A STUDY OF THE OBOE CONCERTOS OF JOHANN FRIEDRICH FASCH
WITH A PERFORMING EDITION OF OBOE CONCERTO IN G MAJOR
(KÜNTZEL 8): A LECTURE RECITAL TOGETHER WITH
THREE OTHER RECITALS OF SELECTED WORKS OF
HANDEL, MOZART, BELLINI, POULENC,
BRITTEN AND OTHERS

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

Dwight C. Manning, B.M.E., M.M.
Denton, Texas
May, 1994
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Johann Friedrich Fasch's music displays a stylistic variability characteristic among some composers of the early eighteenth century, a time in which the mature Baroque style period of Western art music was beginning to show new elements of the Classical style. Opinions regarding Fasch's contribution vary from praise for his role as one of the most important pioneers to simple acknowledgment as merely one among many significant, forward-looking, transitional composers.

During the early eighteenth century, a wealth of fine literature for solo oboe was produced. Current oboe repertoire includes many standard, mature Baroque concertos of the early eighteenth century; few works representative of evolutionary compositions hinting toward the development of a new historical style period are available. The primary purpose of the lecture recital is to introduce to
the oboe repertoire an edition of a concerto by Fasch, one representative of the transition from Baroque to Classical eras.

In 1965, Gottfried Küntzel catalogued Fasch's concertos, which are represented here as a K. number. Of Fasch's twelve concertos for solo oboe, five have been lost, five have been published, and two remain unpublished. An edition of the full score along with an orchestral reduction for oboe and piano of Oboe Concerto in G Major (K. 8) are included in the appendices.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.
ACKNOWLEDGMENTS

For support toward completion of the degree of Doctor of Musical Arts, I wish to acknowledge the Sarah H. Moss Endowment, administered by the Office of Instructional Development at the University of Georgia.

For assistance and inspiration in the preparation of the present edition of music, I wish to thank Dr. Egbert Ennulat, Professor of Music at the University of Georgia, and Dr. David Ledet, University of Georgia Professor Emeritus.

For the many years of patient encouragement, I wish to express my deepest appreciation to Dr. Richard Henderson of the University of Texas at El Paso, and Dr. Charles Veazey of the University of North Texas.

Dwight Manning
September, 1993
Athens, Georgia
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIRST DISSERTATION RECITAL</td>
<td>vii</td>
</tr>
<tr>
<td>SECOND DISSERTATION RECITAL</td>
<td>viii</td>
</tr>
<tr>
<td>THIRD DISSERTATION RECITAL</td>
<td>ix</td>
</tr>
<tr>
<td>FOURTH DISSERTATION RECITAL</td>
<td>xi</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>xii</td>
</tr>
<tr>
<td>LIST OF EXAMPLES</td>
<td>xiii</td>
</tr>
<tr>
<td><strong>Chapter</strong></td>
<td></td>
</tr>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>II. THE LIFE AND WORK OF J. F. FASCH</td>
<td>4</td>
</tr>
<tr>
<td>Fasch's Life</td>
<td></td>
</tr>
<tr>
<td>Fasch's Work</td>
<td></td>
</tr>
<tr>
<td>III. FASCH'S OBOE CONCERTOS</td>
<td>9</td>
</tr>
<tr>
<td>IV. EDITORIAL PROBLEMS AND PERFORMANCE PRACTICE</td>
<td>18</td>
</tr>
<tr>
<td>Editorial Problems</td>
<td></td>
</tr>
<tr>
<td>Performance Practice</td>
<td></td>
</tr>
<tr>
<td>Ornamentation</td>
<td></td>
</tr>
<tr>
<td>Articulation</td>
<td></td>
</tr>
<tr>
<td>Dynamics</td>
<td></td>
</tr>
<tr>
<td>Period Oboes</td>
<td></td>
</tr>
<tr>
<td>V. SUMMARY AND CONCLUSIONS</td>
<td>30</td>
</tr>
<tr>
<td>APPENDIX A</td>
<td>32</td>
</tr>
<tr>
<td>APPENDIX B</td>
<td>63</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>81</td>
</tr>
</tbody>
</table>
North Texas State University
School of Music

