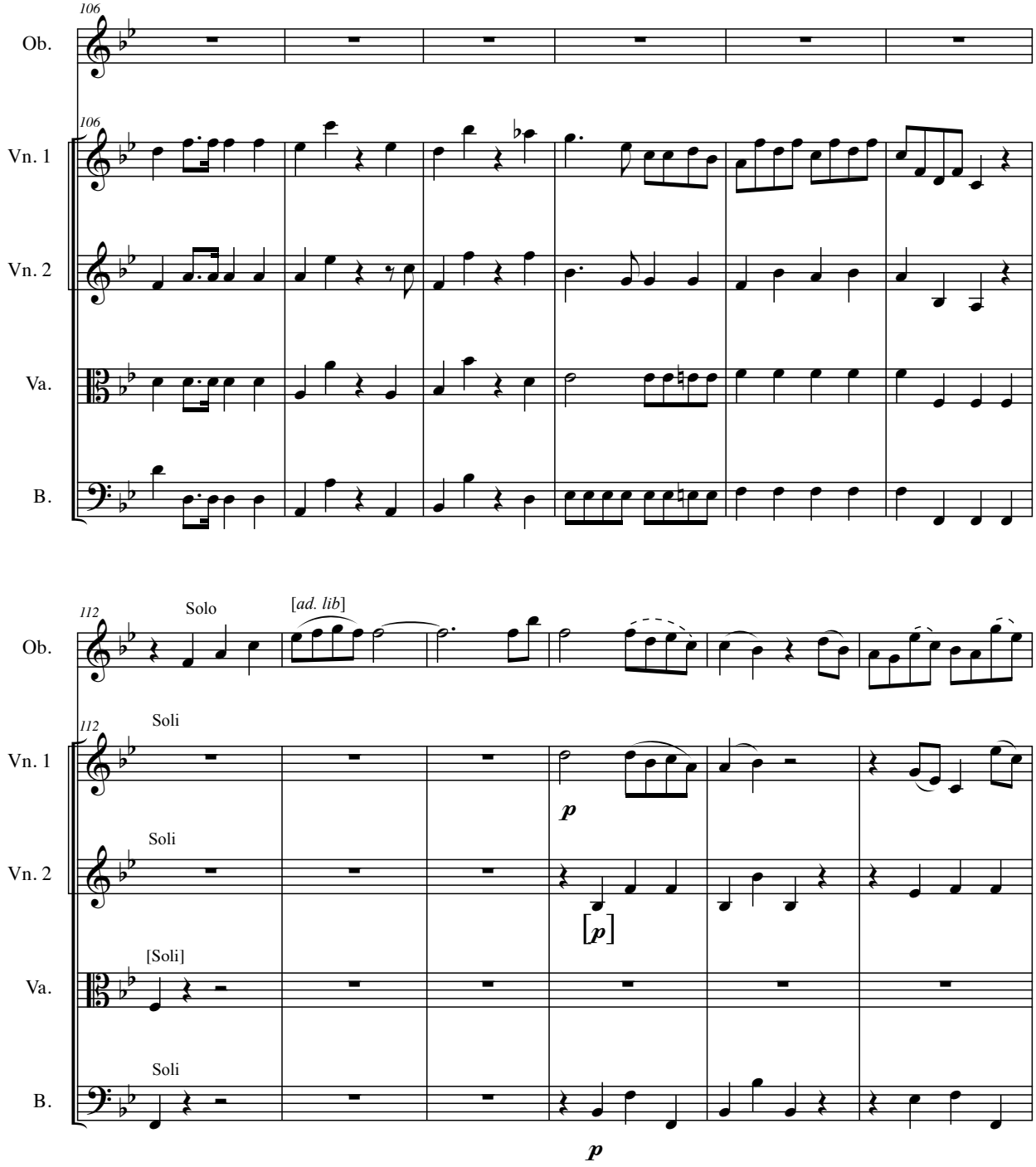
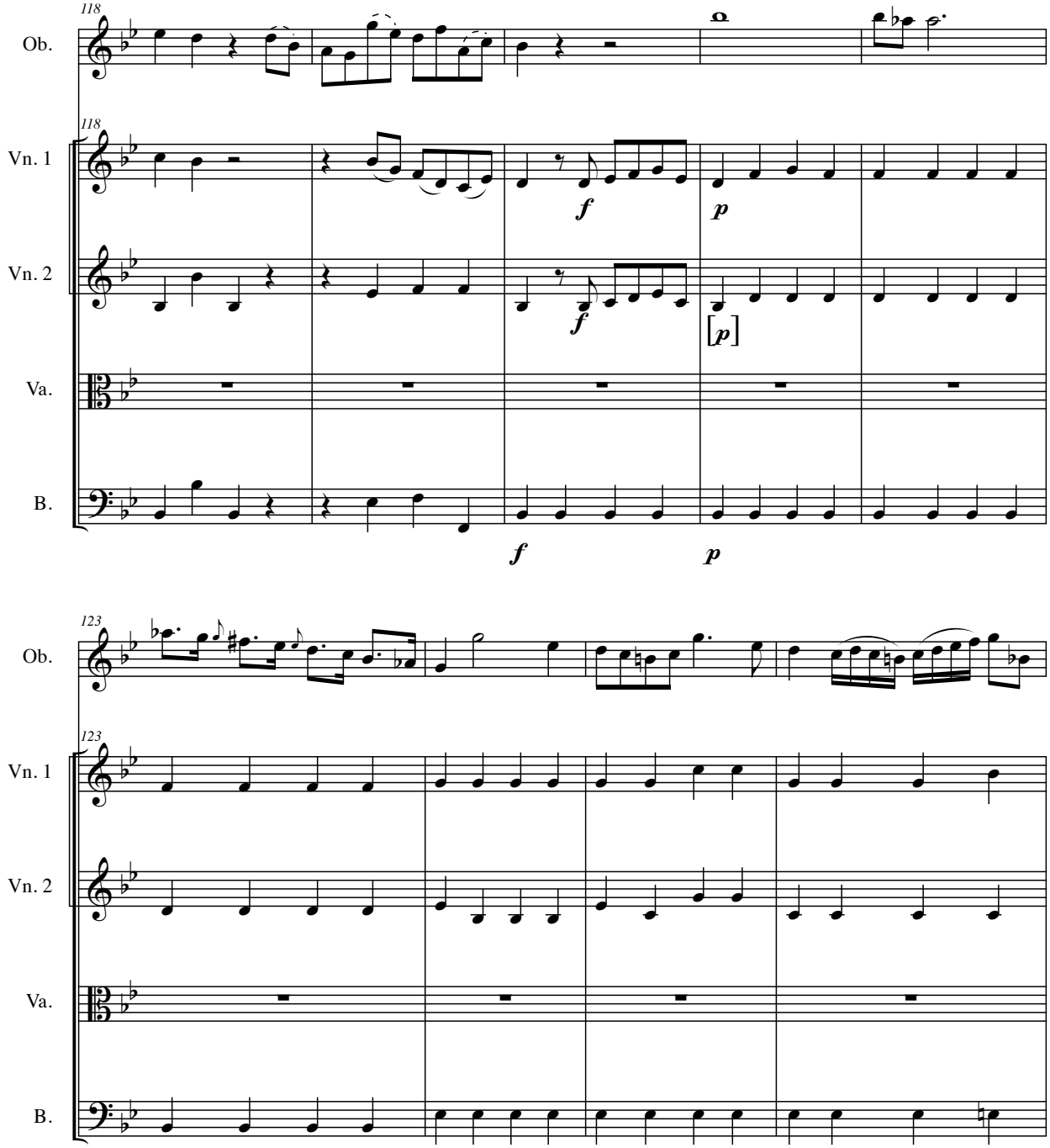
Ob.
Vn. 1
Vn. 2
Va.
B.
f
p
[f]
[p]
94
3


