AN INTERPRETIVE APPROACH TO TWO WIND PARTITAS OF FRANZ VINCENT KROMMER: PARTITA IN F, OP. 57 (1808) AND PARTITA IN E-FLAT, OP. 79 (1810), A LECTURE RECITAL, TOGETHER WITH THREE RECITALS OF SELECTED WORKS OF STRAVINSKY, HANSON, MARTIN MAILMAN, HOLST AND WALTON

DISSERTATION

Presented to the Graduate Council of the University of North Texas in Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Matthew Mailman, B.M., M.M.
Denton, Texas
August, 1995
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An interpretive approach to performing two works by Franz Krommer for wind ensemble. Including a short history of *Harmoniemusik*, with origins, development, and chronology of the instruments and repertoire, the roles of “better-known” composers of *Harmoniemusik*, and its importance in both general music history and history of the wind band. An account of known biographical detail concerning Franz Krommer, his life, his musical involvement and career in Europe, and his place in music history. An overview of his compositions for wind groups other than the *Harmoniemusik*, including his symphonic music and concertos. Detailed analyses of the two octet-partitas, *Partita in F, Op. 57* and *Partita in E-flat, Op. 79*, with discussion of thematic, harmonic, melodic, articulation, and formal characteristics illustrated through score examples. Examination of issues for a conductor to consider when approaching a performance of these works such as instrumentation (modern vs. period instruments, selecting 16-foot instrument), taking (or not taking) repeats with respect to form, interpreting articulations, determining metronomic tempos, ensemble balance, and style based on wind music of the Classical period. Also, how this music can (and why it should) be used by wind conductors as both a teaching supplement and a compositional model for pieces from the Classical period. Conclusion includes a call for further research on Krommer and his works.
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1995
Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.
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University of North Texas
College of Music

presents

A Graduate Recital

MATTHEW MAILMAN, conductor

Friday, April 2, 1993  6:30 p.m.  Concert Hall

Fanfare for a New Theatre (1964)  . . . . . . . . . . . . . . Igor Stravinsky
(1882-1971)
Calvin Hofer, trumpet  •  Beth Anderson, trumpet

Octet for Wind Instruments(1923)  . . . . . . . . . . . . Igor Stravinsky
Sinfonia
Tema con Variazioni
Finale

Maribel Lineros, flute  •  Ruby Anzaldua, clarinet
Karen Paradis, bassoon  •  Martin Gordon, bassoon
Calvin Hofer, trumpet  •  Beth Anderson, trumpet
Dan Aldag, trombone  •  David Duncan, bass trombone

- Intermission -

vi
Suite - *Histoire du Soldat (The Soldier's Tale)* (1918) ...... Igor Stravinsky

*The Soldier's March*

*Music for Scene 1: Airs by a Stream*

*Music for Scene 2: Pastorale*

*The Royal March*

*The Little Concert*

*Three Dances (Tango, Waltz, Ragtime)*

*The Devil's Dance*

*Great Chorale*

*Triumphal March of the Devil*

Gary Feltner, violin • Scott Uhrig, *double bass*

Ruby Anzaldua, *clarinet* • Karen Paradis, *bassoon*

Calvin Hofer, *trumpet* • Dan Aldag, *trombone*

Paul Rennick, *percussion*

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts
University of North Texas
COLLEGE OF MUSIC
presents

University Band
Phillip L. Clements, conductor

Concert Band
Matthew Mailman, conductor

Symphonic Band
Dennis W. Fisher, conductor

Thursday, February 24, 1994
Concert Hall
8:15 pm
PROGRAM

UNIVERSITY BAND
Phillip L. Clements, conductor

Gavorkna Fanfare ........................................ Jack Stamp

The Sussex Mummer's Christmas Carol .................. Percy Grainger

Third Suite .................................................. Robert E. Jager
   I. March
   II. Waltz
   III. Rondo

CONCERT BAND
Matthew Mailman, conductor

Chorale and Alleluia (1954) ............................ Howad Hanson

Exaltations, Opus 67 (1981) ............................ Martin Mailman

First Suite in Eb for Military Band, Opus 28a (1909) .... Gustav Holst
   I. Chaconne
   II. Intermezzo
   III. March

SYMPHONIC BAND
Dennis W. Fisher, conductor

Marche Hongroise-Rakoczy ............................. Hector Berlioz

The Sword and the Crown ............................... Edward Gregson

Trittico .................................................... Vaclav Nehlybel
   1. Allegro maestoso
   2. Adagio
   3. Allegro marcato
UNIVERSITY BAND PERSONNEL

Piccolo
Kassyc Rose

Flute
Kara Gooch*
Christine Aguilar
Kimber Duncan
Carlye Gooch
Kersten Henderson
Jennifer Russell
Julie Sanders
Carrie Warren

Oboe
Linda Cantu*
Kevin Sallen

Bassoon
Rolando Aguillera
Donna Dupuy

Clarinet
Alethea Hopkins*
Thomas Branch
Jeff Cranmore
Matt Fairchild
Daniel Gent
Amy Henney
Melissa Lee
John Rauchuber
David Sherr

Bass Clarinet
Mark Rondozzika

Alto Saxophone
David Kaizigodi*
Jeff Griffith
Sharon Hammoud
Jason Holmes
Isa heartbeat Rodriguez

Tenor Saxophone
Scott Nimel
Emily McKenzie

Baritone Saxophone
Tracy McAuliffe

Trumpet
Art Rocha*
Greg Allbright
Kris Anderson
Thad Beatty
Billy Burke
Juan Cano, III
Christopher Davis
Bobby Frye
Hiram Gonzalez
Aaron Longstaff
Shawn Murphy
Paul Ruskas
Scott Spick
Jason Walker
Nicholas Williams
Dennis Wilson

French Horn
Amy Pollock*
Christopher Davis
Ron McCarty
Chad Groth

Trombone
James Frye*
Dean Mckinnon

Tenor Saxophone
Scott Nimel

Baritone Saxophone
Tracy Acosta

Trumpet
Art Rocha*
Greg Allbright
Kris Anderson
Thad Beatty
Billy Burke
Juan Cano, III
Christopher Davis
Bobby Frye
Hiram Gonzalez
Aaron Longstaff
Shawn Murphy
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Billy Burke
Juan Cano, III
Christopher Davis
Bobby Frye
Hiram Gonzalez
Aaron Longstaff
Shawn Murphy
Paul Ruskas
Scott Spick
Jason Walker
Nicholas Williams
Dennis Wilson

*Principal

CONCERT BAND PERSONNEL

Piccolo
Stacey Newbrough*

Flute
Carolyne Elliott
Angela Stephens
Lisa Wax
Melissa Rocha
Misty Moss
Lucas Malone
Roxana Gonzalez
Carmen Lansdowne

Oboe
Michael Stewart*
Deborah Jiminez

Bassoon
Chris Haswell*
William Linsay
Martha Laird

Clarinet
Christine Belle*
Melody Eriksen
Maria Rushford
Olivia Torres
Carlos Canjado
Will Nelson
Jennya Anglin
Donald Jackson

Bass Clarinet
Mark O’Connor
Carlos Jimenez

Alto Saxophone
Stephanie Weaver*
Brandon Pedigo
Monica D’Amico
D. Ponder East

Tenor Saxophone
Mark Schmiedinghoff

Baritone Saxophone
Shane Goforth

Trumpet
Derek Clarke*
DeAnna Marr
Jane Prettiz
Darin Northam
Eric Guerrero

Tenor Saxophone
Mark Schmiedinghoff

Baritone Saxophone
Shane Goforth

French Horn
Kathleen Morrison*
Rebecca Byler
Pi Chia Chang
Odys Bonner
Melanie Capps

Trombone
Will Jayroe*
Shawna Clokey
Travis Tuer

Tuba
Will Jayroe*

French Horn
Kathleen Morrison*
Rebecca Byler
Pi Chia Chang
Odys Bonner
Melanie Capps

Trombone
Will Jayroe*
Shawna Clokey
Travis Tuer

Tuba
Will Jayroe*

French Horn
Kathleen Morrison*
Rebecca Byler
Pi Chia Chang
Odys Bonner
Melanie Capps

Trombone
Will Jayroe*
Shawna Clokey
Travis Tuer

Tuba
Will Jayroe*

Percussion
Aaron Crouch*
Todd Butts
Thomas Dell’Omo
Andrew Dodd
Douglas MacKenzie
John Moses
Arturo Ortega
Robert Pater
Russell Swift
Daniel Vega

*Principal
SYMPHONIC BAND PERSONNEL

Piccolo
Erin Heere

Flute
Carisa Wilson*
Linda Bailey
Tracey Schmidt
Cindy Donnelly
Genevieve Cross
Jennifer Lain
Delise Rudel
Katie Stallings
Sarah Andrew
Laurie Culp

Bass Clarinet
Steven Von Wald
Mike Dubaniewicz

Contra Alto Clarinet
Grant Tharp

Alto Saxophone
Aaron Workman*
Angelyn Morris

Tenor Saxophone
Stephen Smith

Baritone Saxophone
Mario Sarmiento

Trumpet
Maria Chines**
Rajni Singh**
Kurt Zemaitaitis
Scott Phillips
John Dover
David Blassingame
Stephanie Lineweaver
Brandon Young
Jeremy Earnhart

French Horn
Patrick Kennelly*
John Rauschuber
Rebecca Holsinger
Rosana Calderon
Cathy Valade

Trombone
Travis Harris*
Ben Patterson
James Palmer
Justin Lewis
John Ross

Bass Trombone
Clayton Lehman

Euphonium
Robert Pendergast
Marcus Roberts

Tuba
Chas Wiegman*
Charles Ortega
Larry Porter
Brian Hawken

Percussion
Jonna Ditto*
Scott Chidester
Valeri Liiva
Joni Rice
Kevin Brubaker
Chris Sipe
Robert Langer
Chris Schaecher

Harp
Emily Fisher

*Principal
**Co-Principal
University of North Texas
College of Music

presents
A Graduate Recital

MATTHEW MAILMAN, conductor

Monday, April 10, 1995  6:30 pm  Concert Hall

Facade: An Entertainment
(1923/1951 version)

with Poems by
Edith Sitwell
(1887-1964)

and Music by
William Walton
(1902-1983)

featuring

Cathy Jensen-Hole, reciter • Julian Long, reciter
Erin Heere, piccolo and flute • Patricia Pierce, clarinet and bass clarinet
Scott Kallestad, alto saxophone • Larry Jones, trumpet
Stacy Weill, violoncello • Doug Rosener, percussion
Façade: An Entertainment

Fanfare

I. I. Hornpipe
II. En Famille
III. Mariner Man

II. IV. Long Steel Grass
V. Through Gilded Trellises
VI. Tango-pasodoble

III. VII. Lullaby for Jumbo
VIII. Black Mrs. Behemoth
IX. Tarantella

IV. X. A Man from a Far Countree
XI. By the Lake
XII. Country Dance

V. XIII. Polka
XIV. Four in the Morning
XV. Something Lies Beyond the Scene

VI. XVI. Valse
XVII. Jodelling Song
XVIII. Scotch Rhapsody

VIII. XIX. Popular Song
XX. Fox-Trot "Old Sir Faulk"
XXI. Sir Beelzebub

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts
University of North Texas
College of Music

presents

A Graduate Lecture Recital

MATTHEW MAILMAN, conductor

Thursday, July 6, 1995 5:00 pm Recital Hall

"An Interpretive Approach to Two Wind Partitas of
Franz Vincent Krommer:
Partita in F, Op. 57 (1808) and Partita in E-flat, Op. 79 (1810)"


ermonie

Elizabeth Anthony, oboe • Lauren Baker, oboe
Cheryl Cifeli, clarinet • Patricia Pierce, clarinet
William Linney, bassoon • Jason Worzbyt, bassoon
Christopher Clark, double bass
Patrick Kennelly, horn • John Rauschuber, horn
Alexandra Adkins, violin
Matthew Mailman, conductor

Presented in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts

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PROGRAM

*Octet-Partita, Opus 57 in F major* (1808) ................. Franz Krommer
   I. Allegro vivace
   II. Minuetto (Presto)
   III. Adagio - Andante cantabile
   IV. Alla Polacca

*Octet-Partita, Opus 79 in E-flat major* (1810) ................. Franz Krommer
   I. Allegro
   II. Menuetto (Allegretto)
   III. Andante Allegretto
   IV. Allegro assai
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CHAPTER 1

HARMONIEMUSIK

The well-known (and not so well-known) Czech musicians and composers who made their contribution to the classical wind music of Central Europe during Franz Krommer's lifetime included Franz Josef Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Anton Reicha, Franz Rosetti, Joseph Fiala, Franz Richter, Josef Myslivecek, Josef Triebensee, Antonin Wranitzky, Václav Maschek, Johann Wenth, Franz Brixi, Jirf Druschetzky, Wenzel Sedlák, Adalbert Gyrowetz, Antonio Cartellieri, Leopold Kotzeluch, Johann Anton Stamitz, and Georg Benda. Some worked in Mannheim, others in Paris, and the majority in Vienna. The principle genres generally associated with the composers of the Viennese Classical period are the symphony, sonata, solo concerto and string quartet; however, these composers also devoted an important part of their works, in terms of quantity and quality, to an entirely different sphere: that of music for wind ensemble, "Harmoniemusik" as it was called.