Graduate Recital

DWIGHT C. MANNING, Oboe

Assisted by:
Rose Marie Chisholm, Piano
Glen Hemingson, Clarinet
Laura Finnell, Bassoon
Richard Beck, Horn

Monday, March 25, 1985  8:15 p.m.  Concert Hall

Oboe Concerto in D Minor Op. 9. . . . . . . Tomaso Albinoni
   Allegro e non presto  (1674-1745)
   Adagio
   Allegro

Sonata for Oboe and Piano (1962). . . . . Francis Poulenc
   Élégie  (1899-1963)
   Scherzo
   Déploration

Intermission

Quintet in Eb for Piano and Winds K. 452. . . . . W. A. Mozart
   Largo - Allegro moderato  (1756-1791)
   Larghetto
   Allegretto

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

Graduate Recital

DWIGHT C. MANNING, Oboes

Assisted by
Rose Marie Chisholm, Piano
Patrick Allen, Harpsichord
Thomas Beers, Bassoon

Monday, April 7, 1986  6:30 p.m.  Concert Hall

Six Metamorphoses After Ovid Op. 49... Benjamin Britten
1. Pan
3. Niobe
4. Bacchus
5. Narcissus
6. Arethusa

Trio Tabuteau. .......... Norman J. Nelson
(b. 1943)

Variations on a Theme of Beethoven. Theodor H. Leschetizky
(1830-1915)

Intermission

Sonata in g minor. ............ Georg Philip Telemann
Adagio
Alia Breve
Adagio
Allegro

Oboe Concerto. ............ Ralph Vaughan Williams
Rondo Pastorale
Minuet and Musette
Finale (Scherzo)

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

A Graduate Recital

DWIGHT MANNING, oboe
assisted by
Suzanne Key Pagan, piano
Rebecca Henderson, oboe

Monday, November 11, 1991  5:00 p.m.  Concert Hall

Concerto Grosso in B-flat  G. F. Handel
Adagio  (1685-1759)
Allegro
Largo
Vivace

Trio Sonata No. 6 in C Minor  G. D. Zelenka
Andante  (1679-1745)
Allegro
Adagio
Allegro

- pause -

Seven Bagatelles for Solo Oboe  G. Jacob
1. March  (1895-1984)
2. Elegy
3. Waltz
4. Slow Air
5. Limerick
6. Chinese Tune
7. Galop
Sonata in B Minor for Oboe and Piano

G. Raphael

(1903-1960)

Moderato

Allegro molto

Andante con moto

Grazioso e comodo

Concerto for Oboe and Strings in E-flat

V. Bellini

(1801-1835)

Maestoso e deciso - larghetto cantabile - Allegro

Presented in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts
A STUDY OF THE OBOE CONCERTOS OF
JOHANN FRIEDRICH FASCH
WITH A PERFORMING EDITION OF
OBOE CONCERTO IN G MAJOR (KÜNTZEL 8):

- Intermission -

Oboe Concerto in G Major (K.8) ............... Johann Friedrich Fasch
(1688-1758)

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

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. J. F. Fasch’s 12 oboe concertos</td>
<td>10</td>
</tr>
<tr>
<td>2. Articulation patterns for sets of four sixteenth notes</td>
<td>25</td>
</tr>
<tr>
<td>3. Variant eighteenth-century oboe fingerings for f-sharp</td>
<td>29</td>
</tr>
</tbody>
</table>
LIST OF EXAMPLES

All examples are extracted from the edition of Johann Friedrich Fasch's Oboe Concerto in G Major (K. 8) included in Appendices A and B.