98
Ob.
98
Vn. 1
f
[p]
Vn. 2
Va.
B.
102
Ob.
102
Tutti
Vn. 1
f
tr
Tutti
Vn. 2
f
[Tutti]
Va.
f
Tutti
B.
f


106
Ob.
106
Vn. 1
Vn. 2
Va.
B.
112
Solo
[ad. lib]
Ob.
112
Soli
Vn. 1
p
Soli
Vn. 2
[p]
[Soli]
Va.
Soli
B.
p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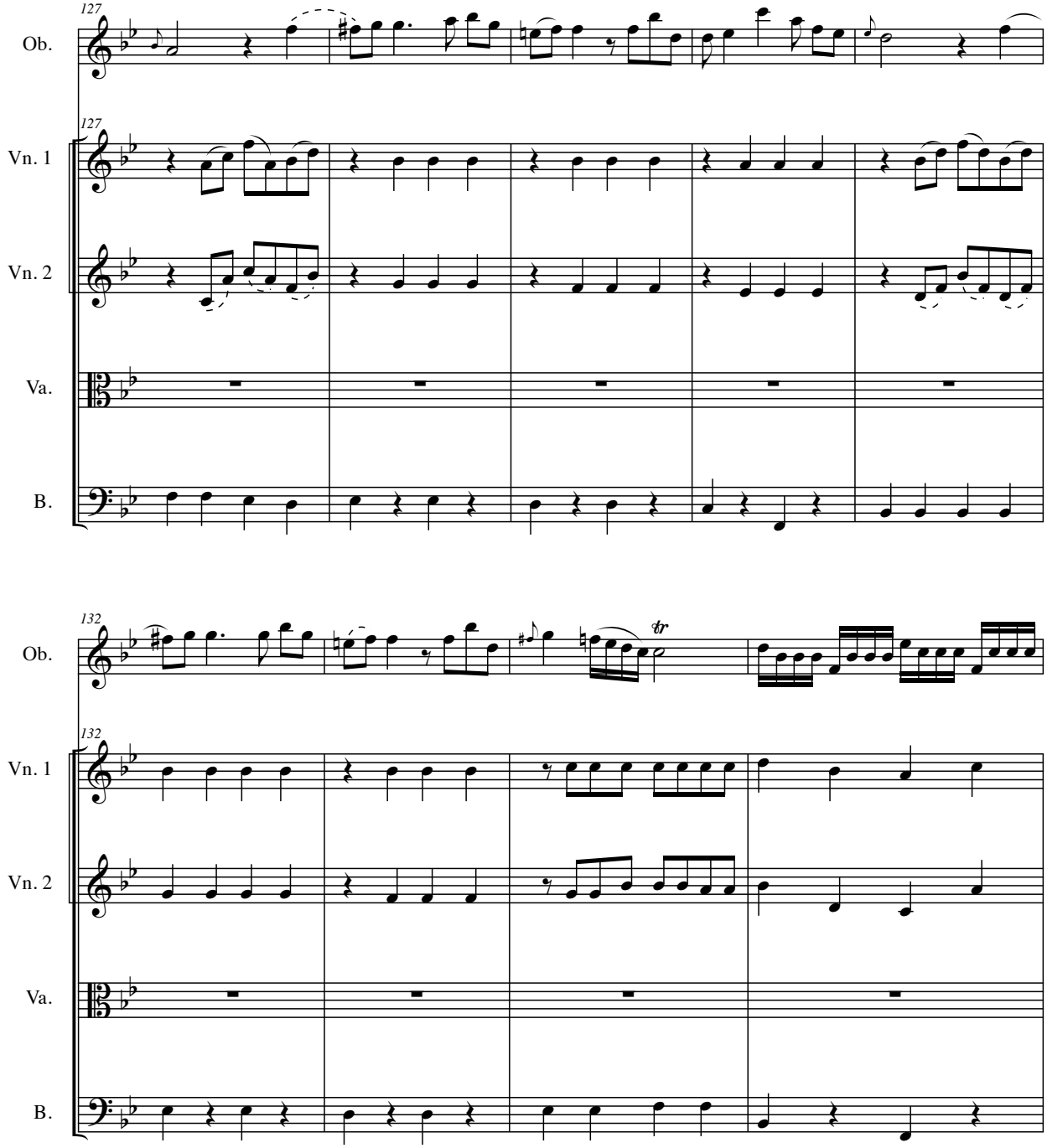
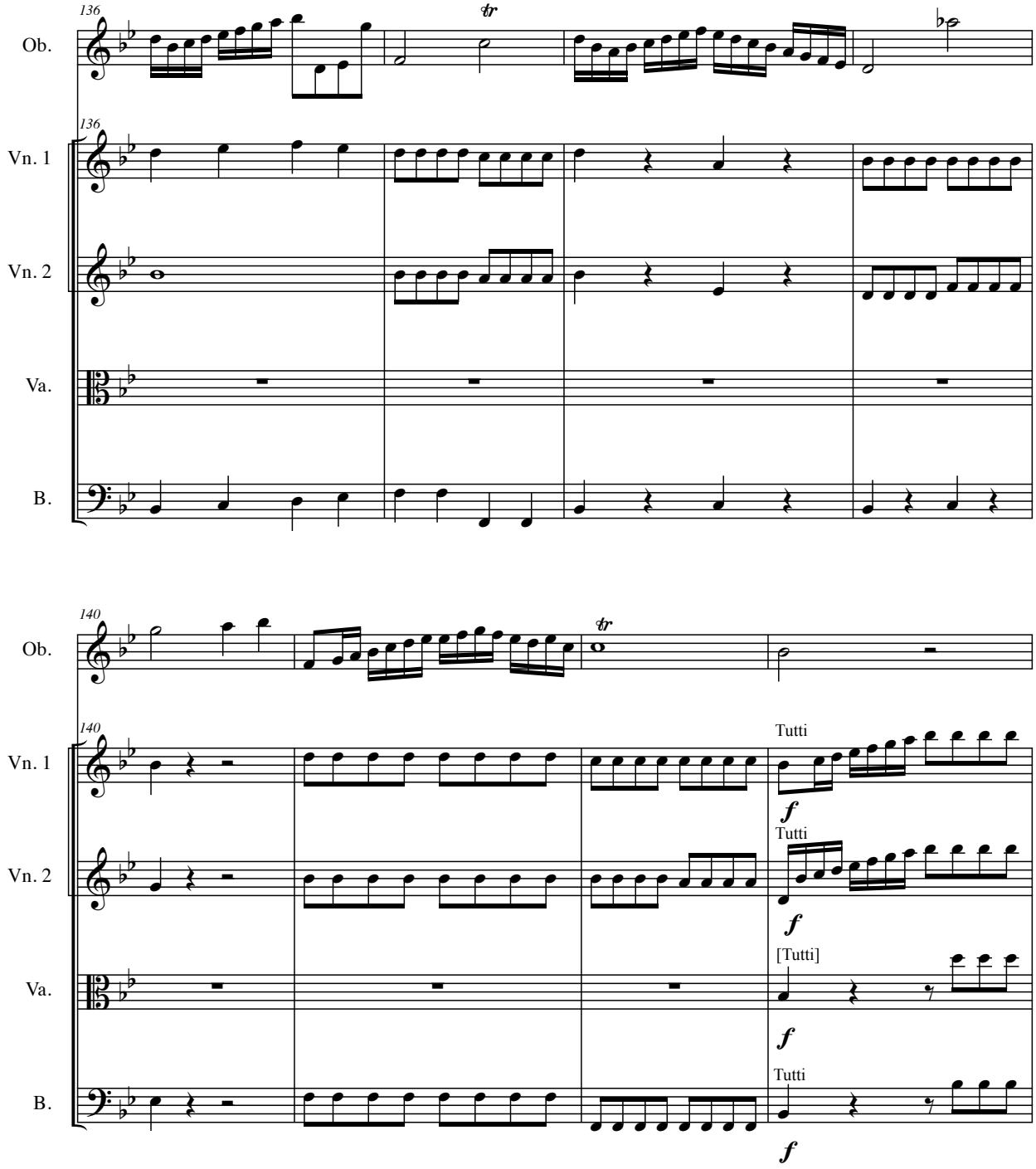
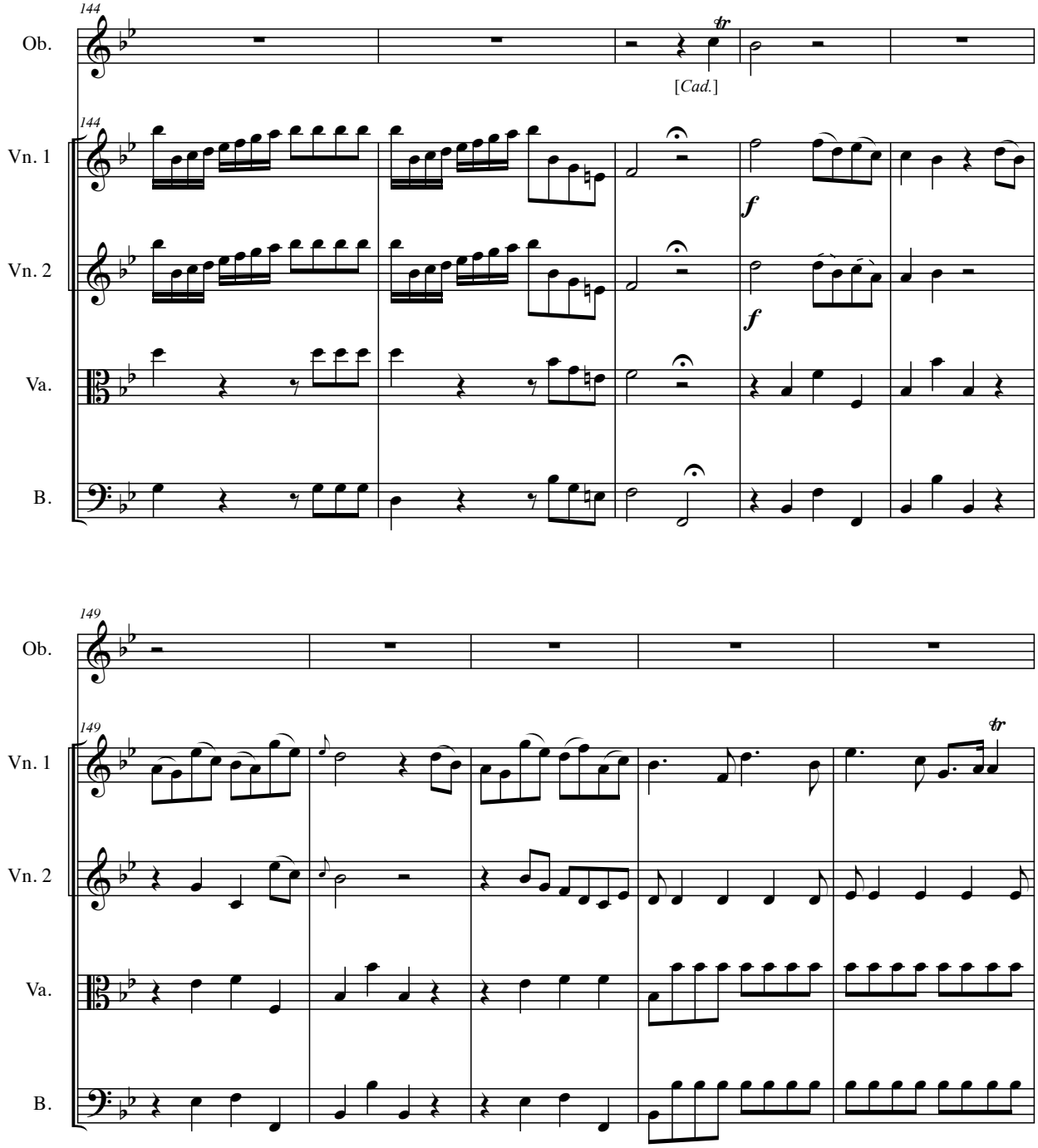
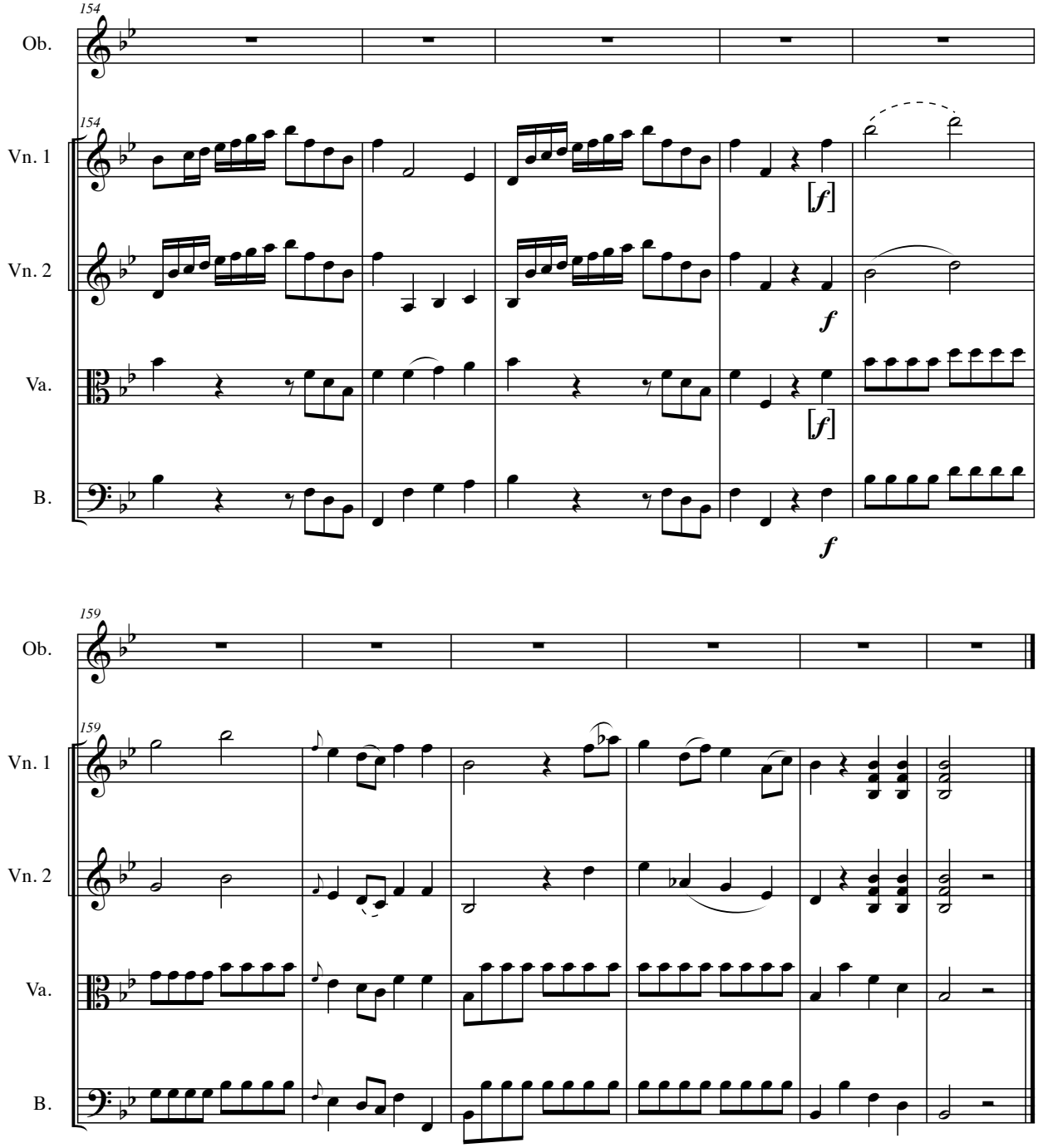
Ob.
Vn. 1
Vn. 2
Va.
B.
f
p
[p]
123