Music written specifically for wind instruments already had a long-established tradition in brass ensembles and church music. During the first third of the seventeenth century, the consort concept of grouping similar-sounding instruments continued in nearly all of the countries in Europe. A musical organization existed within the courts of Louis XIV and Louis XV in France from about 1680 to about 1730 called Les Grands Hautbois which consisted of twelve oboes and bassoons. This featured the new bassoon and the new oboe which was a more cylindrical instrument as opposed to the more conical shawm. The court of the "Sun King" attracted musicians from all over Europe who came to see and

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hear the innovations of Europe's greatest court; late in the seventeenth century, this new French-style oboe-bassoon band appeared in Germany called the *Hautboisten*.\(^2\) The ensemble can be documented in the late seventeenth century in Stuttgart (1680), Weissenfels (1695), Dresden (1697), Gotha (1697), and Gottorf (1699). A complete library for this ensemble now resides in a private library in Bavaria; six original leather-bound volumes are labeled in gold print with the following instrumentation: Hautbois I, II, III, Taille, Basson I, and Basson II.\(^3\) This collection, dated c. 1720, contains twenty-one multi-movement works, including Concerti, Symphonias, and an Intrada.

In the early eighteenth century, horns began to be added to the *Hautboisten*. This now was the exact same ensemble as the early *Harmonie*. One example of music for this ensemble is the *Sachiste Variante* dated 1715. This new wind band, which included horns, seems to have rapidly replaced the *Hautboisten*.\(^4\) Both military and non-military music were written for this wind band: an example of the former is the oldest extant Saxony military music (for pairs of oboes, bassoons and horns); in the case of the latter, Georg Telemann wrote at least eight important compositions, probably for the court in Hamburg, and George Frideric Handel wrote several works.\(^5\)

Bukofzer points out that not only did the Germans prefer winds to strings for the canzona, but winds were also considered more noble than strings.\(^6\) During the Baroque, the wind band had a strong spiritual association which was derived from the strong roots in the natural sources of the instruments themselves; instruments were made of bones, wood,


reeds, shells, animal horns, etc. Performance on a wind instrument was also considered the closest relation to the voice since, like singing, the sound was created using breath from the body. The Classical period brought a fundamental change of attitude from spiritual values to humanism and the idea that music should now speak from the soul of man rather than from God; the rise of the Enlightenment and Masonry paralleled this course. Ehmann believed that "in the two contrasting themes of the new sonata form that one can hear the contrasting natures within every man." While some instruments with spiritual associations which had been very important to Baroque music, such as the trumpet, suffered a loss of status, the Harmonie continued to be associated with the highest levels of society. The instruments in their newer stages of development used in this ensemble (oboes, bassoons, horns, and clarinets) were new to the period and therefore free from any old symbolic ties.

Pre-Harmoniemusik literature consists of a large body of extant German literature for the wind band under the title "concerto". These works are neither soli concerti nor concerto grossi, but are examples of a rarely discussed form, the concerto da camera. The word "concerto" had originally been used only to mean a group of musicians, much as the word "ensemble" is used today. "Concerto" was frequently used as part of the title of an Italian wind band in the late sixteenth and seventeenth centuries; for example, the "Concerti delli stromenti di fiato della Illustriss. Signoria di Venetia," conducted by Girolamo Dalla Casa (c. 1584); the wind band named "Concerto di Palazzo" in Siena (1559); and the "musici del

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7 Whitwell, A Concise History of the Wind Band, 155.
8 Whitwell, A Concise History of the Wind Band, 155.
9 Whitwell, A Concise History of the Wind Band, 156.
10 Whitwell, A Concise History of the Wind Band, 114.
concerto di Campidoglio,” an ensemble of shawms, trombones, and cornetts under the Pope’s jurisdiction in Rome (1702).\textsuperscript{11}

One of the first uses of the word in an actual musical composition is the Concerti di Andrea written by Giovanni Gabrieli in 1587. By the time of Gabrieli the term seems to designate music in which there is some contrast either of instruments or dynamics; Michael Praetorius pointed out in Symtagma Musicum, III from 1619 that the word “concerto” is derived from “concertare” which means “to compete”, not “conserere” which means “to consort”. The word “concerto” at this time did not seem to refer at all to form as we understand it. Sonata, sinfonia and concerto are all synonymous between around 1580 and the early part of the seventeenth century and all tend to have fugal first movements. According to Arthur Hutchings, the word “concerto” implied what we would refer to as “concert” music.\textsuperscript{12}

The forms of the Italian concerto disseminated into northern Europe during the seventeenth century and particularly in Germany. The Italian instrumental church forms, which included the sonata, intrada, canzona and others, also traveled north to Germany. Forms of the concerto da camera for winds appeared in Germany, nearly all of which seem to be composed for the Hautboisten band without horns. Handel acknowledged this transformation by composing several concerti for double Hautboisten bands (oboes and bassoons), but at least one for double Harmoniemusik bands (oboes, bassoons, and horns). It may be said that concerto da camera for winds in Germany are identified with the Hautboisten period and are completely indebted to the Italian models.\textsuperscript{13}

\begin{flushleft}
\textsuperscript{11} Whitwell, A Concise History of the Wind Band, 115.
\textsuperscript{12} Whitwell, A Concise History of the Wind Band, 115.
\textsuperscript{13} Whitwell, A Concise History of the Wind Band, 115.
\end{flushleft}
In Germany, towards the end of the seventeenth century, a new instrumental form called the “Overture” appeared briefly which we know as the “French Overture suite”. The earliest of these pieces for *Hautboisten* bands (without horns) typically have a very long imitative first movement called “Overture” followed by several short movements named after dances. Later the horn was included. Telemann and Handel wrote music for this genre; the latter’s original version of *Fireworks Music* was called “Overture” on the original autograph.\(^{14}\)

The repertoire of the *Harmonie* emerged from the forms composed for the *Hautboisten* band. For instance, the overture-suite developed into the divertimento, and the *concerto da camera* developed into the partita. Georg Christoph Wagenseil (1715-1777) wrote wind band works with older titles such as “suites” as well as works with titles associated with the *Harmoniemusik* of the Classical period such as “divertimenti” and “partitas”. Movements named for dances soon were instead named after Italian tempo markings; first movements began to show an early two-part sonata form. Later works contained both heavily-ornamented slow movements looking back to the Baroque and new titles and sonata first movements looking ahead to the Classical period; several of these works were entitled “Partitas”. As early as 1759, Haydn’s works for *Harmoniemusik* already show full Classical style in form and organization as well as a lack of continuo, one of the signature compositional elements of the Baroque. Haydn and Mozart were the first composers to make the figured bass complement unnecessary.\(^{15}\)

The partita is identical in form to the classical symphony; as H.C. Robbins Landon demonstrates, the two terms were interchangeable until as late as 1830.\(^{16}\) By the late

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eighteenth century, a tradition had evolved for using one term (symphony) for works for strings and the other term (partita) for works for winds. Mozart labeled his wind ensemble masterpieces, K.370a and K.384a, as “Partitas” on the autograph scores; publishers renamed them “Serenades”.\textsuperscript{17}

During his lifetime, Franz Josef Haydn seems to have been responsible for a major germination of Harmoniemusik in Europe. In 1759, Count Maximilian Morzin of Prague hired Haydn to be his Kapellmeister for 200 florins, free accommodations and board at the court official’s table.\textsuperscript{18} Morzin, who was very fond of music, spent the winters in Vienna and the summers at his residence in Lukavec, near Pilsen in Bohemia. The Count’s band consisted of fifteen players which was occasionally augmented by officials or servants of the household. Based on the literature from this period, one can see that not only did Haydn have an ensemble of pairs of oboes, bassoons and horns for which he actively wrote but also that they were some of the finest players in Europe based on the difficulty of the music. This also was the first time Haydn had access to clarinets.\textsuperscript{19} Haydn was in Prague only a short time because Morzin ran out of sufficient funds to maintain a Kapellmeister.

On May 1, 1761, Haydn was engaged by contract into the service of Prince Anton Esterházy in Budapest as assistant to the old Kapellmeister Gregorius Werner with the promise that he was to succeed the latter. Haydn brought with him the wind music he had written for the court at Prague. Court records at Budapest show that the hiring of two oboists and two bassoonists coincided with Haydn’s arrival thereby introducing the wind sextet to the Esterházy court. Some of Haydn’s works during this time included the

\begin{itemize}
\item \textsuperscript{17} Whitwell, \textit{A Concise History of the Wind Band}, 157.
\item \textsuperscript{18} Dieter Klöcker, record liner notes from Josef Haydn’s \textit{Complete Works for Wind Ensemble}, trans. Lindsay Craig, performed by Les Philharmonistes de Châteauroux, conducted by Janos Komives (MHS 834872K, 1982), 9.
\item \textsuperscript{19} Klöcker, 9.
\end{itemize}
Divertimento in C major, Hob.II, 14 and the Divertimento (Parthia) in D major, Hob.II,D18. Haydn was to remain for twenty-nine years in the service of Prince Anton and Prince Nikolaus, during which time his creative powers matured. Landon has suggested that Haydn stopped composing divertimenti for wind instruments in about 1765, when the court of Nikolaus Esterházy moved to Esterháza, the new palace the prince had built in the image of Versailles. He began to write marches and received several commissions. In 1782, Haydn went to Vienna where the Harmoniemusik tradition was already strongly accepted. After the death of Nikolaus Esterházy on September 28, 1790, Haydn was delivered from his obligations, and on December 15, 1790, Haydn left Vienna for London, the first of two trips to that city. He continued to write marches and wrote a piece for winds as the prelude to the second part of the oratorio version of The Seven Last Words of Christ on the Cross, Hob.XX, 2 around 1785.

The Harmonie of the eighteenth century differed from wind ensembles of previous eras in that it tended to favor pairs of woodwinds, including a pair of the new “modern-sounding” clarinets. Before 1800, the term “Harmonie” seems to have been used in Vienna for the octet of pairs of oboes, clarinets, bassoons and horns. Clarinets made their way into the Harmonie by way of oboists who doubled on both instruments; early Harmoniemusik literature rarely features oboes and clarinets playing at the same time. The

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21 Fauquet, 3.

incorporation of clarinets with oboes created the most popular octet instrumentation for the court Harmonie from about 1780 until the end of the octet era in the 1830's.23

Two extraordinary characteristics of this octet genre are almost unique to wind history. First, these ensembles existed primarily to perform concerts and served no functional, military or entertainment purpose. This is rare in any period of wind music, but especially so in the eighteenth century. The second is that these octets and their concerts were an important part of the musical life of the culturally elite. They did not perform concerts as entertainment for the masses; in fact the general public was able to hear them only on rare occasions.24

The increasing popularity of music for this wind ensemble in the second half of the eighteenth century can also be explained to a large extent by sociological factors. While the Classical period is remembered primarily for the development of the orchestra with the symphony being one of the most important emergent genres, music for wind ensemble was also extremely popular. The Harmonie ensemble was a source of great enjoyment and musical refinement in many of the richest European courts; many minor autocrats who could not afford to maintain a full-sized orchestra employed a Harmonie of eight to ten players whose upkeep was not so costly. These ensembles were usually made up of the best musicians available. The smaller wind group also allowed greater mobility and greater imperviousness to atmospheric conditions.25 Music for chamber winds was the favorite


25 David Montgomery, compact disc liner notes from Harmoniemusik, performed by Mozzafiato, conducted by Charles Neidich (Sony Classical SK 53965, 1993), 5.
form of Tafelmusik (table music) of the courts. The Harmonie were not an exclusive feature of the Austro-German culture; the center of the Harmoniemusik activity was Vienna, but due to Austria’s political ties, this music also spread to Hungary and most of what is now Czechoslovakia. These ensembles also flourished in the courts of England, France, Belgium, Monaco and other places of culture. An ensemble of this kind did not just play original compositions; it also frequently performed arrangement of popular arias, overtures and operas assembled to form suites.

Mozart both wrote original works and arranged others of his works for the Harmonie. Mozart was seventeen years old when he composed his first divertimento (K.166) for two oboes, two clarinets, two English horns, two horns and two bassoons during a stay in Milan. He wrote six divertimenti for pairs of oboes, horns, and bassoons; these have been classified as Tafelmusik for the archbishop of Salzburg and dated about 1775-1777. These include K.213, K.240, K.252, K.253, K.270 and K.289. He composed the large Serenade in B-flat K.361 “Gran Partita”, Serenade in E-flat K.375, and the Serenade in c minor K.388 in which he transformed the wind serenade from light entertainment into sublime chamber music. On November 3, 1781, Mozart wrote from Vienna to his father:

At 11 o’clock at night I was treated to a serenade given by two clarinets, two horns, and two bassoons - and of my own composition too...the gentlemen...arranged for the street door to be opened, and, having lined up in the center of the courtyard, surprised me in the most agreeable way

26 Tafelmusik - literally “table music”. It was music by which to eat or to enjoy after dinner as well as for the garden or courtyard.