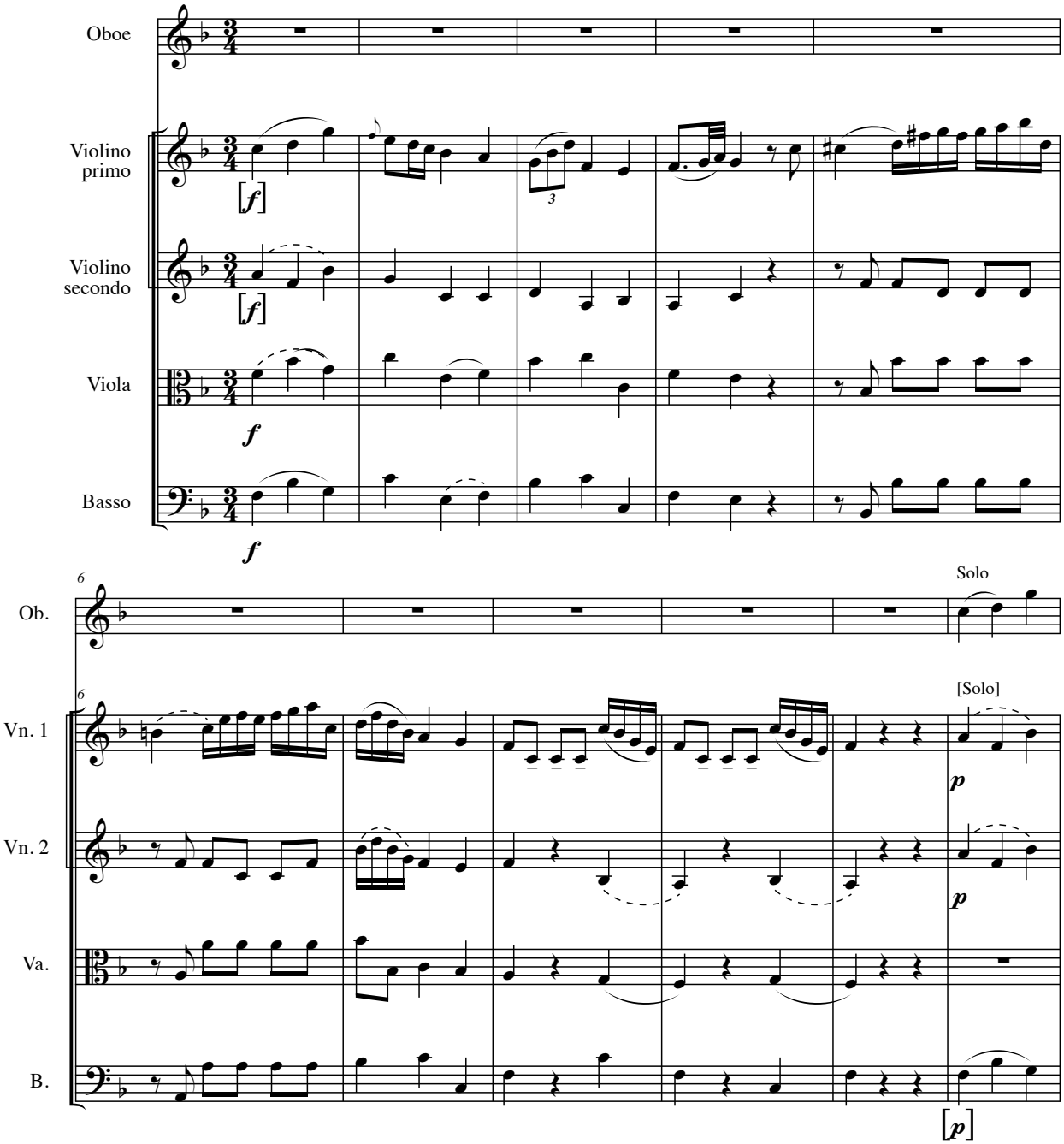

127
Ob.
127
Vn. 1
Vn. 2
Va.
B.
132
Ob.
132
Vn. 1
Vn. 2
Va.
B.
tr

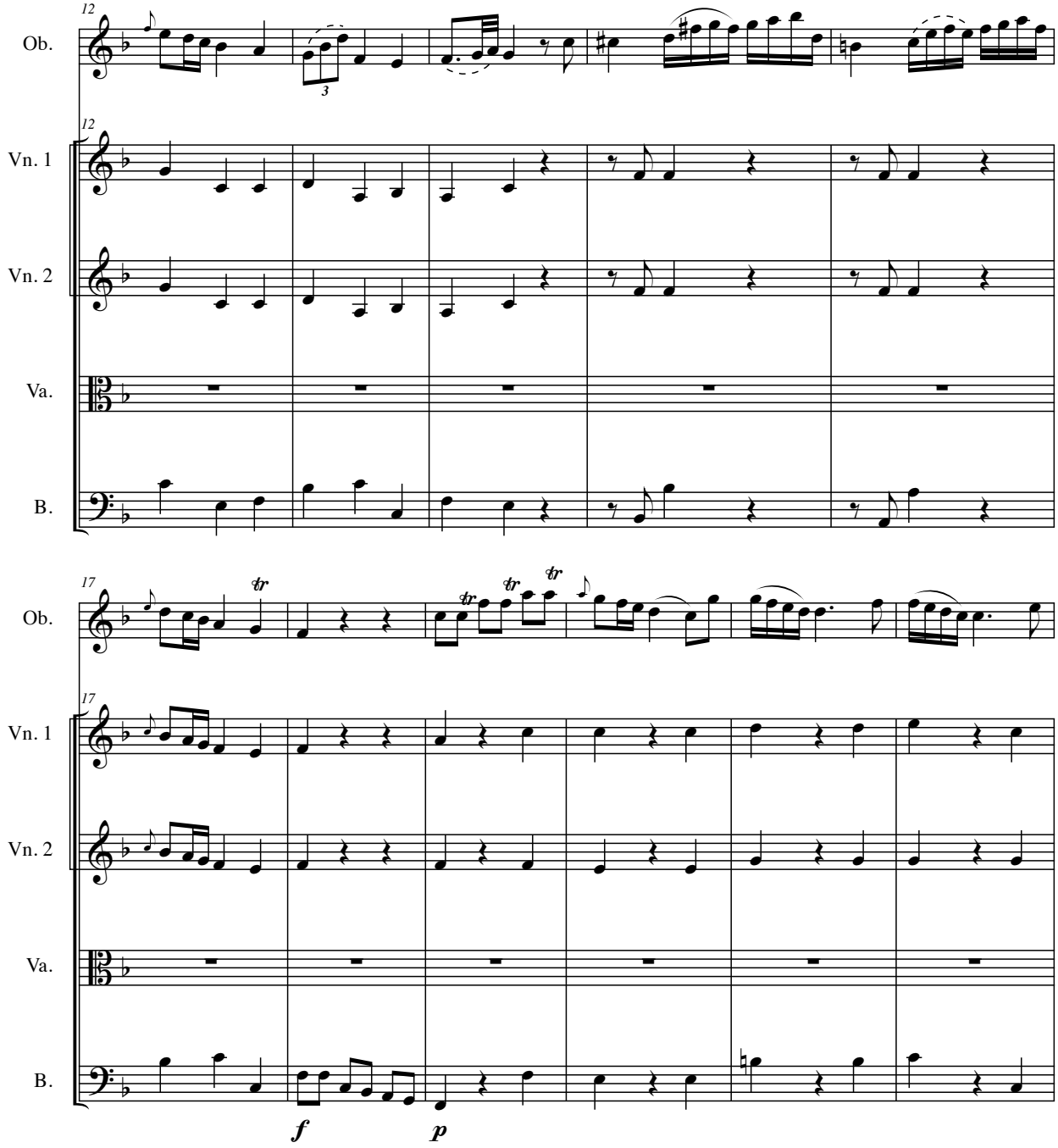

136
Ob.
Vn. 1
Vn. 2
Va.
B.
tr
140
Tutti
[Tutti]
f

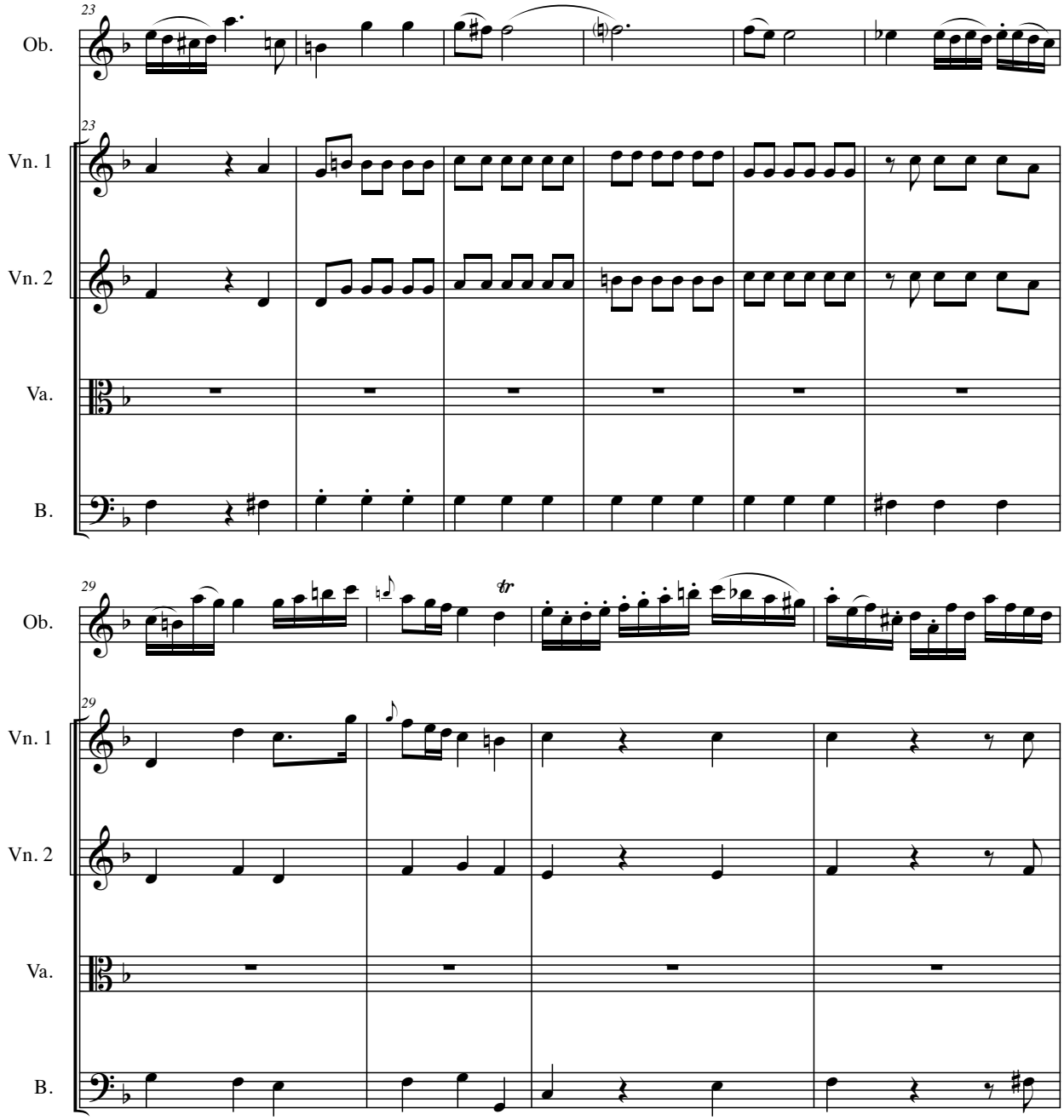

144
Ob.
tr
[Cad.]
144
Vn. 1
f
Vn. 2
f
Va.
B.
149
Ob.
149
Vn. 1
tr
Vn. 2
Va.
B.

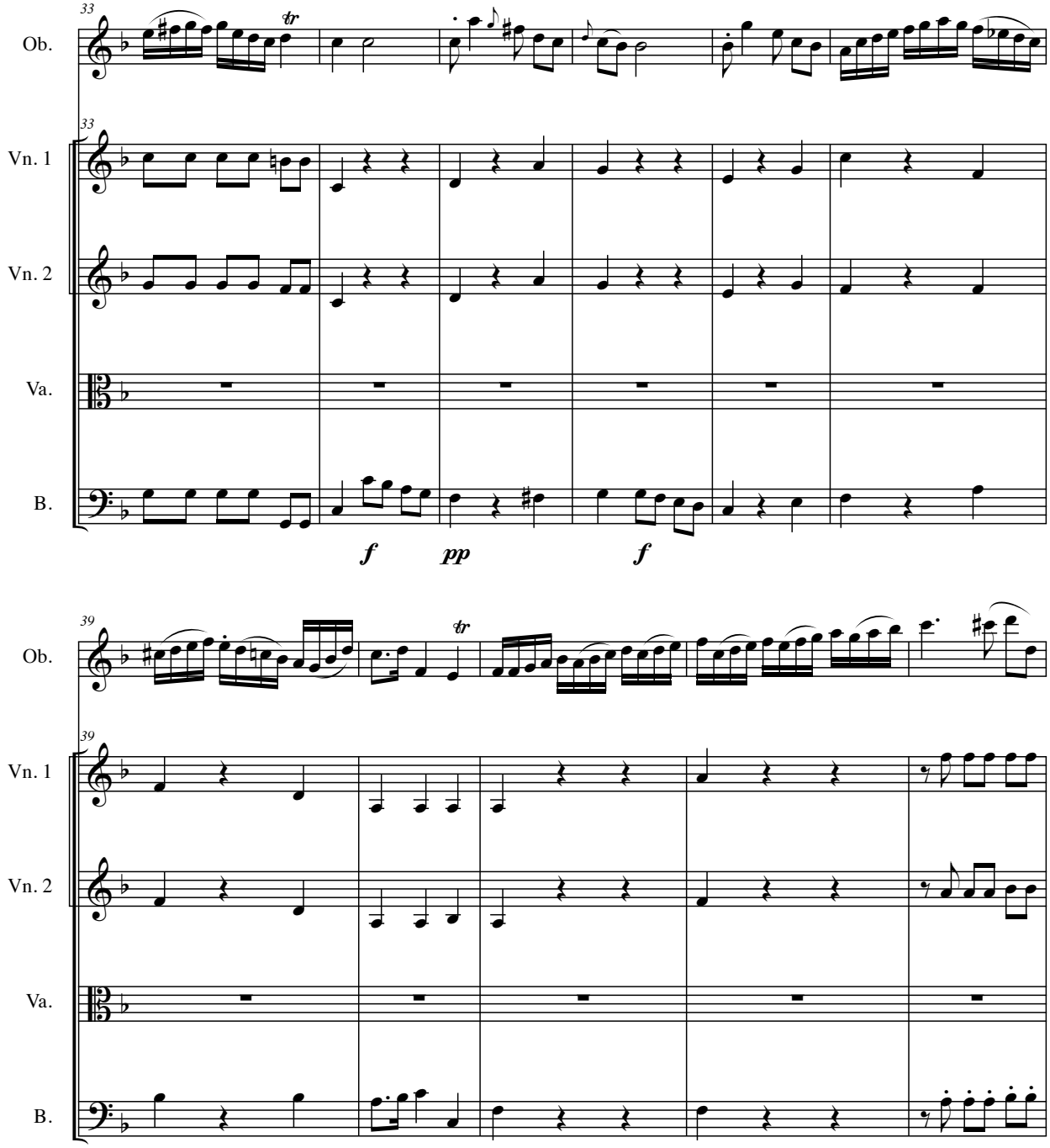

154
Ob.
154
Vn. 1
Vn. 2
Va.
B.
[f]
f
[f]
f
159
Ob.
159
Vn. 1
Vn. 2
Va.
B.

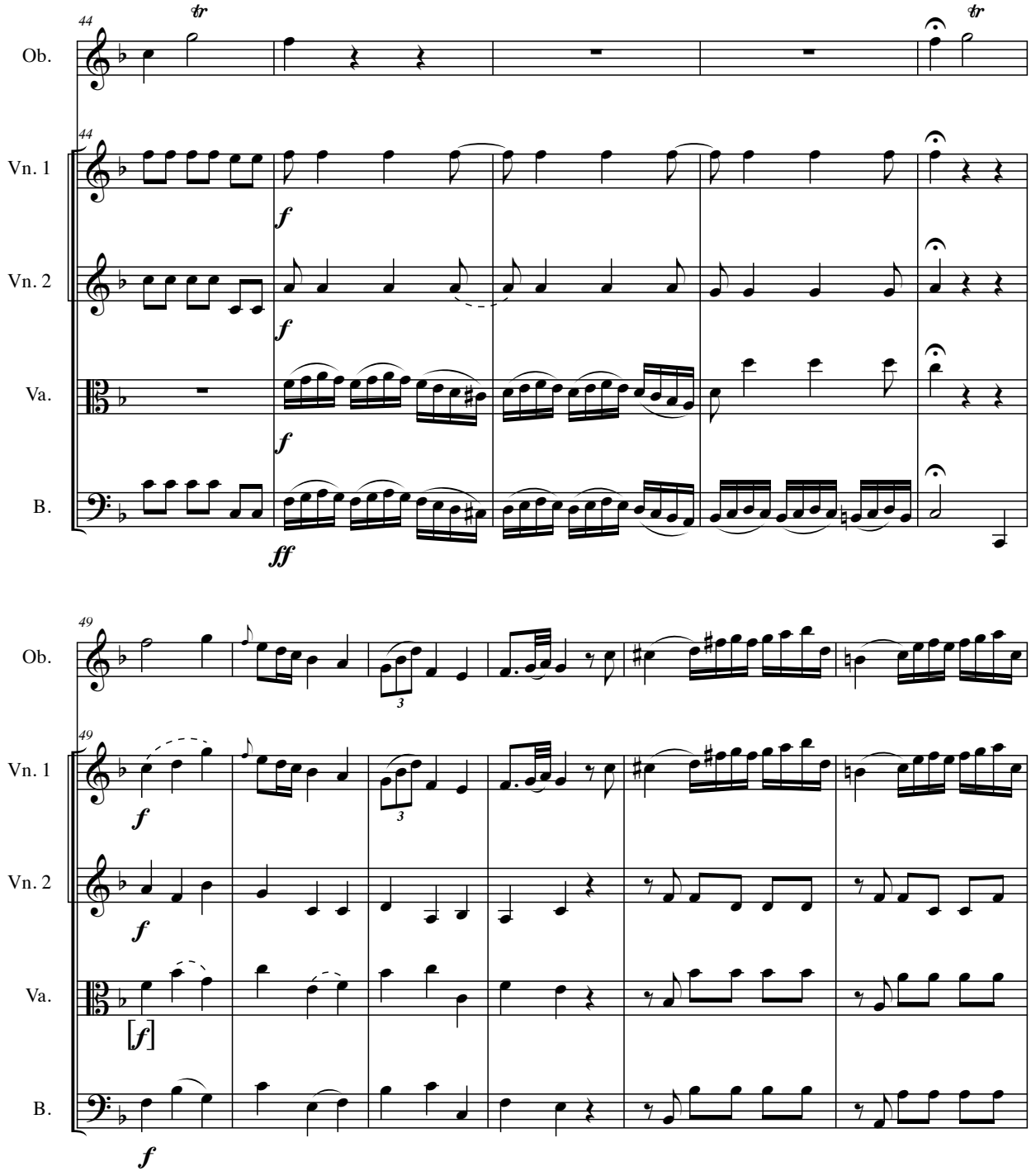
II. Cantabile

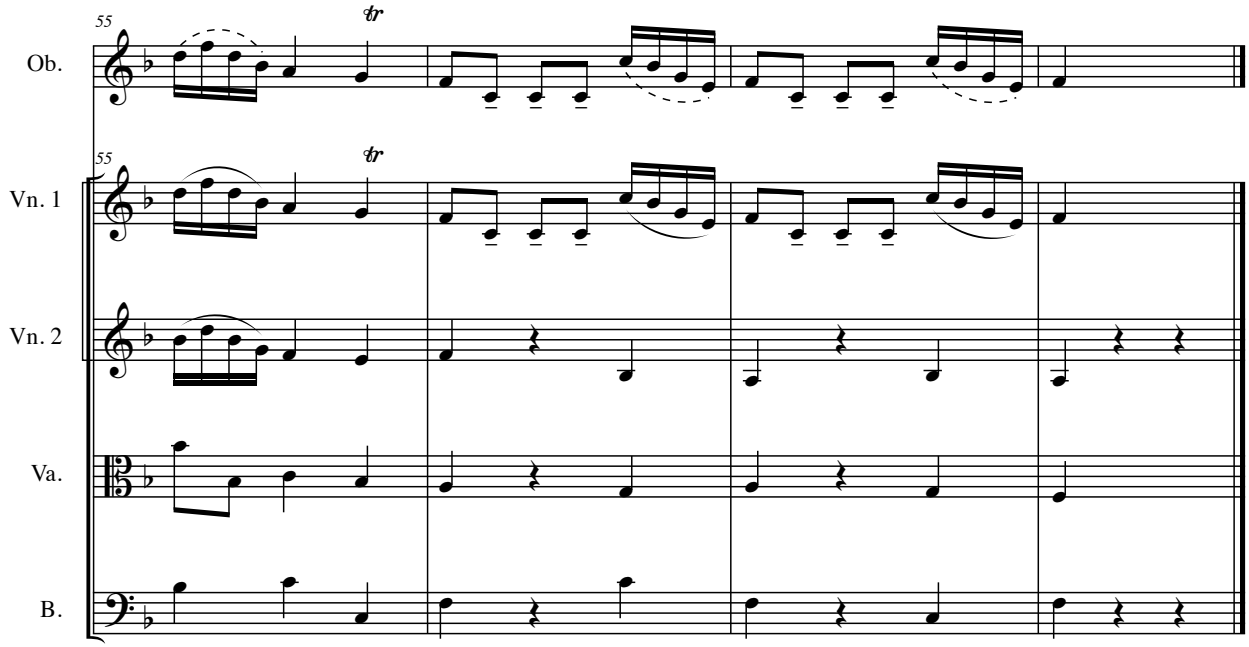



12
Ob.
Vn. 1
Vn. 2
Va.
B.
17
Ob.
Vn. 1
Vn. 2
Va.
B.
f
p

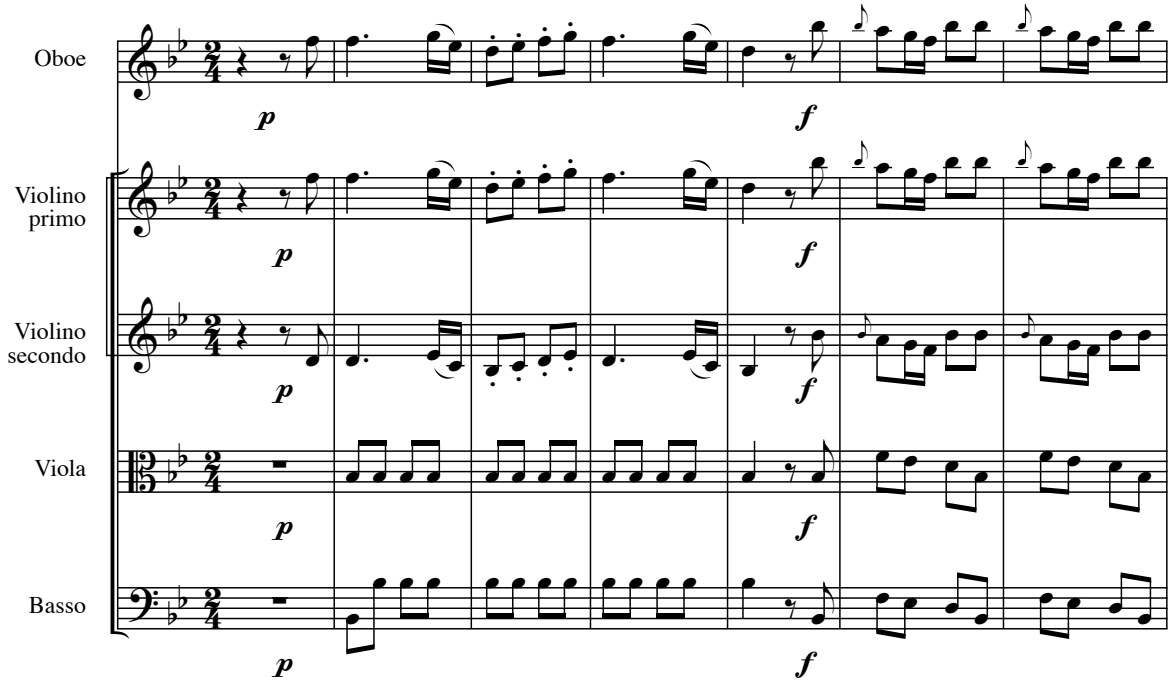

23
Ob.
23
Vn. 1
Vn. 2
Va.
B.
29