28 Gregor Zubicky, compact disc liner notes from Mozart/Kvandal: Music for Wind Ensemble, performed by the Norwegian Wind Ensemble (Simax PSC 1037, 1988), 4.
imaginable, just as I was about to get undressed, with the opening E-flat chord.\textsuperscript{29}

This serenade was performed in honor of Mozart’s nameday on October 31 which he himself had recently composed for the nameday of a Viennese townswoman. On July 27, 1782 in a letter to his father he refers to the Serenade in c minor, K.388 saying he had “to compose a ‘Nacht Musique’ in a great hurry, but only for wind instruments”.\textsuperscript{30}

Mozart spoke of the trend for transcribing operas in Vienna in a July 20, 1782 letter to his father, “by Sunday week I have to arrange my opera [Die Entführung aus dem Serail] for wind instruments. If I don’t someone else will anticipate me and secure my profits.”\textsuperscript{31}

Other arrangements of his operas exist but in most cases the identity of the arranger is questionable. Mozart also wrote wind octet aria arrangements for insertion in his operas Don Giovanni and Cosi fan Tutte. In Don Giovanni, Mozart parodies “La cosa rara” by Vincente Martin y Solar, “Fra due litiganti” by Giuseppe Sarti, and a satirical setting of his own “Non più andrai” from Le Nozze di Figaro during Don Giovanni’s banquet at the end of Act II. Mozart included an octet performing an outdoor serenade in the garden scene of Cosi fan Tutte. These examples provide not only an idea of Mozart’s sense of humor but also valuable information concerning the use of Harmoniemusik during the Classic period. Evidence also suggests that Mozart assigned his students to arrange for wind octet. This is corroborated by a statement by Karl Andreas Göpfert:

As I have been studying music with the greatest fervor for some twenty years, and also enjoyed for one-and-a-half years the instruction of the immortal Mozart in the more advanced field of music theory, I always felt a preference for those instruments which are used in a wind ensemble, and

\textsuperscript{29} Alfred Beaujean, compact disc liner notes from Mozart Serenade in B-flat “Gran Partita” KV361 and Serenade in E-flat KV375, performed by the Netherlands Wind Ensemble, conducted by Edo de Waart (Philips, 420 711-2, 1969), 4.

\textsuperscript{30} Zubicky, 4.

for this reason my great teacher Mozart handed over to me the scores for all his operas, charging me to arrange them for wind band.\textsuperscript{32}

One of Mozart's most important employers, Emperor Joseph II, employed a famous court octet, the \textit{Kaiserlich-Königlich Harmonie}, in Vienna. This ensemble performed in concert and participated in the \textit{Vienna Tonkünstler Societät Concerts}.\textsuperscript{33} Other important courts who employed Harmonie groups included Prince Alois Liechtenstein in Vienna, Prince Karl Egon von Fürstenberg at Donaueschingen, and Maximilian Franz in Bonn. Franz's Harmonie was modeled on that of Joseph II, and Beethoven himself wrote music for it.

In 1792 with the death of Beethoven's father Johann, Beethoven moved to Vienna where he became a pupil of Haydn. Beethoven's \textit{Harmoniemusik} contributions include the \textit{Octet in E-flat, Op. 103}; \textit{Rondino in E-flat, WoO 25}; the \textit{Sextet in E-flat, Op. 71}; and the \textit{March in B-flat, WoO 29}. There is some uncertainty about the actual date of composition of the \textit{Octet in E-flat} which, despite its late opus number, is one of Beethoven's earlier pieces. It was published after the composer's death as "Opus 103", though it was probably written in 1792 or 1793. Alexander Thayer believes that Beethoven wrote this large scale work in 1792 on the occasion of the feast day of the Elector Maximilian Franz of Bonn as the Elector was accustomed to having Tafelmusik at all important functions. The \textit{Octet} was Beethoven's last work written in Bonn, and he took the parts with him to Vienna where he later revised the same score for string quintet; this second version was published immediately by Artaria in 1797 as "Opus 4". It was reworked again as the \textit{Piano Trio, Op.}


\textsuperscript{33} Whitwell, "The Incredible Octet School, part I", 33.
63 but presumably not by Beethoven himself.\textsuperscript{34} Beethoven had originally written the *Rondino in E-flat* as the fourth movement of the *Octet*, but for unknown reasons replaced it with the "Finale. Presto" movement; it is possible that the *Rondino* represented an earlier style of composition that did not fully match his growing interests in developing his thematic material.\textsuperscript{35} The music can be described as practical in its intent and very representative in its treatment of classical forms; notwithstanding, the music does look ahead to some of Beethoven’s later techniques. For example, the second movement (*Andante*) contains a three-part quasi-sonata form in which he seems to point to the possibilities of thematic development that were to mark his later style.\textsuperscript{36} His developmental nature is revealed in the last return of the *Finale* which features an overlay of variation leading to a humorous little coda.\textsuperscript{37}

After 1800, the contrabassoon was incorporated into the ensemble and soon after a trumpet or two; by 1825, the term no longer had a precise definition of instrumentation. The *Harmoniemusik* continued to be important with the musicians performing it being the equal of any musicians of that era. Maximilian Franz’s *Harmonie* was described by an eyewitness as being outstanding performers:

> These eight players can be called complete masters of their art. It is rare to find music players with their artistry, with ensemble as good as theirs, with understanding as good, and especially music that had reached so high a standard of truth and perfection in the production of tone.\textsuperscript{38}

\textsuperscript{34} David Montgomery, compact disc liner notes from *Beethoven Chamber Music for Wind Instruments*, performed by Mozzafiato, conducted by Charles Neidich (Sony Classical SK 53367, 1994), 6.

\textsuperscript{35} Montgomery, *Beethoven Chamber Music for Wind Instruments*, 7.

\textsuperscript{36} Montgomery, *Beethoven Chamber Music for Wind Instruments*, 6.

\textsuperscript{37} Montgomery, *Beethoven Chamber Music for Wind Instruments*, 7.

\textsuperscript{38} Whitwell, *A Concise History of the Wind Band*, 165.
*Harmoniemusik* flourished in the Austrian-Bohemian-Hungarian triangle formed by Vienna, Prague and Budapest. While the instrumentation of the *Harmonie* began in France and Paris was the center for publication of *Harmoniemusik*, there exists little in the way of original compositions by French composers in French literature today. There are also surprisingly few original, significant compositions from England. Some *Harmoniemusik* even found its way to America, via the Moravian settlements in North Carolina and Pennsylvania.

The financial costs of the Austrian-Bohemian participation in the Napoleonic Wars brought an end to many luxuries in the smaller courts, among them the aristocratic *Harmonie* bands which had so flourished during the Classical period. Some of the *Harmonie* of the larger courts continued including Prince Liechtenstein's. By 1830, the *Harmoniemusik* period was over; however, the musical tradition continued until today in such works as the *Wind Octet in F major, D. 72* (started 1813) by Franz Schubert; *Overture für Harmoniemusik, Op. 24* (1824) by Felix Mendelssohn-Bartholdy; *Octet in B-flat major, Op. 156* (1850) by Franz Lachmer; *Serenade in d minor, Op. 44* (1878) by Antonín Dvořák; *Serenade in E-flat, Op. 7* (1881), *Suite in B-flat for 13 Wind Instruments, Op. 4* (1884), *Sonatine No. 1 in F for Wind Instruments “From an Invalid's Workshop”* (1943), and *Symphony for Wind Instruments “The Happy Workshop”* (1945) by Richard Strauss; *Petite Symphonie in B-flat for Nine Wind Instruments* (1885) by Charles Gounod; *Divertissement in F, Op. 36* (1892) by Emile Bernard; *Lied et Scherzo, Op. 54* (1898) by Florent Schmitt; *Dixtour for Wind Instruments (Little Symphony No. 5)* by Darius Milhaud (1922); *Octet for Wind Instruments* (1923) by Igor Stravinsky; *The Good Soldier Schweik Suite, Op. 22* (1956) by Robert Kurka; and *Concerto for 23 Wind Instruments* (1957) by Walter Hartley.

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CHAPTER 2

FRANZ KROMMER - HISTORY AND BACKGROUND

Franz Krommer (Frantisek Vincenc Kramár) was born on November 27, 1759 in Kamenitz near the neighborhood of Trebic in South Western Moravia. He came from a large family that had lived in that region between the towns of Trebic and Jihlava for decades, generation after generation of whom had been either innkeepers or merchants; that the family tradition was very old is evident even from the name of "Kramár", the old Czech word for "merchant". Frantisek Vincenc Kramář (1737-1810). In February 1759, Jiri married a widow eighteen years older than himself and the mother of five children from a previous marriage. The baptism of their first child was recorded in the Kamenitz parish register on November 27, 1759 as follows: "Baptizatus: Franciscus Vincensius Kramarz".

Between the ages of fourteen or sixteen, Franz went to live with his uncle, Antonín Matyás Kramár (1742-1804), a choirmaster and a composer at Turany near Brno. Antonín wanted to prepare Franz for a similar career as a church musician. Franz received his first music lessons on the organ and the violin from his uncle. Krommer was for the most part self-taught, having studied chiefly the works of Haydn and Mozart. By age seventeen, Krommer was already the organist in his hometown while at the same time continuing his violin studies. In 1785, Krommer left for Vienna where a number of Czech composers had already settled. He served in various positions and was regularly exposed to the music of Christoph Gluck, Haydn, Mozart and Beethoven. He found employment in the orchestra...

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40 Tomislav Volek, supplement booklet notes for Franz Krommer's Conceto in F major for Oboe and Orchestra, Op. 37, performed by the Prague Symphony Orchestra, conducted by Václav Neumann (Supraphon SUA 19371, vol. 20), 11.

41 Volek, 11.
of Count Styrum-Limburg in Simontornya, Hungary first as a violinist and then as the conductor and Kapellmeister. In 1790, he served as the choirmaster for three years at Fünfkirchen in Pécς and then in 1793 bandmaster and Kapellmeister of Count Karólyi’s regiment. During this period, being exposed daily to wind instruments, Krommer concentrated much of his creative energy to the composition of wind partitas, divertimenti, cassations and concertos. He also wrote a number of church compositions along with his first string quartets.

Count Fürst Grassalkowytz was said to be “a music lover of wind music”42 Haydn and Ignaz Pleyel, among others, composed much music for him. After Count Karólyi’s death, Count Grassalkowytz hired Krommer as the Kapellmeister for his court orchestra in Gödöllő and later wrote a glowing recommendation for him. The orchestra moved with Count Grassalkowytz from Vienna to Bratislava, according to the season of the year. Krommer also played violin in the orchestra which at the time was an established orchestra. Franz Josef Haydn, the musical director of Prince Esterházy’s orchestra, often guest-conducted. In this environment where many other Czechs and Slovaks were active, Krommer came into contact with the most significant music and musicians of his time.43

Following the death of Count Grassalkowytz (and the subsequent dissolution of his court orchestra), Krommer returned to Vienna in 1795. During subsequent years, Krommer composed the majority of his most interesting compositions for wind instruments while struggling for musical recognition. The large number of compositions he wrote indicates employment by someone, perhaps by one of the many minor princes; also during this time having found many friends and patrons among the Viennese musicians and nobility, Krommer taught violin and composition to members of the Viennese aristocracy

42 Mark Marion, compact disc liner notes from Krommer/Sextets, performed by the Consortium Classicum (Claves LC 3369, 1990), 11.

43 Volek, 12.
and played in the Emperor's Hoffkapelle. In 1807, he applied without success for the position of violinist in the Viennese court orchestra. His request was rejected for several economic reasons; the imperial court was profiting by the short period of the peace treaty of Pressburg (Bratislava 1805), and the army which was being reorganized for the fourth campaign against Napoleon was being reorganized. Further military expenditures were required, which altogether meant a heavy financial burden for the treasury. He reapplied for nomination and was rejected a second time as a so-called "Exspectans" in the court orchestra. On June 14, 1815, Krommer's situation improved considerably with his appointment as "Antikammertürhüter" (warden of the royal chamber) in the Viennese Imperial court, a post that gave him the security and freedom to devote himself to composition. He had been recommended by the Lord Chamberlain who said, "Krommer is a very accomplished musician who had distinguished himself in the tests he underwent."

On July 5, 1818, Leopold Kozeluch, also an outstanding Czech musician, died, and on September 13, 1818, Krommer succeeded Kozeluch as the royal court and chamber composer (Hofkomponisten und Kapellmeister der Hofkammermusik). He served Emperor Franz I of Austria, being the last to hold the post and holding it until his death; his principle duty consisted of the composition of music for the royal wind ensemble. Krommer accompanied the emperor on his travels to Italy and France, and in both countries the composer was highly-praised. In 1816, he was appointed an Honorary Member of the Milan Conservatoire. In 1818, at the invitation of Reicha, Krommer was appointed Honorary Member of the Paris Conservatory, and later of the Philharmonic Society of

44 Bohumír Koukal, "Vincenc Krommer (Kramár) and his solo works for clarinet," The Clarinet, XII/2 (1985), 18.
45 Jan Racek, notes from the score to Franz Krommer's Concerto in F major for Oboe, ed. Frantisek Suchy, trans. Geraldine Thomsen. (Prague: Editio Supraphon, 1956), IX.
46 Volek, 12.
Vienna. He also was a member of musical institutions at Innsbruck and Lubljana. In 1820, he made his appearance as Conductor of the Court music at the Congress in Opava. In 1827, he was made an honorary member of the Vienna "Gesellschaft der Musikfreunde". Krommer was highly esteemed, and, thanks to his cheerful nature, vast musical experience, and artistically mature and well-balanced mind, he was also well-liked.

Krommer never forgot his Czech heritage; he remained in contact with his Czech relatives and his native district where his parents lived, and he returned several times to visit Trebic. Actual proofs exist of visits which he paid to Trebic in 1803, 1810 and 1829. Among his last works are the Symphony in G minor and some religious compositions. Krommer died in the Mariahilf district of Vienna, No. 108, Church Street, on January 8, 1831, "not due to a serious illness but to the lethal care of his physician." Most sources speak of gross negligence and medical incompetence.