Ob.
29
Vn. 1
Vn. 2
Va.
B.

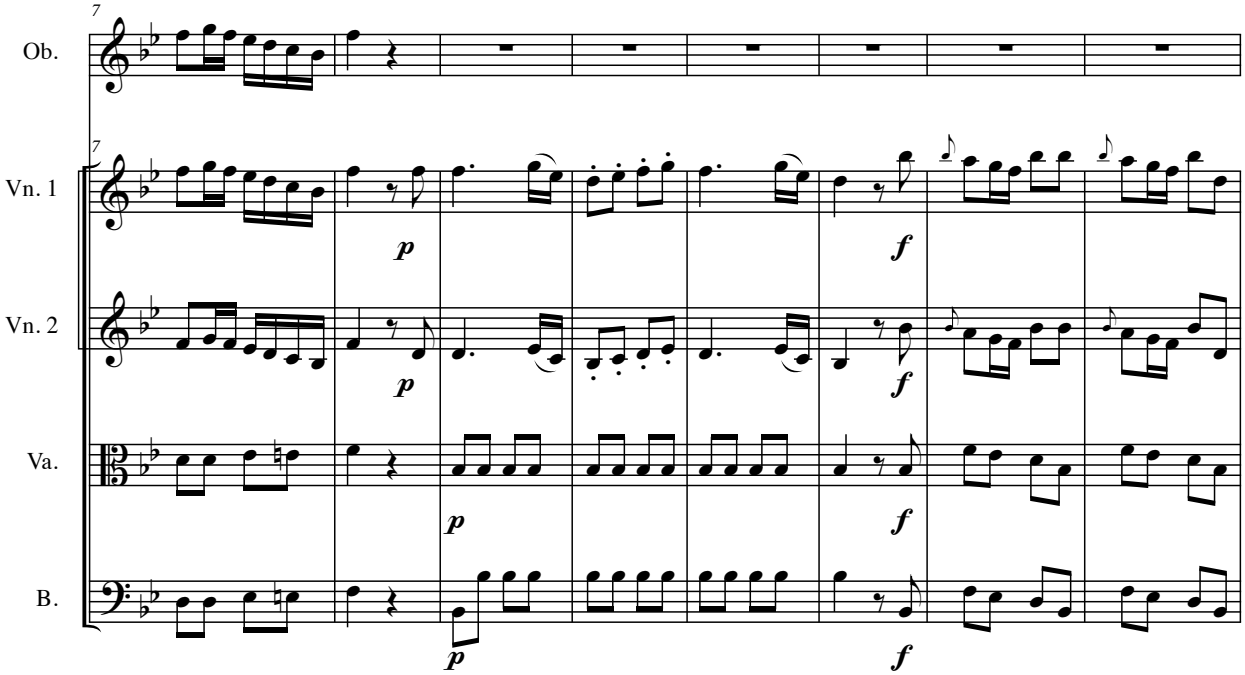

33
Ob.
Vn. 1
Vn. 2
Va.
B.
tr
f
pp
f
39
Ob.
Vn. 1
Vn. 2
Va.
B.
tr

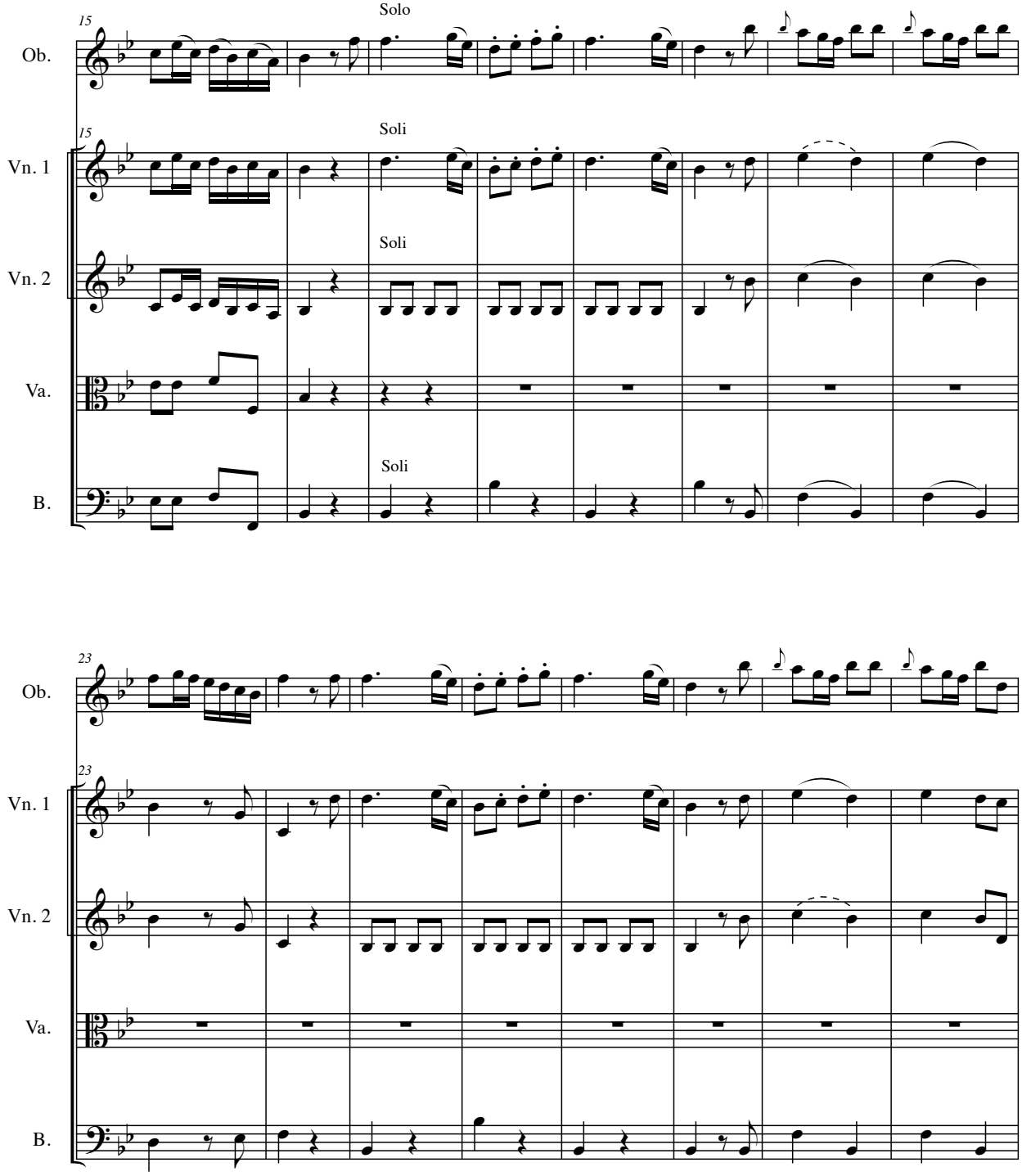

44
Ob.
Vn. 1
Vn. 2
Va.
B.
tr
tr
f
f
f
ff
49
Ob.
Vn. 1
Vn. 2
Va.
B.
3
3
f
f
[f]
f

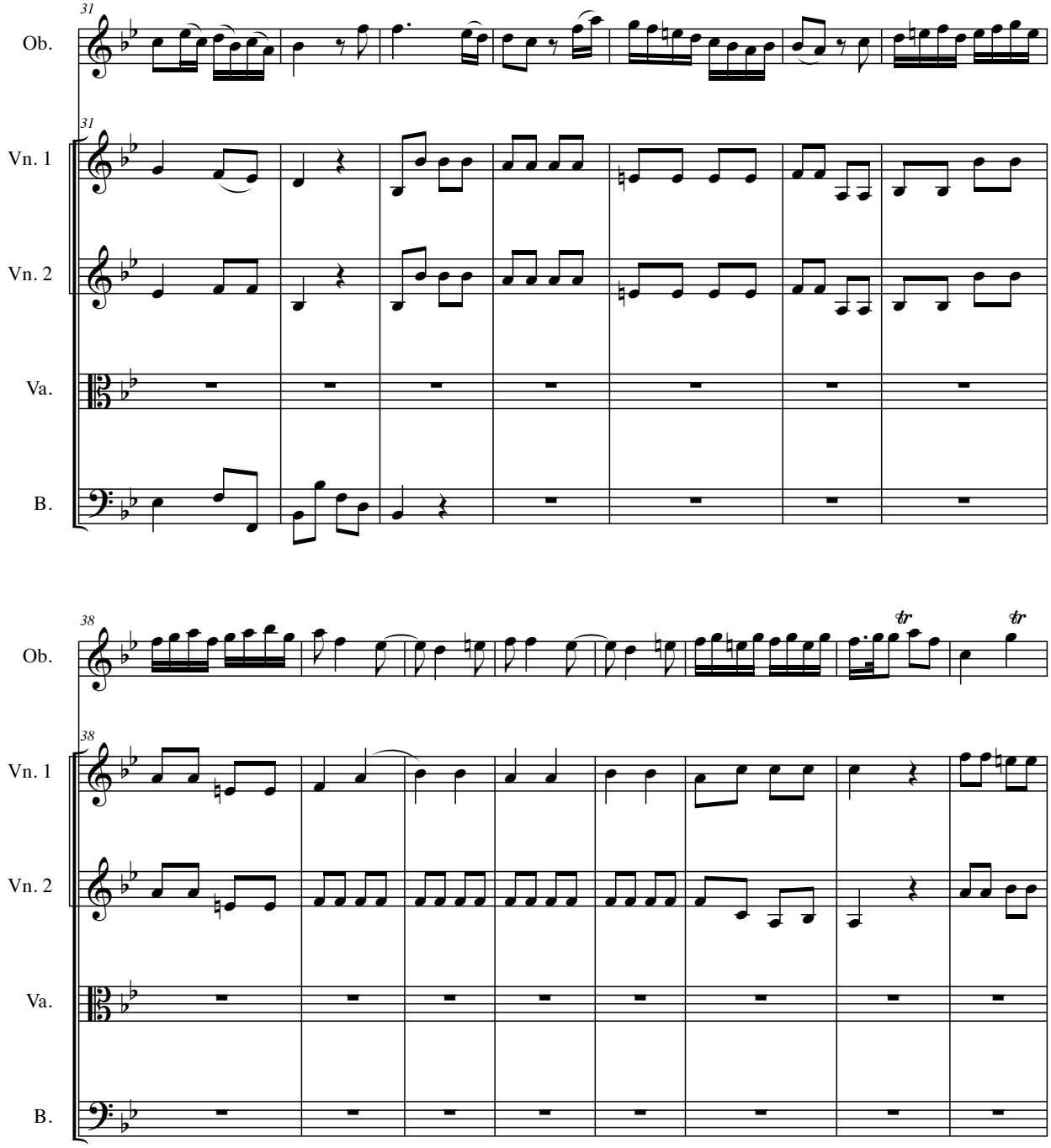

55
tr
Ob.
55
tr
Vn. 1
Vn. 2
Va.
B.