Krommer was neither a revolutionary in spirit nor a pioneer of new ideas; however, he did follow the progressive trends of his time and soon occupied an important position among the Czech classicist composers who had settled abroad. Although his orchestral and instrumental compositions bear visible traces of the influence of Haydn and Mozart, Krommer endeavored to carry their principles of composition to a personal level using his own individual procedures. His works are chiefly remarkable for their masterly technique, especially their counterpoint. His melodies have an optimistic, cheerful character and are

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47 William Martin, notes from the score to Franz Krommer's *Concerto, Opus 91*. (London: Musica Rara, 1987), ii.

48 Koukal, 18.

49 Racek, IX.

50 Manion, 11.

51 Racek, X.
based on logical harmonic construction with rich combinations of sounds. Some of his modulations, bold for his time, modulate to unrelated keys. Krommer's compositions have a correctness of form with well-worked-out ideas and, in the more emotional and dramatic sections of his slow movements, he even approaches the style of Beethoven.\textsuperscript{52}

Krommer was a master of instrumentation; he played several instruments himself, mainly the violin, viola, piano, organ, and perhaps the cello and oboe. In his musical style we find many elements of Czech tunes. His relation to Czech folk songs and dances can be traced in several of his themes especially of the furiant, a Czech folk dance in a rapid $3/4$ tempo with strong accents forming pairs of beats resulting in occasional hemiola patterns, sometimes with syncopation.\textsuperscript{53} Examples are the \textit{Octet in C major, Op. 76}, movement 3 (\textit{Menuetto Allegretto}) and the \textit{Octet in E-flat minor, Op. 71}, movement 2 (\textit{Menuetto Allegretto}). Among his works, the chamber compositions and concertos for wind instruments are outstandingly important; the literature of wind instruments is considerably enriched by them, and in many instances they rival the works of that genre of Mozart and Carl Maria von Weber.\textsuperscript{54} His works are characterized by a transparent, light, classical style that is not without wit or humor. While his music has been played by ensembles from his time to the present, and his concertos for wind instruments have received consistent acclaim by performers and historians throughout musical history, Krommer has remained somewhat overlooked.

One hundred and fifty years passed before the world redirected its attention to the works of this Moravian musician. A number of recent recordings have confirmed the positive appraisal of his contemporaries, especially concerning Krommer's "wealth of

\textsuperscript{52} Racek, X.
\textsuperscript{53} Racek, X.
\textsuperscript{54} Racek, X.
ideas, his innovative harmonic progressions and striking modulations, as well as the wit, fervor and depth of his works." It is not surprising that many of his compositions, some of which were distributed by important European publishers, were known throughout Europe during his lifetime. Ferdinand Hiller praised Krommer's "joyful spirit, which one only finds in extraordinary personalities and which lends them an almost mystical character." Ernst Ludwig Gerber compared Krommer's string quartets favorably with those of Haydn in his Neues historich-biographisches Lexicon der Tonkünstler of 1813, and many of Krommer's contemporaries viewed him as a serious potential rival to Beethoven (including Beethoven himself!). Although Beethoven outwardly showed little interest in Krommer's music, its relatively modern appearance was easily comprehended by his contemporaries and helped prepare them for Beethoven's new and elusive music.

A contemporary, W.H. Riehl, said of Krommer:

He was a plain man, friendly and cheerful with an infinite goodness of heart. Literary quarrels and the quarrels of aesthetics interested the old composer of quartets just as little as the struggles between kings and nations; he lived for himself in a separate world of peace - a bright disposition, confined in the body of a small middle-class musician wearing a pigtail, jabot shirtfront, short trousers and buckled shoes.

There is hardly another musician who has caused me so much consternation as this Krommer. His works can be at

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55 Manion, 10.

56 Manion, 10.


58 Anonymous, compact disc liner notes for Krommer/Blaserkonzerte, performed by the English Chamber Orchestra, conducted by José Luis Garcia (Claves CD 50-8203, 1983), 8.

59 Volek, 12.
the same time alluring and repulsive. Even those sections or works that I don’t like still capture my interest.  

Twenty years after Krommer’s death, Riehl also called him “a historic encyclopedia of the string quartet, who not only lived to see the development of chamber music from Haydn to Spohr, but with remarkable versatility worked everything out in his own compositions.”

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60 Manion, 10.

61 Anonymous, Krommer/Blaserkonzerte, 8.
CHAPTER 3

THE WIND MUSIC OF KROMMER

Krommer wrote hundreds of compositions: symphonies, quartets, Masses, motets, etc., most of which were published during his lifetime. Krommer was mainly an instrumental composer and wrote only a few religious vocal compositions with instrumental accompaniment. Of his symphonic works, five symphonies have survived; the best known are the Military Symphony in D major and the C minor Symphony. For a certain time, the symphonies were quite popular; however, reportedly Schubert was not very enthusiastic when he had to play them in his own school orchestra. Krommer’s more than 100 string quartets, forty string duets, thirty string quintets, and five trios were in great demand by both professional and amateur musicians. He also wrote a number of studies and instructive works for violinists, especially “Violin Duets” op. 22, which, at the end of the eighteenth century, were among the most popular and most well-known instructive works used by contemporary violinists. Of the religious compositions, the Mass in C major for four voices and the Mass in D minor are noteworthy.

Of his more than 300 compositions, many are for wind instruments specifically numerous solo-, double-, and triple-concertos, chamber music for winds and strings, and partitas for wind ensemble. Also among his most eminent compositions for winds are four sextets for two clarinets, two horns, two bassoons and double bass (ad lib). These four sextets constitute a cycle whose manuscripts have remained intact in the Prague National Library. Their bold and virtuosic style makes demands on even the modern

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62 Verena Weibel-Trachsler, compact disc liner notes for Franz Krommer’s *Klarinettenkonzerte*, performed by the English Chamber Orchestra, conducted by Antony Pa. (Claves CD 50-8602, 1986), 11.

63 Jan Racek, notes from the score to Franz Krommer’s *Concerto in F major for Oboe*, ed. Frantisek Suchy, trans. Geraldine Thomsen. (Prague: Editio Supraphon, 1956), IX.
instrumentalist, and their tender and distinctive melodic writing are strongly colored by Krommer's Moravian heritage.

Krommer titled some of his works for the Harmonie ensemble as “Harmonie” which was unusual because the works were usually called “partitas” which are now recognized as symphonies for wind instruments.\textsuperscript{64} Thirteen of his more than forty partitas, which were written before 1791, were published twice (in Vienna and in Paris) during his lifetime. The earliest published partitas were in isolated editions in Vienna from 1803 on. All thirteen were published as a collected edition by Dufaut et Dubois in Paris in the mid-1820's, complete with a flute part as alternative to the first oboe part; both oboes could be replaced by clarinets in C. The contrabassoon part could have played on string bass or contrabassoon. The works were published in Vienna in a different order to that in which Krommer wrote them, but the Dufaut et Dubois sequence is generally used since theirs is the only complete series. The ensemble used is a large one (nine), one more than the standard octet of the Austrian Court bands, but still smaller than the thirteen-wind instrument combination of Mozart's Serenade in B-flat K.361 "Gran Partita". For various reasons, the Harmoniemusik tradition lost its popularity after the first decades of the nineteenth century, and no new editions of Krommer's Harmoniemusik compositions were published after about 1826 until the twentieth century. Krommer's manuscripts and prints are deposited in the musical department of the National Museum in Prague and the Music-historical Institut of the Moravian Museum in Brno.\textsuperscript{65}

Unfortunately, Krommer remains a relatively unknown composer because much of his wind music still exists only in manuscript editions or copies of the original eighteenth-century parts and scores. David Whitwell describes the Harmoniemusik of Krommer:


\textsuperscript{65} Racek, X.
The works are quite above average in quality, some ranking with the very best of this genre. They are more advanced harmonically than the works of the late 18th century and can be said to be a genuine harbinger of Romanticism. In addition, the Partitas of Krommer have much more advanced technical demands for each instrument, documenting a technical level of performer equal to the very best today.66

There appears to be a serious need for further research and analysis of Krommer’s life and wind music. In order to expand the existing research, the rest of this study will focus on an interpretive analysis and performance of two of Krommer’s works that demonstrate the style of his Harmoniemusik works composed in Vienna at the height of the Harmonie period: the Partita in F, Op. 57 written in 1808, and the Partita in E-flat, Op. 79 written in 1810.

The large body of music for wind instruments as partitas, concertos or smaller chamber works Krommer wrote is evidence of his thorough knowledge of and love for wind music. The Partita in F and the Partita in E-flat were among several partitas written by Krommer during the height of the Harmoniemusik period while he was in Vienna. Count Grassalkowytz had died, and his court orchestra had been disbanded. He had unsuccessfully applied in 1807 for the position of violinist in the Vienna court orchestra. Krommer was teaching violin and composition to members of the Viennese aristocracy and playing violin in the Emperor’s Hoffkapelle. Krommer was writing some of his most interesting compositions for wind instruments to gain further notoriety. The large number of compositions he wrote indicates employment by someone, perhaps by one of the many minor autocrats, but for whom he wrote them is uncertain since he had many friends and patrons among the Viennese musicians and nobility. Opus 57 and Opus 79 are among four partitas published by Musica Rara in the early-1970’s.67

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67 The other two are the Partita in B-flat, Op. 67 and the Partita in E-flat, Op. 69.
PARTITA IN F, OP. 57 (1808)

The Partita in F, Op. 57 is a four-movement work written for pairs of oboes, clarinets in B-flat, horns in F, bassoons and contrabassoon (ad lib.). The date of its first edition comes from its first appearance in advertisements in Vienna newspapers. The date is accurate, however, to within one year. It was originally published in Vienna by Imprimerie chimique. The modern edition was published in 1970 by Musica Rara (M.R. 1264), and edited by Roger Hellyer. Hellyer states in the editor’s notes:

As many early editions as possible, including manuscript editions, have been consulted in the creation of these modern performing texts. Wrong notes have been corrected without comment and many dynamic and phrase markings indicated more fully or even changed in order to achieve an uniformity between instruments for the duration of many passages. Thus it is hoped that the many discrepancies existing in the early editions will have been largely eliminated.

Different editions have variously ascribed the ninth part to double bass, contrabassoon, serpent, or even trombone with the contrabassoon being the preferred instrument for performance because of the better-blending timbre. The first movement of Opus 57 is an A-B-A sonata form. The form of the movement is:

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\begin{array}{c|c|c|c}
\text{A} & \text{B} & \text{A'} & \text{CODA} \\
1 - 86 (86) & 87 - 150 (64) & 151 - 228 (78) & 229 - 235 (7) \\
F (I) \rightarrow C (V) & Ab, iv, VI, IV, I \rightarrow & F (I) & F (I)
\end{array}
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Throughout the 1700’s, almost all music was written with an initial movement from tonic to dominant, but sonata style by the 1750’s turned this modulation into an overt

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confrontation of tonalities. The area in an exposition governed by the tonic is firmly distinguished from that governed by the dominant, and all the material played in the dominant is consequently conceived as dissonant requiring resolution by a later transposition to the tonic.\textsuperscript{69} The movement has 235 measures with a tempo of Allegro vivace.

The exposition of a sonata form presents the thematic material and articulates the movement from tonic to dominant in various ways so that it takes on the character of a polarization or opposition. The essential character of this opposition may be defined as a large-scale dissonance: the material played outside the tonic (i.e., in the second group) is dissonant with respect to the center of stability, or tonic.\textsuperscript{70} Here the movement begins in F major and tonicizes C major, d minor (briefly), G major (briefly), f minor, and c minor (briefly). The piece opens with a forte unison F major arpeggio in second inversion that leads into three measures of repeated dominant-tonic alternating chords to establish F major as the tonic key (see example 1). Measures 5 to 12, marked piano, maintain F major and use the opening arpeggio as an answer, first in first oboe and then in bassoons, to some secondary material. The opening four measures are restated in measures 13 to 16 but now reinforce the dominant-tonic of d minor.

Letter B features the opening arpeggio in F major, but by measure 28, d minor is briefly tonicized. The following eight measures serve as transitional material to C major in measure 37 which features an oboe solo of rapid ascending sixteenth notes (see example 2). Measures 43 and 44 briefly tonicize G major. Letter C begins a section of C major that divides the previous first oboe figure between the first and second oboes (see example 3).


\textsuperscript{70} Rosen, 222.
At letter D (measure 63), Krommer presents some new material in the parallel minor key of f minor (see example 4). Measures 79 through 84 firmly tonicize C major through repeated dominant-tonic chord repetitions. There is a strange three-chord cadence in c minor in measures 85 and 86 immediately before the development begins (see example 5).
EXAMPLE 4: Krommer, *Partita, Op. 57, Movement I*, m. 63-68

In *The Sonata Forms*, Charles Rosen describes the development section of a sonata form:

Development indicates the “central” section of a sonata and a series of techniques of thematic transformation. The techniques of thematic transformation are 1) fragmentation;
2) deformation; 3) use of themes (or fragments) in an
imitative contrapuntal texture; 4) transposition and
arrangement in a rapidly modulating sequence. The three
main places in a sonata movement where development is
most likely to occur are: 1) the modulation to V in the
exposition; 2) the so-called development section proper; 3)
the 2nd phrase or thereabouts of the recapitulation, which
often initiates the secondary development section. The
central section of a sonata form has two separate functions,
development and retransition: the development intensifies
the polarization and delays resolution; the retransition
prepares the resolution.\textsuperscript{71}

The development begins in measure 87 in A-flat major and tonicizes b-flat minor, D major,
B-flat major and F major before the return. Second bassoon and contrabassoon outline an
A-flat major chord now in quarter-note speed. After two measures, a new theme is
introduced in the first oboe part from measures 89 to 95 (see example 6).

\textbf{Example 6: Krommer, Partita, Op. 57, Movement I, m. 87-95}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example6.png}
\end{figure}

In measure 96, Krommer moves to b-flat minor with a French augmented sixth chord
resolving to the dominant F major; he then uses a fully-diminished seventh chord (E-flat,

\textsuperscript{71} Rosen, 250.
A, C, G-flat) to resolve to D-flat and then back to b-flat minor. Letter E repeats the development theme in the first oboe and in b-flat minor instead of A-flat major; the phrase is shortened by a measure, and measure 109 begins some transitional material. B-flat minor gives way to A-flat major (mm. 111-114), and a fully-diminished seventh chord (mm. 115-116) resolves to a g minor chord, followed by a dominant B-flat chord (mm 119-120). The B-flat resolves by half step down to a dominant A chord, and measures 121 to 126 tonicize D major. The first horn plays two measures of quarter notes descending by half steps. Letter F repeats the main development theme now in B-flat major. The phrase is six measures long, followed by a fourteen-measure transition from measure 137 to F major (see example 7).

**Example 7: Krommer, Partita, Op. 57, Movement I, m. 127-136**

<table>
<thead>
<tr>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

Rosen describes the recapitulation of a sonata form as:

...a *resolution* as in binary forms, but in the sonata there is a *reinterpretation* of the pattern of the exposition, a transformation of a clearly articulated movement away from stability into the affirmation of a large stable area. The form of the recapitulation is determined as much by the development section as by the exposition on which it is more obviously based. The greater the dramatic tension created by
the development, the more elaborate the measures taken in the recapitulation to resolve that tension.\textsuperscript{72}

The recapitulation begins at letter G in F major and is an exact return of the opening A section to letter J. At letter J, second clarinet and the bassoons play the opening arpeggios on F major (m. 177) and then d minor (m. 179). Measures 183 to 224 are a transposition of measures 31 to 74 in the keys of d minor and F major. At letter L, there is an interesting diversion to f minor until measure 229 where a short coda of seven measures firmly ends in F major.

The second movement, instead of the expected slow movement, is a "Minuetto" in minuet-trio form. A traditional outline of the form can be represented as:

\textbf{A (Minuetto)} \hspace{1cm} \|: \hspace{1cm} \textbf{B (Trio)} \hspace{1cm} \| \textbf{A or A\textsuperscript{1} (Minuetto da capo)}

\begin{itemize}
    \item I -> cadence on I, V, or V in I
    \item V -> cadence on V, vi, or related key
    \item I
\end{itemize}

Most four-movement instrumental works of this period, such as the symphonies and string quartets of Haydn and Mozart, placed the minuet as the third movement. In his partitas, Krommer was as likely to put his minuet as the second movement as he was the third. Like all the other important Viennese composers of this time the "Minuet" is no longer a minuet, but a movement taken "in one".\textsuperscript{73} One also finds great use of hemiola in the minuets in an attempt to create rhythmic interest.

The "Minuetto", eighty-two measures long, is in F major throughout and is in three large sections. The movement begins with the principal theme, lasts twenty-four measures and cadences on the dominant at the first repeat sign (see example 8).

\textsuperscript{72} Rosen, 272.

\textsuperscript{73} Whitwell, "Franz Krommer: Early Wind Master", 24.
The second section, beginning in measure 25, is in C major with a brief venture into G major. The third section begins at letter N (m 55) and is an exact return of measures 1 to 9. Measures 64 to 68 are an extension of the original opening. Measures 69 to 82 end the Minuetto as a return of measures 11 to 24 cadencing this time on F major at the second repeat sign.

The "Trio", ninety measures, is likewise in F major in three large sections with a small section of about eighteen measures (mm. 105-122) in the key of C major. The horns play four measures of dominant-tonic from C to F; the first oboe begins the chromatic trio theme in measure 87 (see example 9). The first section ends cadencing C major before the first repeat sign. The second trio section begins in measure 119, and the bassoons play the repeated "sol-do" pattern in C the horns previously had. This section is marked by stacking of chords (see example 10). The third section of the trio begins at letter P (m. 137) with the same four-bar horn figure. Measures 141 to 152 are an exact return of measures 87 to 98. Measures 153 to 164 use the same material as the corresponding first section (mm. 99 to 106) but in a condensed form. Measures 165 to 172 end the trio with a unison quarter-note arpeggio in F major.

The third movement, in sixty-one measures, is an *Adagio*. Rosen states, “if there is no development section or merely a few transitional measures, the tension is minimized and a less dramatic structure results.”

A traditional outline of slow movement form is:

\[
\begin{array}{ccc}
A^1 & :& : & A^2 \\
I & \rightarrow & V & : & : & V & \rightarrow & I
\end{array}
\]

However, this movement’s form is:

\[
\begin{array}{ccc}
A & | & B & | & A^1 \\
i (d) & | & III (F) & | & I (D)
\end{array}
\]

The first oboe is truly a featured soloist in this movement. The movement begins with four measures of whole note chords in d minor. The next four measures build to a dominant A chord. The first oboe plays the first theme in consequent/antecedent phrases of two measures each (see example 11).

**Example 11**: Krommer, *Partita*, Op. 57, Movement III, m. 10-13, Oboe I

In measure 18, the first oboe states the theme again, this time with the melody varied and in sixteenth notes (see example 12).

**Example 12**: Krommer, *Partita*, Op. 57, Movement III, m. 18-20, Oboe I

The piece progresses to F major by measure 22. The brief second section begins in measure 29, still in F major; the first oboe plays a new short theme that gives way to several measures of repeated cadential patterns cadencing on b-flat minor by measure 42. In measure 45, a fully-diminished seventh chord (G#, B, D, F) resolves to an A dominant.

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74 Rosen, 267.
chord. The return of the opening material is now in D major (marked “Maggiore”); the
movement closes in D major (see example 13).

**EXAMPLE 13: Krommer, *Partita, Op. 57, Movement III, m. 48-51***

As is typical of a last movement from an instrumental work from this period, the
finale is in Rondo form. The form of the movement is:

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A¹</th>
<th>C</th>
<th>A²</th>
<th>CODA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-24 (24)</td>
<td>25-67 (43)</td>
<td>68-75 (8)</td>
<td>76-109 (34)</td>
<td>110-132 (23)</td>
<td>133-</td>
<td></td>
</tr>
<tr>
<td>159 (27)</td>
<td>F (I)</td>
<td>C (V)</td>
<td>F (I)</td>
<td>B-flat (IV)</td>
<td>F (I)</td>
<td>F (I)</td>
</tr>
<tr>
<td>a :</td>
<td></td>
<td>b :</td>
<td></td>
<td>a :</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-8 :</td>
<td></td>
<td>9-12</td>
<td>13-16</td>
<td>17-24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I :</td>
<td></td>
<td>vi</td>
<td>V</td>
<td>I :</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The opening A section is in three parts, eight measures each. The movement begins
without introduction with a *tutti* F major chord followed by the theme stated by the first
oboe softly accompanied by second oboe and clarinets playing repeated notes (see example
14). Strangely, this first statement of the main theme is the most ornamented presentation
of the theme; it is possible that the oboist would embellish it differently each time
afterwards.
In measure 8, the feminine cadence on F major takes place on beat 3 (see example 15). The second eight measures of A consist of transitional material (four measures of vi, four measures of V) which happens before the first theme is repeated by the first horn in eighth notes signaling the third section.

The B section begins with a new scalar sixteenth-note theme in F major given by the first oboe in measure 25 (see example 15).

The first bassoon takes over with a secondary theme in measure 35, but the first oboe reclaims the theme in measure 48. Measures 32 through 54 are in the dominant key of C major with some brief tonicizations of g minor and d minor. The B section theme is fragmented in measures 55 to 63 during which time the harmony approaches a persistent dominant seventh chord on C in measures 64 to 66. The first oboe plays a solo chromatic eighth-note passage in measures 66 and 67 as a transition back to the second A section.
The second A section, greatly reduced, begins at letter W (m. 68) and consists only of an exact return of measures 1 to 8. The C section begins at letter X (m. 76) in the subdominant key of B-flat major. A new theme is introduced comprised of an eighth-note pulse and chromatic sixteenth-note runs that are passed from instrument to instrument; this rhythmic foundation is maintained for twenty-four measures (see example 16).

\textbf{Example 16:} Krommer, \textit{Partita, Op. 57, Movement IV, m. 76-79}

\begin{center}
\includegraphics[width=\textwidth]{example16.png}
\end{center}

B-flat major is replaced by f minor in measure 96. A series of fully-diminished seventh chords from measures 100 to 103 resolve to an A dominant chord (see example 17). Following a three-measure tonicization of d minor, a strong dominant chord in C major leads to the third A section. The third A section begins at letter Z (m. 110) with an initial statement of the main theme by the first horn instead of the first oboe; otherwise, it is an exact repeat of the first twenty-three measures. The coda, at measure 133, replaces the final measure of the first A section (m. 24). A coda can change the balance of the form either as a “tack-on” or as fulfillment of dissatisfaction with the form; it is able to counterbalance the weight of a development.
section. In this case, the coda functions as an attrition that emphasizes F major for 27 measures. An interesting imitation of rhythm (eighth and two sixteenth notes) takes place in measures 133 to 136 and 140 to 143: first oboe and clarinet two play on beat one, second oboe and first clarinet on beat two, and horns on beat three (see example 18). The piece ends with three full measures of descending F major arpeggios in second inversion (beat 3 is a dominant chord vertically) as if to contrast, complement, and “book-end” the opening of the first movement (see example 19).

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75 Rosen, 280.
EXAMPLE 18: Krommer, Partita, Op. 57, Movement IV, m. 133-136

EXAMPLE 19: Krommer, Partita, Op. 57, Movement IV, m. 156-159
PARTITA IN E-FLAT, OP. 79 (1810)

Like the Partita in F, Op. 57, the Partita in E-flat is one of several partitas written by Krommer in Vienna during the height of the Harmoniemusik period. This piece also is a typical four-movement work written for pairs of oboes, clarinets in B-flat, horns in F, bassoons and contrabassoon (ad lib.). The 1810 date of the first edition, which is accurate to within one year, comes from its first appearance in advertisements in Vienna newspapers. It was originally published by Steiner in Vienna. The modern edition was published in 1971 by Musica Rara (M.R. 1273), and edited by Roger Hellyer. The same editor's note as in Opus 57 is printed in this score indicating the same care of correcting wrong notes and general editing.

The first movement has 202 measures with a tempo of Allegro. The form is:

A 1 - 80 (80)  
E-flat (I) -> B-flat (V)  
80 - 123 (44)  
c (vi) -> C (VI) -> E-flat (I)  
123 - 202 (80)  
E-flat (I)

The movement begins in E-flat major with the main theme, a tutti repeated "sol-do" figure followed by a two-measure second horn arpeggio solo (see example 20).

EXAMPLE 20:  Krommer, Partita, Op. 79, Movement I, m. 1-5
The main theme is repeated in c minor in measures 5 to 8 with the arpeggio solo covered this time by the clarinets. The clarinets continue the arpeggio to measure 12 cadencing E-flat. First clarinet plays a two-measure solo at letter A and is joined slowly by bassoons and oboes (see example 21). Measures 19 to 22 have a tutti progression of chords to the dominant; this dominant resolves deceptively on c minor at letter B. A chordal progression to B-flat major is presented in tutti eighth notes in measures 23 to 31. At letter C, the first oboe plays a solo sixteenth-note scale and is joined in the next measure by the second oboe. The rest of the ensemble plays staccato eighth-note chords on the “and” of beat 1 and on beat 2 (see example 22). Bassoons and clarinets play similar figures in measures 40 to 43 as closing material. A secondary theme is introduced by the first clarinet following three beats of silence (m. 43) and lasts eight measures. The accompaniment is repeated eighth notes in second oboe, second clarinet and first bassoon. The theme is repeated by the first clarinet and joined by the first bassoon; the contrabassoon, arpeggiating chords, is added to the accompaniment. At letter E, the theme, briefly in c
minor, is inverted and fragmented passed between first clarinet, first oboe and first bassoon. First clarinet and first bassoon play a four-measure soli that returns to B-flat major at letter F. Measures 70 to 79 are closing material for the first section which ends in B-flat major.

The short development section begins in c minor in measure 80. For four measures, the instruments are divided into two groups who play call and answer to each other in chords. The instruments play cadential material in c minor to measure 93. First bassoon plays a two-measure solo which leads to C major repeated chords at letter G (m. 95). First oboe plays a new theme for ten measures (see example 23).

At letter H, first clarinet and first bassoon play the first four measures of the theme. This theme begins on a c minor chord; instead of functioning as the tonic of c minor, the chord functions as a pivot to the vi of E-flat major. At letter J, measures 113 to 116 are almost an
exact repeat of measures 36 to 39 except the oboes have been replaced by clarinets. The clarinets continue the solo for two extra measures and become *piano subito* in measure 119; the oboes join the clarinets in measure 121. The recapitulation, beginning at letter K (m. 123) is an almost exact return of the first section with some additional measures (mm. 144-148) and without a progression to B-flat (see example 24).