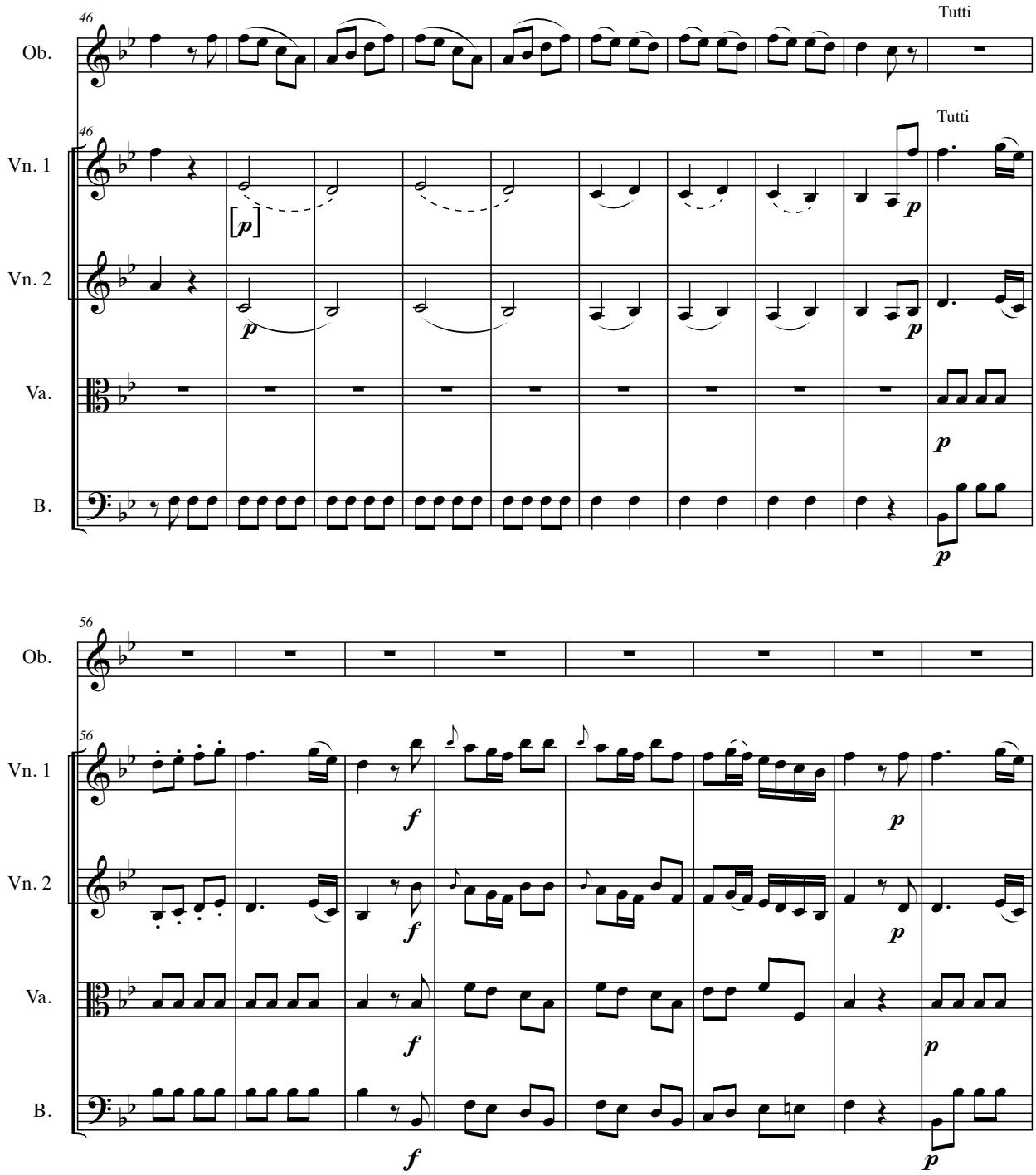
III: Allegro

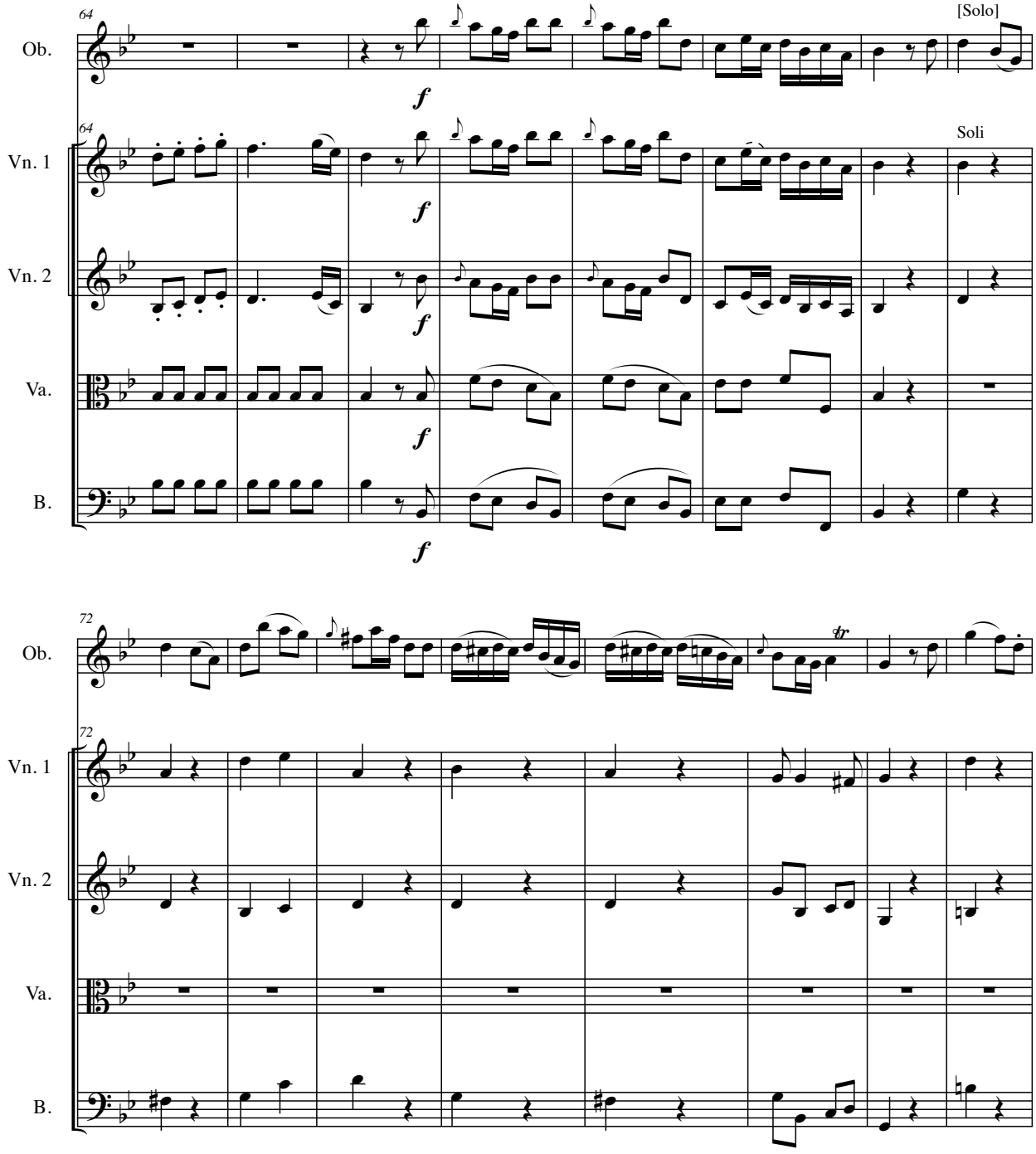

Oboe
Violino primo
Violino secondo
Viola
Basso
p
f

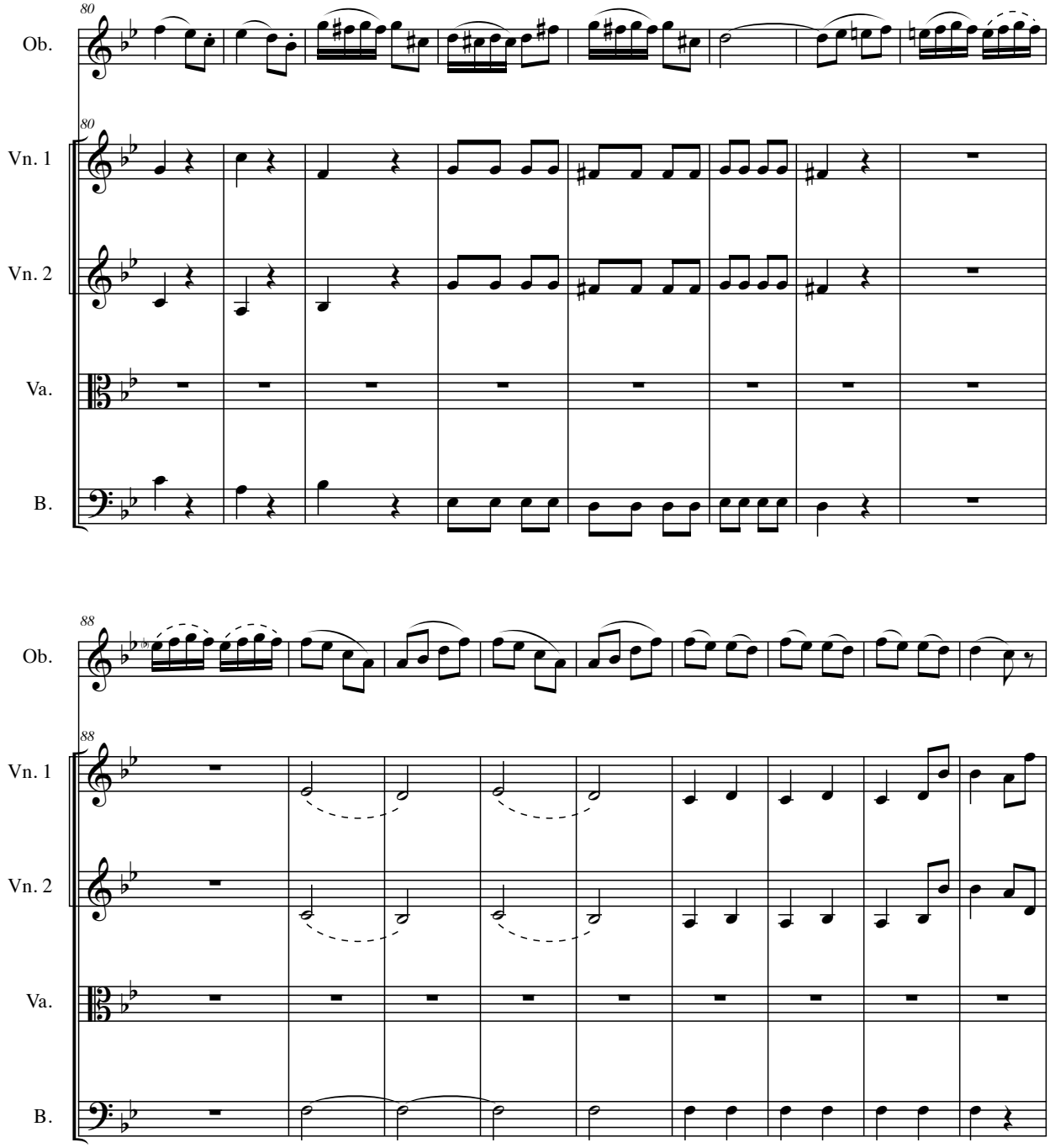

7
Ob.
Vn. 1
Vn. 2
Va.
B.
p
f

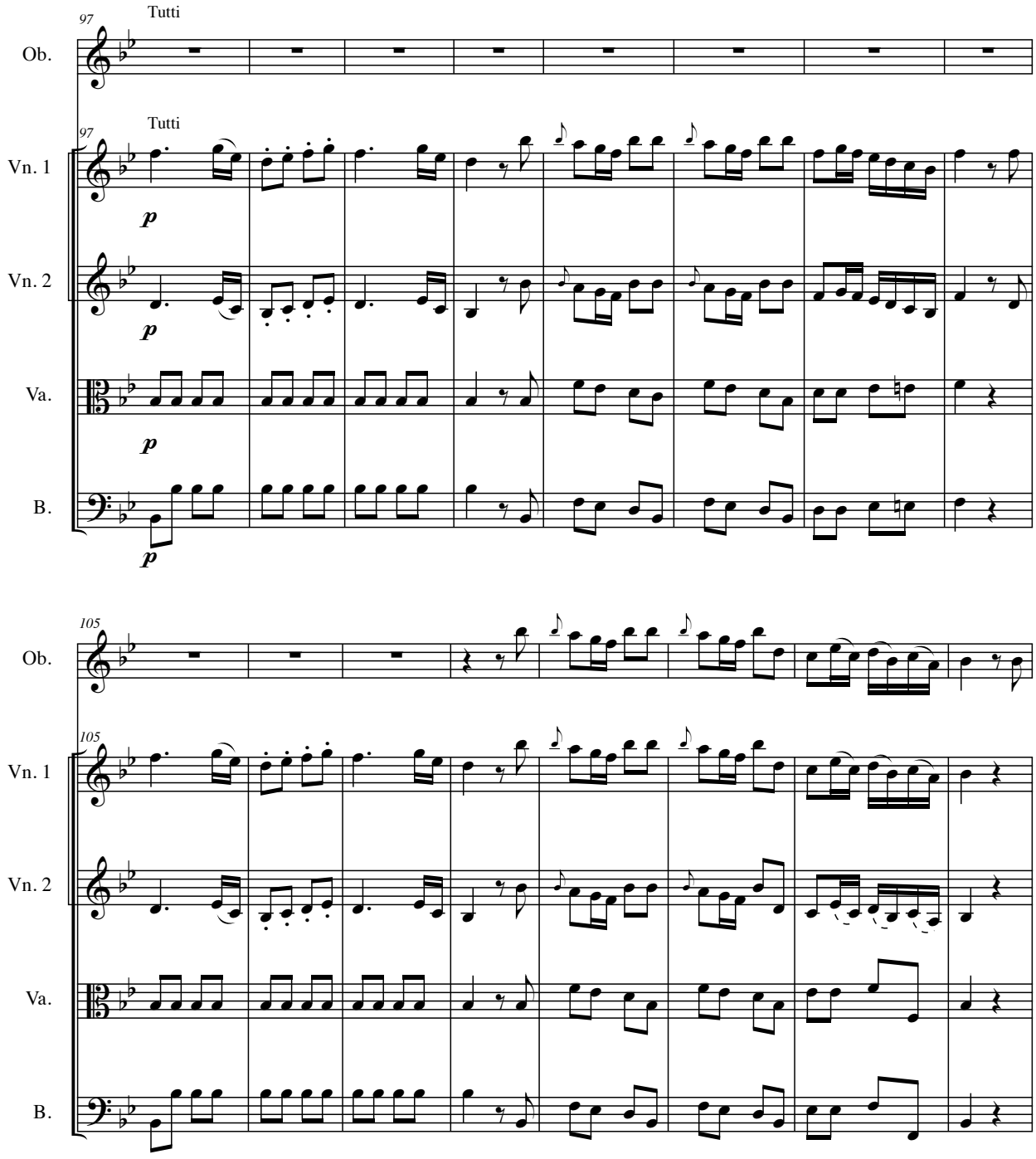

15
Solo
Ob.
15
Soli
Vn. 1
Soli
Vn. 2
Va.
Soli
B.
23
Ob.
23
Vn. 1
Vn. 2
Va.
B.

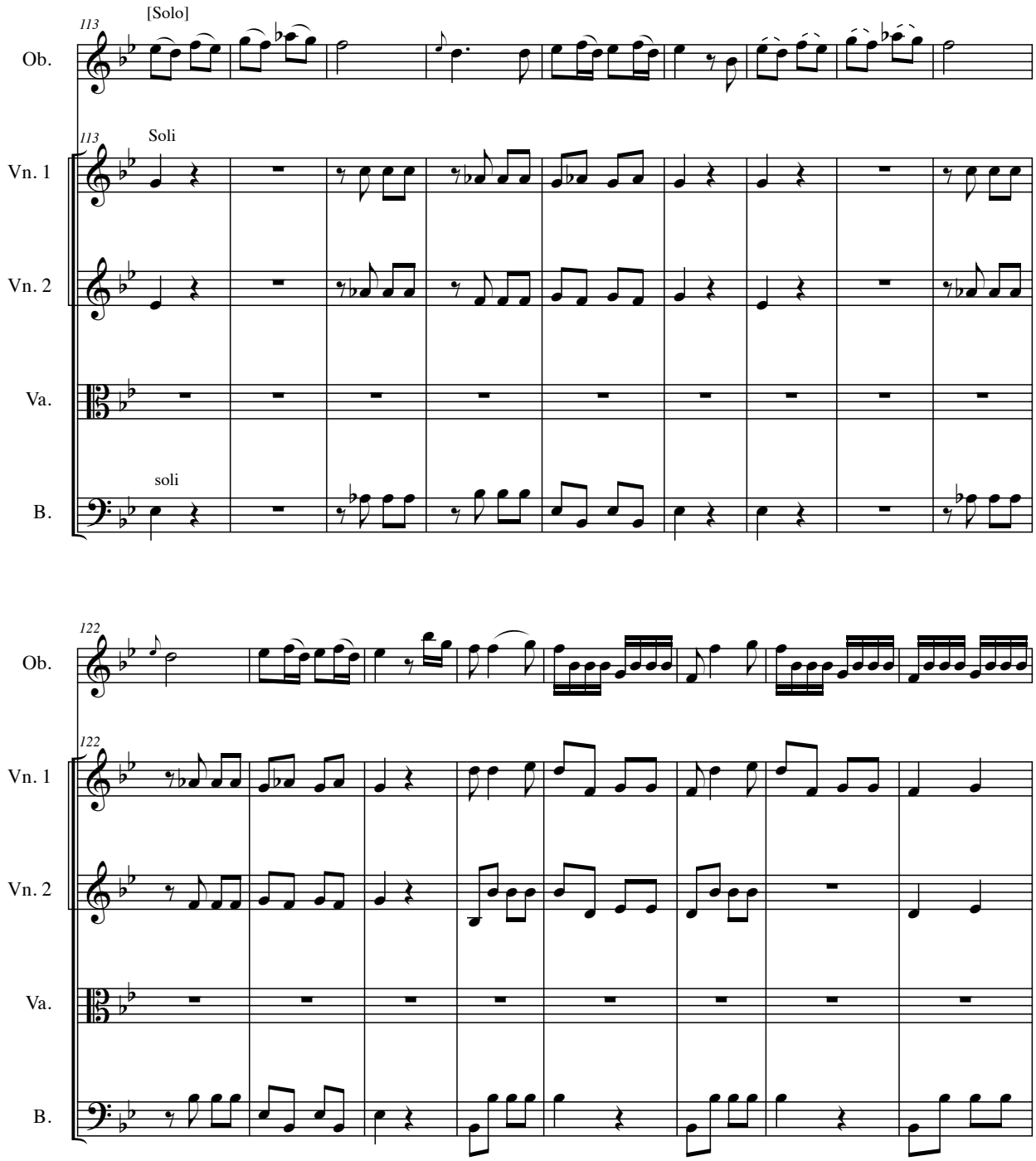

31
Ob.
31
Vn. 1
Vn. 2
Va.
B.
38
Ob.