**Example 24: Krommer, Partita, Op. 79, Movement I, m. 144-148**

The second movement, like Opus 57, is a "Menuetto" in minuet-trio form instead of the expected slow movement. This movement's form is:

A (Menuetto) :|: B (Trio) :|: A (Menuetto da capo)


I -> V -> I :|: I :|: I -> V -> I

This is another example of Krommer's partitas that shows he was as likely to put his minuet as the second movement as he was the third.

The "Menuetto", 110 measures long, is in E-flat major throughout and is in three large sections. The movement begins with the horns playing an E-flat second-inversion arpeggio in eighth notes. A rapid *tutti* quarter-note passage follows for ten measures (see example 25).
EXAMPLE 25: Krommer, *Partita, Op. 79, Movement 11, m. 1-9*

_A Menuetto_  
_Allegretto_  

A first clarinet solo marks an arrival at B-flat major. B-flat major is maintained until the first repeat sign at measure 22. Measures 23 to 34 feature more ensemble quarter-note chordal movement to E-flat major at letter R. The first six measures are repeated exactly. Afterwards, the ensemble moves in chords from tonic (E-flat) to a brief cadence on IV (A-flat) to a fully diminished seventh chord (C, E-flat, G-flat, A). A "G.P." follows and is indicated to be two measures long. Clarinet I enters in measure 47 and is joined slowly by the other instruments to end the Menuetto in E-flat with closing material at the second repeat sign (m. 62) (see example 26).

The trio is in two large sections; the first section begins in E-flat and ends in B-flat at the first repeat sign (m. 78), and the second section begins in B-flat but quickly returns to E-flat. Measures 65 to 71 feature a first oboe solo. At measure 87, first horn and first bassoon have a solo until an exact repeat of measures 63 to 70 (mm. 95-102). Measures 103 to 110 provide closing material (similar to mm. 71-76) to end the trio (see example 27).
EXAMPLE 26: Krommer, *Partita, Op. 79, Movement II, m. 40-53*

EXAMPLE 27: Krommer, *Partita, Op. 79, Movement II, m. 102-110*
Instead of an “expected” slow movement, the third movement, 100 measures long, is an *Andante Allegretto* in 6/8 meter. This movement begins in the key of B-flat major and is in binary form. The form is:

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A¹</th>
<th>B¹</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 19 (19)</td>
<td>20 - 41 (22)</td>
<td>41 - 65 (25)</td>
<td>66 - 88 (23)</td>
<td>89 - 100 (12)</td>
</tr>
<tr>
<td>I → V</td>
<td>V</td>
<td>I, IV</td>
<td>I</td>
<td>I</td>
</tr>
</tbody>
</table>

The first clarinet opens with the main theme of the movement alternating by measure with the first oboe. A seven-measure phrase follows (mm. 5-11) which feature plagal cadences from IV to I (see example 28). Eight measures (mm. 12-19) of chordal closing material finish the first A section.

**Example 28:** Krommer, *Partita, Op. 79*, Movement III, m. 1-7

At letter T, the first clarinet plays repeated eighth-note C’s for one measure and is joined for the next measure by second clarinet on B-flat. The first oboe begins the second theme and alternates by measure with the second bassoon and contrabassoon (like the first theme) (see example 29). The second oboe plays the theme for four measures (mm. 26-29) which is followed by eight measures in B-flat major of chordal motion and bass arpeggios. *Tutti* staccato eighth notes drive the next four measures (mm. 38-41) to a return of the opening at letter U (m. 42).
Measures 42 to 52 are an exact return of measures 1 to 11. Some new material based on measures 12 to 15 begins in measure 54; this material is characterized by repeated staccato eighth notes and alternating chordal notes between the bass and the first oboe (see example 30).
The subdominant key of A-flat major is briefly tonicized. Measures 62 to 65 close the second A section like measures 16 to 20 except with a cadence to I instead of V. The first clarinet again plays repeated eighth-note (now on F) for one measure and is joined for the next measure by second clarinet (now on E-flat). The first oboe plays the second theme, again alternating by measure with the second bassoon and contrabassoon (like the first theme), transposed down a perfect fifth. Measures 72 to 75 are based on measures 26 to 29 with some slight rhythmic differences (see example 31).

Example 31: Krommer, Partita, Op. 79, Movement III, m. 72-74

Measures 80 to 88 drive to the coda beginning in measure 89. The twelve-measure coda serves to tonicize B-flat firmly. The last chord, B-flat major, in effect serves as a dominant to the opening of the fourth movement in E-flat.

There are 151 measures in the fourth movement. The movement, in binary form, is:

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A¹</th>
<th>B¹</th>
<th>CODA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-20 (20)</td>
<td>21-81 (61)</td>
<td>82-101 (20)</td>
<td>102-131 (30)</td>
<td>132-</td>
</tr>
<tr>
<td>151 (20)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E-flat (f)</td>
<td>c (vi), B-flat (V), c -&gt; E-flat (f)</td>
<td>E-flat (f)</td>
<td>E-flat (f)</td>
<td>E-flat (f)</td>
</tr>
<tr>
<td>a</td>
<td>b</td>
<td>a</td>
<td>c</td>
<td>i</td>
</tr>
<tr>
<td>b</td>
<td>a</td>
<td>c</td>
<td>21-57</td>
<td>82-89</td>
</tr>
<tr>
<td>9-16</td>
<td>17-20</td>
<td>58-81</td>
<td>vi -&gt; V</td>
<td>vi -&gt; V</td>
</tr>
</tbody>
</table>
The first theme is an antecedent/consequent phrase of eight measures. It begins with two measures of tutti staccato eighth notes; the oboes, first clarinet and first horn playing repeated E-flat and the other instruments playing a descending E-flat scale. In measure 3, the first oboe and first clarinet play a syncopated figure that leads to the consequent four measures (see example 32). Measures 9 to 14 briefly tonicize the dominant key of B-flat using alternating passages of ascending and descending scalar eighth notes. Measures 17 to 20 are an exact repeat of measures 5 to 8 and firmly tonicize E-flat major.

Example 32: Krommer, Partita, Op. 79, Movement IV, m. 1-5

The first B section begins at letter X (m. 21). The second theme is characterized by staccato eighth note arpeggios in the bassoons, long notes in the other parts and some chromatic scalar lines in the first oboe (see example 33). At letter Y, the piece is in B-flat major until a brief tonicization of c minor at measure 42. A first clarinet solo at measure 45 brings B-flat major back (see example 34).
EXAMPLE 33: Krommer, *Partita*, Op. 79, Movement IV, m. 21-23

\[
\begin{array}{c}
X \\
\end{array}
\]

EXAMPLE 34: Krommer, *Partita*, Op. 79, Movement IV, m. 45-48, Clarinet I

At letter Z, the ensemble plays a passage reminiscent of measures 1 to 8 except now in B-flat. Measure 58 re-establishes c minor with fragments of the second theme. At Aa (m. 70), the chords move steadily from c minor to end on E-flat major in measure 81; Krommer makes use of the inherent contrasts built within the second theme (staccato eighth note arpeggios in the bassoons, long notes in the other parts) (see example 35).

The A\textsuperscript{1} section begins at Bb (m. 82), and is an exact return of the opening twelve measures. Krommer alters measures 13 to 16 to stay in E-flat; measures 98 to 101 are an exact repeat of measures 17 to 20. The B\textsuperscript{1} section begins at Ce (m. 102) with an exact return of measures 21 to 24. At measure 106, Krommer moves to the subdominant chord to stay in E-flat instead of beginning the progression to the dominant as he did in measure 25. Dd (m. 113) is a return of Y transposed from B-flat to E-flat; there are also some
instrument changes in the parts (see example 36). Krommer extends this passage by seven measures with a cadenza-like first oboe solo

EXAMPLE 35: Krommer, Partita, Op. 79, Movement IV, m. 70-73

EXAMPLE 36: Krommer, Partita, Op. 79, Movement IV, m. 113-117
that ends with a dominant trill and a \textit{tutti} V\textsuperscript{7} chord resolving to E-flat major in the coda (m. 132). The coda material is based on the opening four measures (see example 37).

\textbf{Example 37:} Krommer, \textit{Partita, Op. 79, Movement IV,} m. 132-135

Second horn plays a one-measure solo in measures 144 and 146 on an E-flat chord which alternate with dominant \textit{tutti} eighth notes (mm. 145 and 147). The piece ends with a decisive quarter-note I-V-I cadence.
CHAPTER 6

PERFORMANCE CONSIDERATIONS

The previous chapters will serve as an initial reference source and guide for a performance of Krommer's two partitas. While it is very important to understand the music from a historic, harmonic, thematic and formal perspective, there are still other issues that must be confronted when approaching these partitas. When contemplating a performance of these works, the conductor must first consider the instrumentation. Around 1800, a great demand began for music in which instrumentalists could show their virtuosity. Among the many instruments he played, Krommer had played the oboe and written concertos for the oboe such as the Concerto in F, Op. 37 (1803) and the Concerto in F, Op. 52 (1805). Additionally, Krommer frequently wrote virtuosic parts for the first oboe in his partitas and seemed to favor the instrument by giving it an opportunity to display fully its technical abilities; however, Krommer shows no reservation in giving any instrument in the Harmonie the theme or a difficult passage. A conductor should be aware of this in the preparation for a performance of these partitas; the music was written for the finest players of Krommer's day, so the parts would be rigorous for modern players.

Traditionally, the contrabassoon part doubled the second bassoon part at the octave to give a more solid fundamental, much like the performance practice of chorales by J. S. Bach. The presence of the sixteen-foot instrument creates a resonant bass and considerably improves the sonorities of the ensemble as a whole. Most wind historians and conductors strongly recommend that the contrabass instrument be used whenever available. While Krommer was one of the first composers to write some of his partitas in an actual

77 Verena Weibel-Trachsel, compact disc liner notes for Krommer/Blaserkonzerte, performed by the English Chamber Orchestra, conducted by José Luis Garcia. (Claves CD 50-8203, 1983), 8.

78 Roger Hellyer, notes from the score to his edition of Franz Krommer's Octet-Partita in F, Op. 57, 1.
nine-part construction, he also wrote for the contrabassoon in the traditional technique. In Opus 57, the contrabassoon part is almost entirely the same as the second bassoon part. The only differences exist where either the contrabassoon part is left out and the second bassoon plays alone or when the contrabassoon part is a rhythmically simplified version of the second bassoon part; the contrabassoon never plays without the second bassoon.

While the contrabassoon would be the ideal instrument for the sixteen-foot part since it would contribute to the woodwind timbre, the string bass would work equally well given the non-soloistic part that only doubles at the octave. In Opus 79, though, the contrabassoon truly has its own part very different from that of the second bassoon; therefore, one would probably opt for the contrabassoon as the sixteen-foot instrument both to blend with the other bassoons and stand out soloistically when necessary. The string bass would still be an acceptable alternative.

The horn parts originally would have been played on natural horns who, without valves, would have used crooks to change keys and the harmonic series and hand stopping to achieve different pitches. If one wanted to hear the piece as it originally sounded or if the horn players wanted the opportunity to perform on period instruments, the natural horns might be the conductor's choice. For a modern performance, valved French horns would provide not only a more accurate, "in-tune" performance but also a darker, richer sound. Finding instrumentalists who could play period oboes, clarinets and bassoons (as well as finding the instruments and reeds) might prove to be quite difficult and would deny performers accustomed to using modern instruments the opportunity to experience these rewarding works.

There are no metronome markings in these editions of the partitas since Maelzel's invention was not to be patented until 1816. Only tempos using Italian terms are indicated.

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which suggest the character of the piece rather than an actual metronomic designation. To derive a metronomic tempo, one must use the Italian terms as well as investigate the style of the movement and the music itself. For instance, in the first movement of Opus 57, given the staccato articulations and rapid sixteenth notes throughout the movement, the Italian tempo indication (Allegro vivace), and the style of a typical first movement, a “comfortable” metronome marking would be about quarter note = 128. In the second movement, Presto is indicated for tempo, and the 3/4 measures are conducted one to the measure at about dotted half note = 116. At the trio, there is no tempo indication. Even though the movement is a dance (minuet) and the tempo would not have changed during a dance, it is now a standard performance practice to perform trio sections from this period a bit slower to emphasize the different sections of the movement. Conducting the 3/4 measures in one at about dotted half note = 92 gives this sense of contrast while maintaining the spirit indicated by the staccato articulations. In the third movement, the opening “Adagio” features only long whole notes; the conductor would have some liberty as to how long to sustain these notes. A comfortable tempo for the following “Andante cantabile” would be quarter note = 66. In the fourth movement, the tempo is indicated as Alla Polacca, or “like a polonaise”. A polonaise was a Polish dance style in 3/4 time whose movement was like a majestic but fluent, persistent andante or andantino rhythm. This dance deviates from the general rule respecting simple measure in making every rhythmical caesura, not on the first, but on the last time or crotchet in the bar in a “feminine” ending. A suitable tempo for the polonaise would be about quarter note = 112 conducted in three (quarter-note pulse).

80 See Appendix B.
In the first movement of Opus 79, given the staccato articulations in the opening, the sixteenth-note figures in the movement, the Italian tempo indication (Allegro) and the style of a "typical" first movement, a "comfortable" metronome marking is approximately quarter note = 132. In the second movement, Allegretto (meaning somewhat slower than Allegro) is indicated for tempo. The 3/4 measures should be conducted in one at about dotted half note = 104; as is traditional, the "Trio" should be taken somewhat slower (dotted half note = 80). For the third movement (Andante Allegretto), a comfortable, yet spirited, tempo is about dotted quarter note = 104. The finale's Italian tempo indication of Allegro assai (very fast) in common time should be conducted in four at about quarter note = 168.

Taking (or not taking) repeats is another important issue in the performance of these works. Repeats can balance a form or can simply take up time. The latter may have been a more important aspect for Tafelmusik than for modern performance. Based on the traditional performance of minuet form, the minuet movements (Opus 57, movement 2; Opus 79, movement 2) should be performed with repeats in the minuetto and trio, and the da capo must be taken; in the "Minuetto da capo", the repeats are not taken in the minuetto, and the movement closes at the end of the minuetto. The minuet form is unambiguous; however, other movements with repeats require some judgment by the conductor. For instance, in the first movement of Opus 79, it is not essential that the repeat to the beginning at measure 79 be taken, particularly since the recapitulation is almost the exact same length as the exposition (without the repeat). The balance of the movement is maintained without the repeat.

In the fourth movement of Opus 57, there is a repeat at measure 8 to the beginning and a repeat at measure 24 to measure 9. Taking the repeat at the end of the first eight measures would create a sixteen-measure opening. Not taking the repeat at 24 would make a sixteen-measure consequent phrase thereby creating a balanced 32 measure A section. This is only one way to consider this problem. Another example is in the fourth movement
of Opus 79. The movement is in an A-B-A\textsuperscript{1}-B\textsuperscript{1}-coda form. Taking the repeat at measure 57 would in effect add another third to the movement, and the first fifty-seven measures would be heard twice. Since the A\textsuperscript{1}-B\textsuperscript{1} is so similar to the A-B section, it would not be necessary to take the repeat in concert performance. Here, the length of the repeated material is a crucial factor.

Ornamentation is another consideration. Some ornaments are indicated; for instance, due to the rapid tempo and articulations, the unison grace notes should be played as close to the eighth notes as possible in the first movement of Opus 57 instead of as sixteenth notes. In the first oboe in measure 79 of Opus 57, movement 1, the three grace notes should be flipped quickly with the rhythm (eighth and two sixteenths) maintained on beat two. Adding embellishments to the music is an option that would require some decisions by the conductor and the players. In the time of the Baroque, most composers expected the players to provide their own ornaments, and this practice remained in effect into the Classical period. Mozart, Beethoven and even Chopin still varied their figuration (particularly of their slow movements) in performance.\textsuperscript{83} Beethoven, like Bach, was inconsistent in the notation of ornaments, implicitly assuming that the performer's training would lead him to the correct interpretation.\textsuperscript{84} Generally though, free ornamentation began to lose its status as a primary element of interpretation during the second half of the eighteenth century. Robert Donington states:

\begin{quote}
...from Haydn and Mozart onwards, if no attempt at all is made to vary the notated text beyond the indispensable specific ornaments (chiefly appoggiaturas and cadential trills), our interpretation will in no way be vitiated.\textsuperscript{85}
\end{quote}

\begin{flushright}
\textsuperscript{83} Robert Donington, \textit{The Interpretation of Early Music}, (London: Faber and Faber, Ltd., 1963), 117.
\end{flushright}

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\textsuperscript{85} Donington, \textit{The Interpretation of Early Music}, 117.
\end{flushright}
The conductor must decide how much and when embellishment is allowable. For instance, in a rondo movement where the A theme would be stated at least three times, should it be varied by the instruments who have the theme after the first presentation? In the fourth movement of Opus 57, the first statement of the main theme is notated as the most ornamented presentation; it is possible that the oboist would embellish it differently each time afterwards, especially if the repeats were taken. The first horn plays the principle theme at measure 17 and measure 110; the theme is based on arpeggiated notes in the harmonic series, so natural horn would have been unable to ornament beyond some rhythmic embellishments, bends, and lip trills. The first oboe carries the principle theme at all other times and would have been able to ornament extensively due to the chromatic possibilities of the instrument (see example 38).

**Example 38: Krommer, Partita, Op. 57, Movement IV, theme and variations**

![Example 38: Krommer, Partita, Op. 57, Movement IV, theme and variations](image)

Trills may also be added to appropriate points in the melody, particularly at the cadences. Trills may also be added to appropriate points in the melody, particularly at the cadences.\(^{86}\) Two possibilities of trill placement would be on leading tones and resolution to the tonic from above in a cadential trill. The modern trill, "which is lower-note and unterminated unless otherwise shown in text, is neither a harmonic ornament nor scarcely a melodic one, but rather an ornament of emphasis or a coloration of the texture."\(^{87}\) On a leading tone, one would opt for a main note trill where the trill begins on the main note and alternates with the diatonic note above it; the figure ends with a short run of the sixth, seventh and tonic pitches.\(^{88}\) This particular trill would be musically appropriate in the first

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\(^{87}\) Donington, "Ornaments," 846.

\(^{88}\) Neumann, 104.
oboe part on beat two of measure 22 in the first movement of Opus 57 for two reasons. First, the trill, on a B-natural, emphasizes the line from B-flat to C. Secondly, the B-natural harmonically drives towards C-natural, which functions as the fifth of a second-inversion F chord. These editions of the partitas already contain several cadential trills, as in the first oboe part of measure 214 of the first movement of Opus 57. These trills can start with the main note (geschriebene), but mostly they are expected to begin with the note above the one written. The figure may then be finished with a nachshlag, a dip to the lower auxiliary before the final main note. In the first oboe part of measure 16, movement 3 of Opus 57, a nachshlag in the form of two thirty-second notes is printed.

Grace notes are handled in several different ways. In the first oboe part of measure 23 of Opus 57, movement 3, a D grace note is attached to an eighth-note C, and a B-flat grace note is attached to an eighth-note A. This creates appoggiaturas on the eighth notes, so the notes should be played as four, equal, descending sixteenth notes instead as two flipped eighth notes (see example 39).

Example 39: Krommer, Partita, Op. 57, Movement III, m. 23, Oboe I

In the first oboe part in measure 31 of the same movement, the actual sixteenth notes with slurs have been printed instead of using grace notes (see example 40).

Example 40: Krommer, Partita, Op. 57, Movement III, m. 31, Oboe I

89 Neumann, 105.
Another example mentioned earlier is the unison grace notes in the first movement of Opus 57 which should be played as close to the eighth notes as possible instead of as sixteenth notes due to the rapid tempo and articulations.

Articulations will require some interpretive decisions. For instance, in measure 32 of Opus 57, movement 1, the ensemble plays repeated eighth notes marked staccato with a slur over them (see example 41). If stringed instruments were to play a passage articulated like this, they would play the eighth notes portato. The intention here would seem to be to achieve a similar style in wind instruments, so the winds would play the notes slightly longer than staccato, but still separated, with one breath. There are four different note lengths indicated in these editions of the partitas: notes with a staccato, notes indicating portato, notes without any articulations, and notes with a slur only. It is important for the conductor to maintain a musical accord of note length in the ensemble on every level. Not only are staccato notes without a slur shorter than those with a slur, but also staccato eighth notes would be shorter than staccato quarter notes. A further example of this would be that half notes with a staccato be played as full value quarter notes (see example 42).

In all cases, the conductor must make definite determinations for the sake of uniformity.

The partitas serve as an excellent example of late-Classical music. The forms, key relationships, and structural organizations are all typical of music of the period. They

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90 *portato* - a bowing stroke in which each of several notes is separated slightly within a slur, i.e., without a change in the direction of the bow.
typify the finest of the wind music written for *Harmoniemusik* which we know from the difficulty of the parts (implying that only the finest musicians of the day could play them) and from the exceptional quality of the music. The resemblance of forms and equivalence of creativity of the wind music to the better-known orchestral oeuvre of the period indicates that this music was composed with as high an artistic intent as any other music from this era. The partitas are examples of an important stage in the development of the wind band which is evidenced by the large body of works and the fact that virtually every important composer of the time wrote for the *Harmonie*. The partitas also serve as true learning models of a genre that has been somewhat neglected in history; they add a new dimension to our knowledge of the *Harmoniemusik* period and the music that was important, particularly in Vienna. With these considerations in mind, these partitas can serve as supplementary materials for wind conductors teaching a truly well-rounded approach to wind history.

Other aspects of the music such as the forms (i.e., sonata, binary, rondo) and the key areas are techniques that can serve as compositional models. The careful attention to balance of the forms, the use of instruments, the textures of sound, the roles of the various instruments at different points, the key scheme, and the voice-leading are significant and important for all musicians to appreciate. For example, in the investigation of the construction of Krommer's melodies, one can find several patterns that frequently recur. His melodies evidently satisfied his artistic imagination, for one often finds in the first movements of his works a theme built out of the scale, whether ascending or descending, interrupted or enriched by chromatic tones. He avoided monotony by using frequent

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91 Tamislav Volek, supplement booklet notes for Franz Krommer's *Concerto in F major for Oboe and Orchestra*, Op. 37, performed by the Prague Symphony Orchestra, conducted by Václav Neumann (Supraphon SUA 19371, vol. 20), 14.
modulations or more colorful rhythmic differentiation; these techniques are still used today and are important to recognize.

Finally, one must ask, were these works originally performed with a conductor? What is the role of the conductor in works such as these? While this issue often depends on the group who will be performing, their experience, and the demands of the situation, one must also begin by examining the point that Harmoniemusik was performed without a conductor during the time it was being written. Virtually no records exist of Harmoniemusik being conducted until later in the nineteenth century. This is supported by the fact that no conductor scores are found with the first edition scores and original performance materials. Modern ensembles, such as Omnibus, Bläserensemble Sabine Meyer, and Mozzafiato, who specialize in the performance of early wind music regularly perform Harmoniemusik without a conductor. In fact, in these situations it is common for one performer to assume the role of “quasi-conductor” by making appropriate gestures to the other players.

Conversely, a conductor is able to have the entire musical product in front of him by using a score. Regarding the lack of extant scores from this period, David Whitwell states:

I remember examining in Vienna Mozart’s conductor’s score for Don Giovanni. It was a piano-score (the part he played, as he conducted) even though he owned the full score at the time! Because scores were not used, after parts had been extracted, they were often lost. The important point is that just because scores do not exist, it can not be assumed that these are smaller, chamber works not to be conducted.

92 During the famous first encounter between Richard Strauss and Hans von Bülow, Strauss was conducting his Serenade in E-flat, Opus 7. Reportedly, von Bülow was attracted more by Strauss’s conducting the work from memory than by the quality of the work itself.


In the case of Harmoniemusik, the relatively few players played and followed not only each other but also a designated member within the group who did give preparatory gestures to begin and showed tempos. Even though there was not an actual formal conductor, there was a leader who did function, for all intents and purposes, as the conductor. By adding a separate musician to conduct, the conductor becomes the leader of the ensemble, and, as such, prescribes the musical decisions for the group. Without a conductor, the players must come to some sort of group determination based on their individual parts. Their decision may or may not be correct since they are playing while they are interpreting. Most modern chamber ensembles are now accustomed to ensemble playing with a conductor.

The conductor must make final decisions on melodic embellishments and ornaments and can accentuate themes, show dynamics, phrase, control balances and give cues for more accurate entrances. The conductor shows the tempo and style clearly through the takt, beat size, facial expression, and independent left-hand movements. The conductor can also guide the audience’s attention to themes and important entrances to the appropriate instrumentalist(s). A conductor’s job is to listen to the playing, make musical interpretations based on the score, and “make the performers’ job of accomplishing a musical success easier.”

One may also examine the music as it evolved towards the Romantic era. The music of the eighteenth century tended towards a regular accent on each bar. A conductor was not required to maintain the pulse of the music since it did not vary greatly. Music of the nineteenth century had a smoother, less apparent metric emphasis, thereby making the conductor more crucial in order to show the pulse, changes in tempos or other greater

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95 Eugene Corporon, MUAG 6850 Advanced Score Reading and Instrumental Conducting class, University of North Texas, Spring 1995.
musical contrasts. Krommer wrote music in both the eighteenth and nineteenth centuries, so much of his music does benefit from having a conductor due to some of its more romantic gestures. The writing displays exceptional versatility and variety; vertical sonorities are juxtaposed with sections of linear motion. The number of instruments involved often changes within the space of a few bars. Additionally, although a precise date cannot be fixed, formal conducting is thought to have originated between 1794 and 1807, predating Krommer's Opus 57 and Opus 79. For works written in 1808 and 1810, having a conductor could be considered historically accurate.

Furthermore, the conductor's presence adds to the strength of the performance regardless of whether or not an actual conductor was used when it was written. For instance, Bach's *St. Matthew Passion* would have originally been directed by the continuo player or concertmaster; today performances with a conductor are perfectly acceptable. The Netherlands Wind Ensemble recorded Mozart's *Harmoniemusik* with Edo de Waart conducting.

One may also make the opposite argument that more recent works written to be conducted can easily be performed without a conductor. An example of this would be Richard Strauss's *Serenade in E-flat, Op. 7* which was conducted by the composer himself and is frequently performed today without a conductor. *Omnibus* performs Igor Stravinsky's *Histoire du Soldat* without a conductor even though Stravinsky conducted it himself.