38
Vn. 1
Vn. 2
Va.
B.

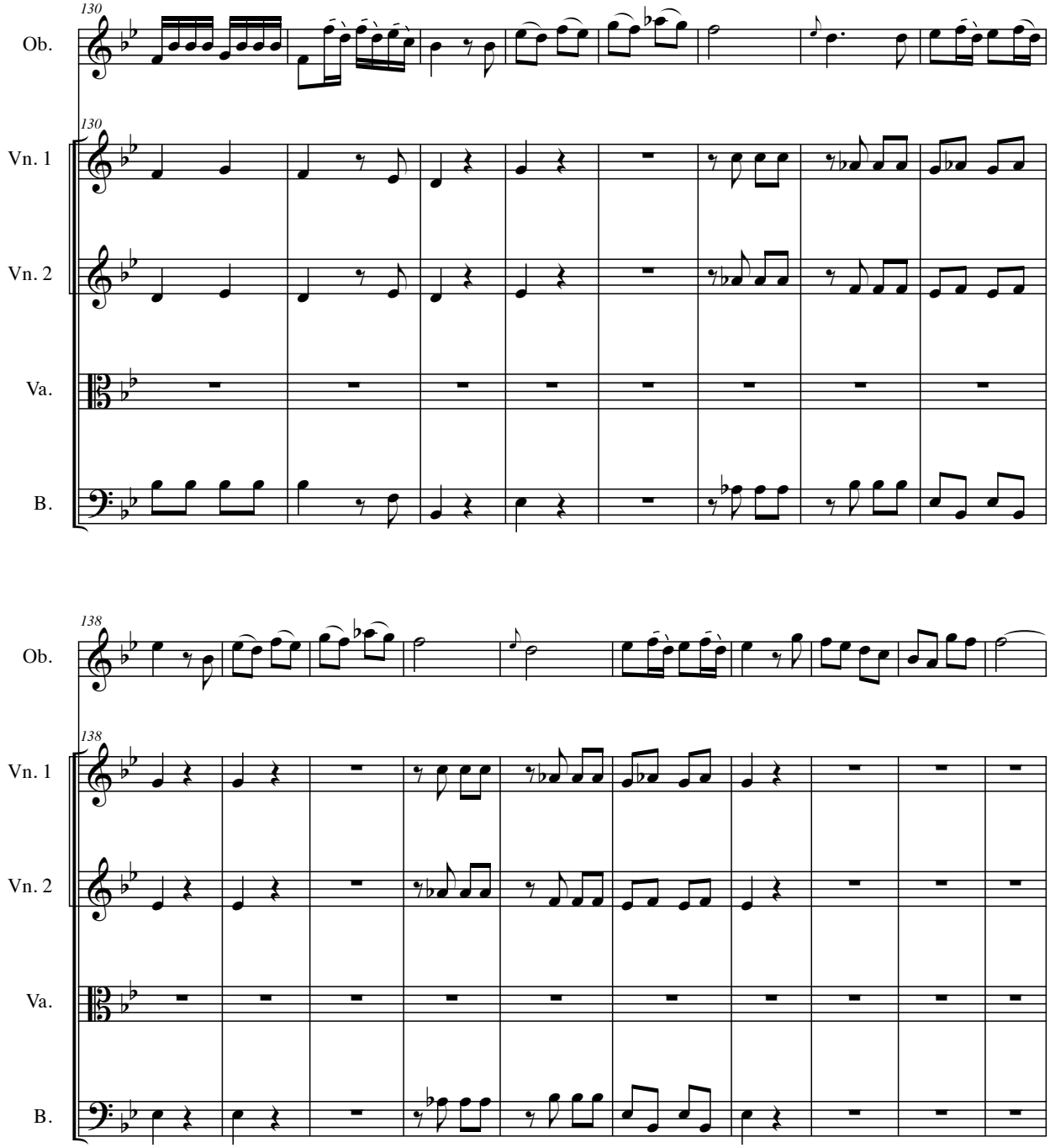

46
Tutti
Ob.
Vn. 1
Vn. 2
Va.
B.
[p]
p
56
f

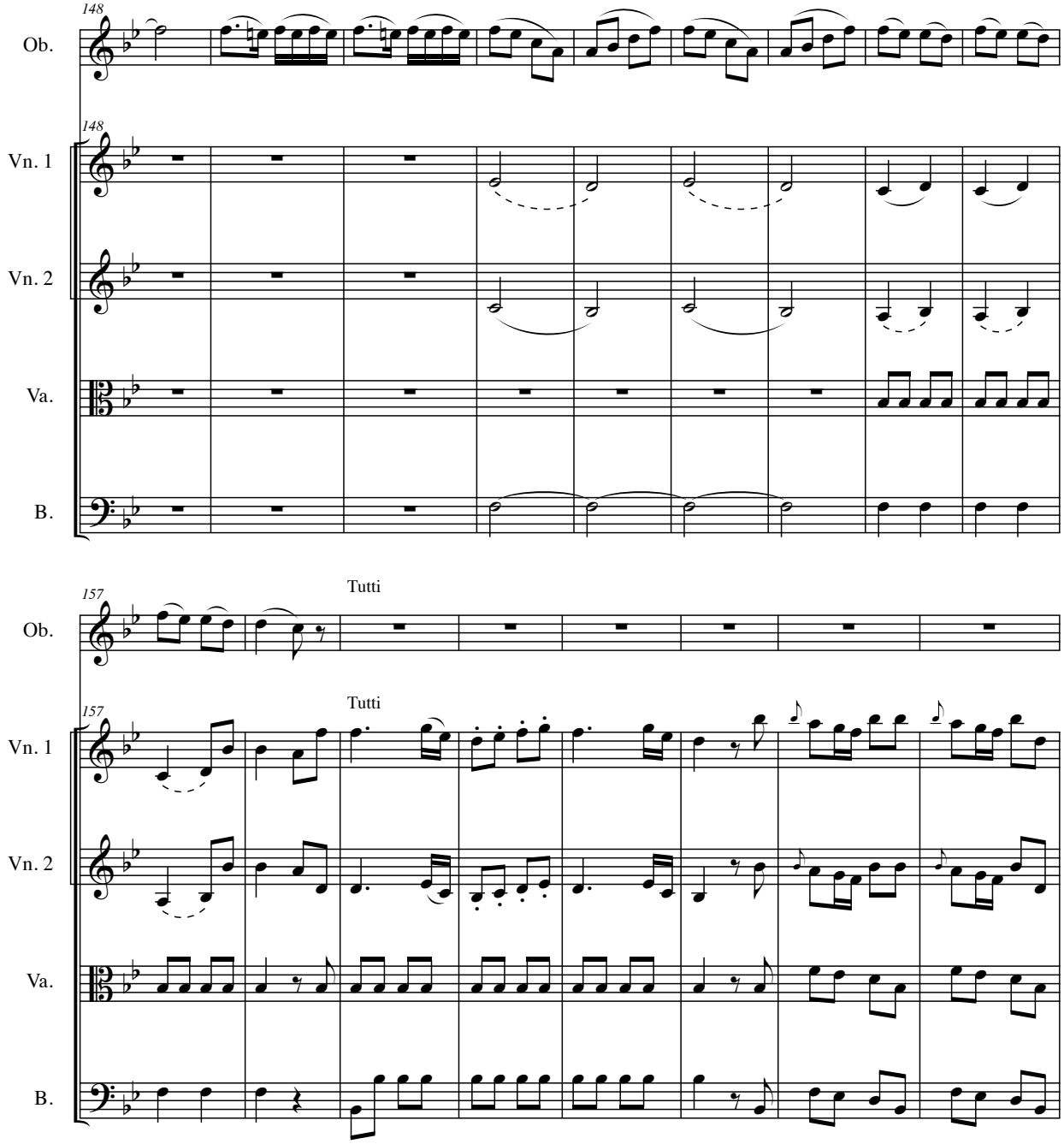

64
Ob.
[Solo]
Vn. 1
Soli
Vn. 2
Va.
B.
f
72
tr


80
Ob.
80
Vn. 1
Vn. 2
Va.
B.
88
Ob.
88
Vn. 1
Vn. 2
Va.
B.


97
Tutti
Ob.
97
Tutti
Vn. 1
p
Vn. 2
p
Va.
p
B.
p
105
Ob.
105
Vn. 1
Vn. 2
Va.
B.


113
[Solo]
Ob.
113
Soli
Vn. 1
Vn. 2
Va.
soli
B.
122
Ob.
122
Vn. 1
Vn. 2
Va.
B.


130
Ob.
130
Vn. 1
Vn. 2
Va.
B.
138
Ob.
138
Vn. 1
Vn. 2
Va.
B.


148
Ob.
148
Vn. 1
Vn. 2
Va.
B.
157
Tutti
Ob.
157
Tutti
Vn. 1
Vn. 2
Va.
B.

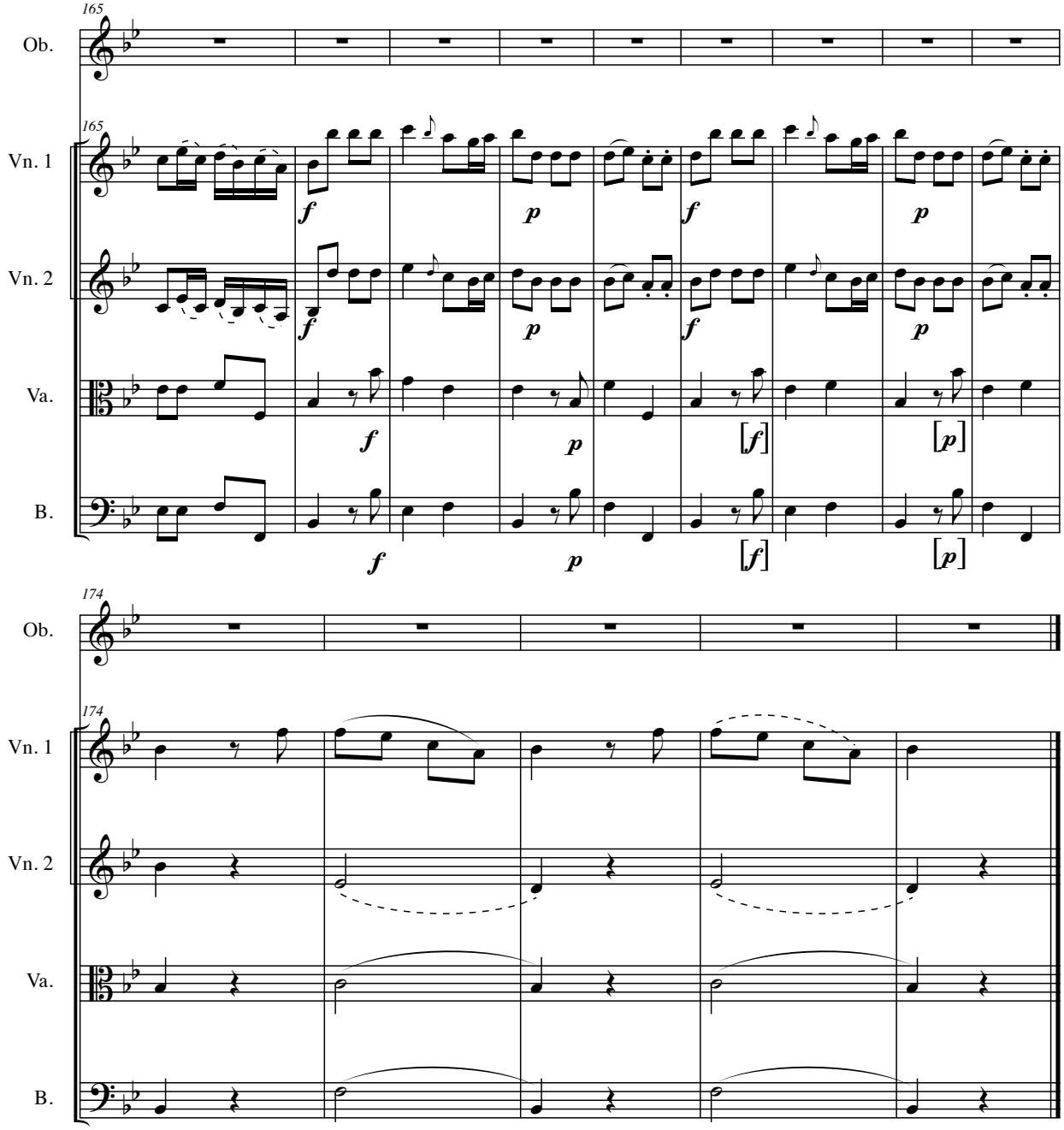

165
Ob.
165
Vn. 1
Vn. 2
Va.
B.
f
p
f
p
f
p
f
p
[f]
[p]
[f]
[p]
174
Ob.
174
Vn. 1
Vn. 2
Va.
B.

Figure 4-1: Concerto for Oboe in B-flat by Johann Baptist Waṅhal, edited from the manuscript parts in I-Gu by Cassandra Komp

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Pelucchi and Marino Bedetti performing on *Giuseppe Ferlendis: Opera completa per oboe e orchestra*, Tactus, 2011. CD

Vanhal, Johann Baptist. *Concerto in do maggiore per clarinetto e orchestra*. Edited by György Balassa and Melinda Berlász, transcribed for piano by Pál Károlyi. Budapest: Editio Musica, 1972.

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APPENDIX A

ABBREVIATIONS FOR SOURCES AND LIBRARIES

Abbreviated Sources

Brook: *BreitkopfCat*	Brook, Barry S., ed. *The Breitkopf Thematic Catalogue: The Six Parts and Sixteen Supplements, 1762-1787*. New York: Dover Publications, 1966.
Bryan: *NewGrove*	Bryan, Paul R. "Vanhal, Johann Baptist." in *The New Grove Dictionatry of Music and Musicians*, 2nd ed., edited by Stanley Sadie, 26: 254-8. London: Macmillan Publishers, 2001.
Bryan: *WanhalSymCat*	Bryan, Paul Robey. *Johann Waṅhal, Viennese Symphonist: His Life and His Musical Environment*. Stuyvesant, NY: Pendragon Press, 1997.
Haberkamp: *Wallerstein.BibCat*	Haberkamp, Gertraut. *Thematischer Katalog der Musikhandschriften der Fürstlich Oettingen-Wallerstein'schen Bibliothek Schloss Harburg*. München: Henle, 1976.
Haynes: *OboeCat*	Haynes, Bruce. *Music for Oboe, 1650-1800: A Bibliography*. Berkeley, Calif: Fallen Leaf Press, 1985.
Haynes: *ChamberCat*	Haynes, Bruce. Catalogue of Chamber Music for the Oboe, 1654-c.1825. The Hague, Holland: B. Haynes, 1980.
Johansson: *FrPublisherCat*	Johansson, Cari. *French Music Publishers' Catalogues of the Second Half of the Eighteenth Century*. Stockholm: Musikaliska akademiens bibliotek, 1955.
Pelucchi: *Ferlendis.Edition*	Ferlendis, Giuseppe. *Concerto n. 3 per oboe o flauto e orchestra in Do maggiore*. Edited by PierAngelo Pelucchi Bergamo: Carrara, 2010.
Pelucchi: *Ferlendis.CD*	Pelucchi and Marino Bedetti performing on *Giuseppe Ferlendis: Opera completa per oboe e orchestra*, Tactus, 2011. CD
Pintacuda: *Paganini.BibCat*	Pintacuda, Salvatore, ed. *Istituto musicale Nicolò Paganini Biblioteca: Catalogo del fondo antico*. Milano: Istituto editoriale italiano, 1966.
RISM A/II	Répertoire International des Sources Musicales. Mainz: Akademie der Wissenschaften und der Literatur. <http://www.rism.info/en/home.html>

Weinmann: *WanhalCat*	Weinmann, Alexander. *Themen-Verzeichnis der Kompositionen von Johann Baptiste Wanhal*. Vienna: Musikverlag L. Krenn, 1987.
Wuttke: *HaynesCat*	Wuttke, Peter. The Haynes Catalog: Bibliography of Oboe Music. <http://beauty-of-code.de/>

Abbreviated Libraries

I-Gu	Istituto musicale Nicolò Paganini Biblioteca, Genoa
D-HR	Oettingen-Wallerstein Bibliothek, Schloss Harburg
RF-Lsc	Leningrad Publichnaia Biblioteka

APPENDIX B

CATALOG OF WORKS DISCUSSED

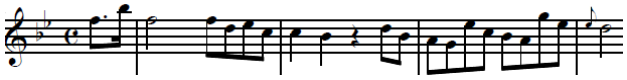
Catalog of Works Discussed

(All incipits from the first violin unless otherwise noted)

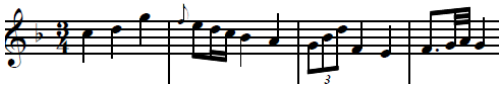
Attribution: Waṅhal

Concerto for oboe in B-flat Major

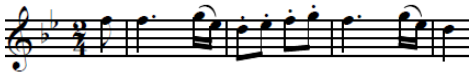
1. Allegro, B flat 4/4



2. Cantabile, F 3/4



3. Allegro, B flat 2/4



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Concerto/per Oboe, con Violini/

Viola e Basso/ Di Monsieur Vanhall

References:

Pintacuda: *Paganini.BibCat,* 453

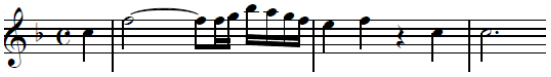
Modern Editions:

N/A

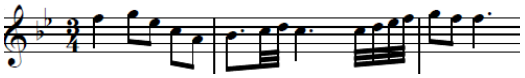
Attribution: Waṅhal

Concerto for oboe in F Major

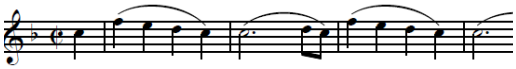
I. Allegro moderato, F ¢



2. Cantabile, B-flat 3/4



3. Allegro molto/spiritoso, ¢



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Concerto/ Oboe solo Obligato/ Violino Primo/

Violino Secondo/ Corno Primo/

Corno Secondo/ Duvi [sic] Oboe/

Basso e Viola/ Del Sig: Vanhal

Alte Sig.: N°11, N°30, 1096

No. 11 from *Nachlaß Fürall,* 1780

References:

Haberkamp: *Wallerstein.BibCat,* 199

Haynes: *OboeCat*, 330

RISM A/II: 450025748

Weinmann: *WaṅhalCat*, IIf: F1, 20

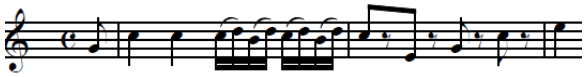
Modern Editions:

N/A

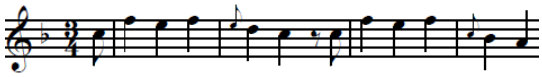
Attribution: Waṅhal

Concerto for oboe in C Major (mid/late 1760s)

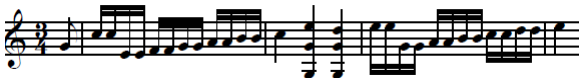
I. Allegro, C 4/4



2. Adagio, F 3/4



3. Allegro, C 3/4



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Concerto/a/ Oboe Principal/ Violino Primo/

Violino Secondo/ Corno Primo/

Corno Secondo/ Violeta/e/ Basso/

Del Sigre di Vanhal

Alte Sig.: N°14, N°32, 1097

No. 14 from *Nachlaß Fürall,* 1780

References:

Brook: *Breitkopf.Cat*, X: 14, 1775, 574

Under concertos for flute

Haberkamp: *Wallerstein.BibCat,* 199

Haynes: *OboeCat*, 330

RISM A/II: 450025747

Weinmann: *WaṅhalCat*, IIe: C1, 17: flute,

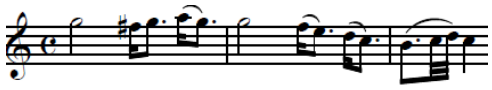
21: oboe

Modern Editions: N/A

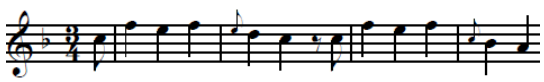
Attribution: Ferlendis

Concerto for oboe in C Major (1780-1790s)

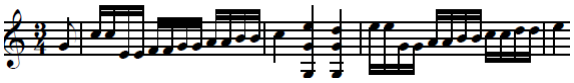
I. Allegro moderato, C 4/4



2. Cantabile, F 3/4



3. Allegro molto, C 3/4



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Concerto/ Per Oboe o Flauto Obbligato/

Con Violini, Oboe, Corni da Caccia/

Viola, e Basso/

Del Sig: Giuseppe Ferlendis

References:

Haynes, *OboeCat*¸ 123

Pelucchi: *Ferlendis.CD*

Pintacuda: *Paganini.BibCat*

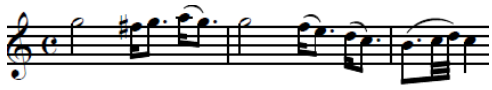
Modern Editions:

Pelucchi: *Ferlendis.Edition*

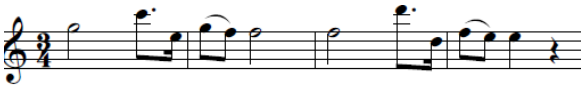
Attribution: Ferlendis

Concerto for oboe in C Major, solo oboe part (b)

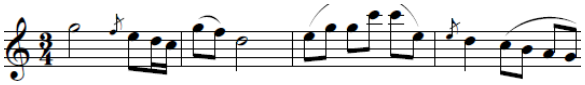
I. Allegro moderato, C 4/4



2. Largo, C 3/4



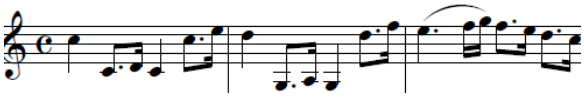
3. Rondo, C 3/4



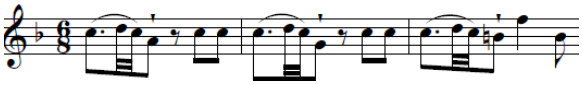
Attribution: J. C. Fischer

Concerto for oboe in C Major (c. 1768)

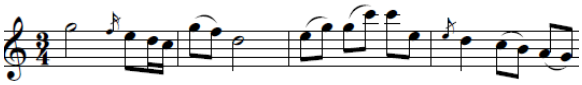
I. Allegro, C 4/4



2. Andante, F 6/8



3. Rondeaux, C 3/4



Manuscript Copies:

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PL-WRu

D-Rtt

D-HR, No. 9 from *Nachlaß Fürall,* 1780

References:

Brook: *Breitkopf.Cat*, 1773, 509

Haynes, *OboeCat*: 955

RISM A/II: 450024196

Modern Editions:

Augener

Musica Rara