One may also argue that the instrumentalists (eight or nine) do not require a conductor because of their number. In a string quartet, the four players function as a unit for which a

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97 Galkin, 344.
standard body of literature exists. In the case of the Harmonie, the players function more as an ensemble. With more people, the players can have more varied and greater duties than a true chamber group, thereby requiring a centralized leadership role. A conductor can greatly facilitate a performance of the partitas. Since many performances of these works take place in academic settings, the conductor also serves in the role of teacher in exposing students to this less-familiar literature. This becomes even more critical particularly when younger students lack the musical sophistication necessary for accurate stylistic performance. With all of these considerations in mind, the performance of these partitas can be enhanced by having a conductor.

The conductor must also be familiar with the history and style of the works and actually be the authority on the works and their presentation. As the authority of the performance and its practice, the conductor can teach both players and audience about the music and, hopefully, raise the awareness of this neglected area of music history and elevate the appreciation for its fine literature and composers. This is an exciting prospect for wind conductors since this music has neither been well-researched (especially in English) nor performed often. Since the majority of the works in the standard band repertoire were written in the twentieth century, these Harmoniemusik works can provide opportunities for wind conductors to learn about and perform music from an earlier period; it can also provide opportunities for other conductors to gain insight and experience in performing works of the Classical period by a composer other than Haydn, Mozart, or Beethoven.

Krommer, who was all but forgotten for over a century, is an exemplary model for further study and performance based on the quantity of his works, the quality of the music, and his prominence in Europe during his lifetime. The recent adequate recognition of those long-neglected Czech composers in Vienna during the eighteenth century promotes a much better understanding of the transition that occurred between pre-Classical and Romantic
composers. Until recently, wind music has been considered within the domain of “functional” music and, therefore, easily overlooked in music history whose main interest traditionally has been “art” music. Little research has been done on Krommer and his works; much of what has been done is written in Czech and German.

Interest, research and scholarship in the Harmoniemusik tradition have recently been renewed thanks in part to the work of such scholars as Roger Hellyer, David Whitwell, Jeffrey Olson, Neal Zaslaw, Daniel Leeson, Antonin Myslik, David Evans and Bohumír Koukal who have not only demonstrated the significance of Harmoniemusik but also dispelled the myth that Tafelmusik was not an important genre of this time period. Krommer’s music does complement and exemplify this research through both its quality and its quantity. Musicians from all fields can learn from this music because of its features that are representative of music written during the Classical period, and wind students can learn about the wind band’s importance in music history and the need to make musicians aware of that significance; therefore, additional research on Krommer should be intensified in order to more fully understand and appreciate his music and the entire Harmoniemusik genre.
APPENDIX A

LIST OF KROMMER'S WIND MUSIC AS TAKEN FROM DAVID WHITWELL'S
"FRANZ KROMMER: EARLY WIND MASTER," JOURNAL OF
BAND RESEARCH. X/2 (SPRING 1974), 21-22.
APPENDIX A

The following list of Krommer’s wind music is taken from David Whitwell’s article “Franz Krommer: Early Wind Master,” Journal of Band Research. X/2 (Spring 1974), 21-22.

SERIOUS WIND ENSEMBLE MUSIC

(Three) Partitas, Op. 45, Nr. 1-3 (Wien: Bureau d’arts et d’industrie, 1803) for 2 ob., 2 clar., 2 horns, 2 bassoons and contrabassoon, and trumpet. I believe only the first of these has survived. Die Musik in G. and G. errors in indicating one of these works may be found under the call-number “F-V-7” in Parma.

(Three) Partitas (in E-flat, B-flat, and E-flat) which exist in late 19th century copies in the National Library in Paris. The first two are for 2 ob., 2 clar., 2 hn, 2 bsn, trombone and trumpet. The third substitutes flute for trumpet, and contrabsn. for trombone.

Partita in E-flat for 2 ob., 2 clar., 2 hn., 2 bsn., and contrabsn. This manuscript exists in Regensburg. It is actually a concerto for two horns, accompanied by the remaining instruments.

Harmonie in F, Op. 57 (Wien: Imprimerie chimique, 1808) for 2 ob., 2 clar., 2 hn., 2 bassoons, and contrabassoon. The following works through Op. 83, follow this instrumentation and all survive in first editions.

Harmonie in B-flat, Op. 67 (Wien: Imprimerie chimique, 1808?)
Harmonie in E-flat, Op. 69 (Wien: Imprimerie chimique, 1808?)
Harmonie in E-flat, Op. 71 (Wien: Haslinger, after 1826)
Harmonie in F, Op. 73 (Wien: Steiner, 1810?)
Harmonie in C, Op. 76 (Wien: Steiner, 1810?)
Harmonie in F, Op. 77 (Wien: Imprimerie chimique, 1809?)
Harmonie in B-flat, Op. 78 (Wien: Steiner, 1810?)
Harmonie in E-flat, Op. 79 (Wien: Steiner, 1810?)
Harmonie in F, Op. 83 (Wien: Steiner, 1810?)
The question marks after the dates of the first editions reflect the fact that the only means of dating such works is through their first appearance in advertisements in Vienna newspapers. The dates are accurate, however, to within one year.

**FUNCTIONAL WIND MUSIC**

(Six) *Marches* (Wien: Bureau d’Arts et d’industrie, 1803) for 2 ob., 2 clar., 2 hn., 2 bsn., contrabsn., and trumpet. As far as can be determined all works in this category follow this instrumentation.

(Six) *Neue Regiments-Harmonie Märsche*, Op. 31 (Wien: Imprimerie chimique, 1806?)

(Three) *Marsches*, Op. 60 (Wien: Imprimerie chimique, 1808)

(Four) *Märsche für türk. Musik*, Op. 97, 98, 99, 100 (Wien: Steiner, 1818)

*Märsche “Gott erhalte Franz den Kaiser* (Wien: Haslinger, 1827)

**CONCERTI FOR MORE THAN ONE SOLO INSTRUMENT WITH ORCHESTRA**

*Concertino in C*, Op. 18 for Flute, Oboe, and Violin (Offenbach: Andre, 1799)

*Concertino in F*, Op. 38 for Flute, Oboe, and Violin (Offenbach: Andre, 1803)

*Concertino in E-flat*, Op. 70 for Flute, Clarinet, and Violin (Wien: Imprimerie chimique, 1808?)

*Concertino in D*, Op. 80 for Flute, Clarinet, and Violin (Wien: Imprimerie chimique, 1808?)

*Concertante*, Op. 35 for 2 Clarinets (Offenbach: Andre, 1802?)

*Concertante*, Op. 91 for 2 Clarinets (Offenbach: Andre, 1815?)

**SOLO CONCERTI**

*Premier Concerto in G*, Op. 30 for Flute (Wien: Artaria, 1802)

*Concerto in E*, Op. 86 for Flute (Wien: Steiner, no date)

*Concerto in F*, Op. 37 for Oboe (Wien: Andre, 1803)

*Concerto in F*, Op. 52 for Oboe (Wien: Bureau d’arts et d’industrie, 1805)

QUINTET FOR SOLO WINDS AND STRINGS

Flute Quintet in D, Op. 49 (Wien: Bureau d’arts et d’industrie, 1804)

Flute Quintet in e, Op. 55 (Wien: Imprimerie chimique, 1805)

Flute Quintet in C, Op. 58 (Wien: Imprimerie chimique, 1808?)

Flute Quintet in C, Op. 63 (Offenbach: Andre, 1808?)

Flute Quintet in E-flat, Op. 66 (Wien: Imprimerie chimique, 1809?)

Flute Quintet in d, Op. 92 (Wien: Artaria, 1823?) (The autograph of the first movement exists and is dated 1815, Paris)

Clarinet Quintet in B-flat, Op. 95 (Offenbach: Andre, date unknown)


Flute Quintet in E-flat, Op. 104 (Wien: Steiner, 1821)

Flute Quintet in G, Op. 109 (Wien: Artaria, date unknown)

Flute Quintet in C, Op. 25 (Wien: Bureau d’arts et d’industrie, 1803.) This quintet appeared at the same time in Paris, with the same opus number, for string quartet.

Quatre (Flute) Quintetti (Paris: Sieber, date unknown)

QUINTETS FOR SOLO WINDS AND STRINGS

Flute Quartet in D, Op. 13 (Offenbach: Andre, 1798)

Flute Quartet in F, Op. 17 (Wien: Artaria, 1799)

Clarinet Quartet in B-flat, Op. 21, Nr. 1 (Offenbach: Andre, 1802)

Clarinet Quartet in E-flat, Op. 21, Nr. 2 (Offenbach: Andre, 1802)

Bassoon Quartet in B-flat, Op. 46, Nr. 1 (Wien: Bureau d’arts et d’industrie, 1804)

Bassoon Quartet in E-flat, Op. 46, Nr. 2 (Wien: Bureau d’arts et d’industrie, 1804)

Flute Quartet, Op. 59 (Wien: Haslinger, date unknown) Many versions of this quartet, based on "O du lieber Augustin," were published, including versions with clarinet and flageolet as the solo instrument.

Clarinet Quartet in E-flat, Op. 69 (Bonn: Simrock, date unknown)

Flute Quartet in D, Op. 75 (Wien: Imprimerie chimique, 1808?)
Clarinet Quartet in D, Op. 82 (Offenbach: Andre, 1816?)

Clarinet Quartet in B-flat, Op. 83 No surviving edition known

Flute Quartet in F, Op. 89 (Offenbach: Andre, 1820?)

Flute Quartet in C, Op. 90 (Wien: Steiner, 1820?)

Flute Quartet in D, Op. 93 (Wien: Steiner, 1820?)

Flute Quartet in C, Op. 94 (Wien: Steiner, 1820?)

Flute Quartet, Op. 97 (Augsburg: Gombart, date unknown)

Quartetto (for Flute) manuscript parts in Naples

Flute Quartet in D manuscript parts in the Gesellschaft der Musikfreunde, Vienna

Flute Quartet in C, manuscript parts in the National Library, Vienna

Small Forms

Treize Pieces for 2 clarinets and viola, Op. 47 (Wien: Bureau d'arts et d'industrie, 1804)

Finally there were many flute duets published under Krommer's name, but all were arranged by other persons and intended for the "popular" market. One of the editions, 6 Duettinos faciles extraits des ses oeuvres (Offenbach: Andre, date unknown) was arranged by the father of Charles Bochsa, composer of the Requiem for Louis XVI for Band and Chorus, one of the repertoire's greatest (longest) works.
APPENDIX B

TEMPO CONSIDERATIONS
APPENDIX B

The following table is a guide to selecting metronomic tempos based on the Italian tempo given and other performance considerations.

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<th>PIECE</th>
<th>MOVEMENT</th>
<th>ITALIAN TEMPO</th>
<th>PERFORMANCE CONSIDERATIONS</th>
<th>SUGGESTED TEMPO</th>
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<tbody>
<tr>
<td>Opus 57</td>
<td>I</td>
<td>Allegro vivace</td>
<td>&quot;Fast and lively&quot;, staccato articulations, first-movement style</td>
<td>J = 128</td>
</tr>
<tr>
<td>Opus 57</td>
<td>II</td>
<td>MINUETO - Presto</td>
<td>&quot;Very fast&quot;, conduct in 1, dance-like, dotted half note pulse</td>
<td>J = 116</td>
</tr>
<tr>
<td>Opus 57</td>
<td>II (Trio)</td>
<td>TRIO</td>
<td>Slightly under Minuetto tempo, still lively and dance-like</td>
<td>J = 92</td>
</tr>
<tr>
<td>Opus 57</td>
<td>III (Intro)</td>
<td>Adagio</td>
<td>&quot;Very slow&quot;, whole notes held without a feeling of pulse</td>
<td>J = 46</td>
</tr>
<tr>
<td>Opus 57</td>
<td>III</td>
<td>Andante cantabile</td>
<td>&quot;Walking tempo&quot;, &quot;singing style&quot;, stately, long notes</td>
<td>J = 66</td>
</tr>
<tr>
<td>Opus 57</td>
<td>IV</td>
<td>Alla Polacca</td>
<td>&quot;Like a polonaise&quot;, stately 3/4 time, Andante &quot;walking tempo&quot;</td>
<td>J = 112</td>
</tr>
<tr>
<td>Opus 79</td>
<td>I</td>
<td>Allegro</td>
<td>&quot;Fast and lively&quot;, staccato articulations, first-movement style</td>
<td>J = 132</td>
</tr>
<tr>
<td>Opus 79</td>
<td>II</td>
<td>MINUETO - Allegretto</td>
<td>&quot;Under Allegro&quot;, conduct in 1, dance-like, dotted half note pulse</td>
<td>J = 104</td>
</tr>
<tr>
<td>Opus 79</td>
<td>II (Trio)</td>
<td>TRIO</td>
<td>Slightly under Menuetto tempo, still lively and dance-like</td>
<td>J = 80</td>
</tr>
<tr>
<td>Opus 79</td>
<td>III</td>
<td>Andante Allegretto</td>
<td>Fast Andante (&quot;walking tempo&quot;) or slow Allegro, lively 6/8 feel, conduct in 2</td>
<td>J = 104</td>
</tr>
<tr>
<td>Opus 79</td>
<td>IV</td>
<td>Allegro assai</td>
<td>&quot;Very fast&quot;, repeated staccato notes, finale style</td>
<td>J = 168</td>
</tr>
</tbody>
</table>
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