<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Opening of Movement II</td>
<td>15</td>
</tr>
<tr>
<td>2. Opening of Movement IV</td>
<td>16</td>
</tr>
<tr>
<td>3. Suggested ornamentation for the end of Movement I</td>
<td>22</td>
</tr>
<tr>
<td>4. C-sharp¹, Movement IV, measures 49-54</td>
<td>28</td>
</tr>
</tbody>
</table>

¹ C-sharp is indicated as C♯ in the text.
CHAPTER I

INTRODUCTION

While Johann Friedrich Fasch (1688-1758) was living, all of his compositional output was distributed by handcopied manuscript; none of it was published. Since Fasch's death, the majority of his vocal music has been lost, while most of the instrumental works remain extant but scattered. Of the 61 extant concertos, 18 are solo concertos for various instruments. Gottfried Küntzel's 1965 dissertation, Die Instrumentalkonzerte von Johann Friedrich Fasch (1688-1758), catalogs Fasch's concertos and assigns each a number represented here as a K. number. Fasch was among the generation between Baroque and Classical style periods of Western art music. Chapter II surveys the life and work of this transitional German composer.

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2Gottfried Küntzel, Die Instrumentalkonzerte von Johann Friedrich Fasch (1688-1758) (Ph.D. dissertation, Johann Wolfgang Goethe-Universität Frankfurt am Main, 1965), G. Küntzel, Bonn.
Fasch worked during the 30-year period, 1710-1740, referred to as the "Golden Generation" of oboe literature in which the quantity and variety of solo oboe repertoire peaked. "By far the largest proportion of works for oboe by J. S. Bach (94%), Couperin (100%), Handel (74%), Telemann (76%), and Vivaldi (100%) fall in this period." These composers are generally associated with mature Baroque style. The solo oboe repertoire, however, currently includes few concertos representative of evolutionary compositions which hint toward the development of a new historical style period during the early eighteenth century. Fasch wrote 12 solo oboe concertos, five of which have been lost. Incipits, instrumentation, and keys of the lost concertos are known through entries in either the thematic catalog of General Major FreyHerrn von Sonsfeldt of 1720 or the 1762 thematic catalog of the publisher Brietkopf. Chapter III investigates Fasch's solo oboe concertos, focusing on one of the two unpublished, extant concertos—the Oboe Concerto in G Major (K. 8).

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4Ibid., 9.

5Küntzel, Instrumentalkonzerte von Fasch, 195-209.
This writer’s primary purpose is to introduce to the oboe repertoire a "combined-purpose edition" of a concerto by Fasch, one representative of the transition from Baroque to Classical eras. Related editorial problems and performance practice are discussed in Chapter IV.

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CHAPTER II

THE LIFE AND WORK OF J. F. FASCH

Fasch's Life

Johann Friedrich Fasch was most likely born April 15, 1688 in Buttelstädt, near Weimar, Germany. As a child, he sang in choirs at Suhl and Weissenfels. At age 13 he was accepted as Johann Kuhnau's first student at the Thomasschule in Leipzig where he befriended the young Georg Philipp Telemann. It was in Leipzig that Fasch began practicing clavier and composition and also where accounts of a "purposeful prank" originate. Having composed an overture with which he was pleased, Fasch signed Telemann's name to the score and presented it to the latter's Collegium Musicum. To the composer's joy, the ensemble read through the overture and accepted it as Telemann's own.

---


Fasch went on to form his own Collegium Musicum while a student at the University of Leipzig. In this stimulating environment, he supplied much of his own music for the group and became familiar with the work of his contemporaries. Even without extended traditional study in composition, Fasch became successful as a composer, receiving commissions in 1711 and 1712 for operas performed at the Peter-Paul Festivals at Naumberg.\(^4\) Seeking more thorough training as a composer, he traveled to Darmstadt where, for 14 weeks, he studied with Christoph Graupner and Gottfried Grünwald, being "instructed by both in composition most faithfully without being charged the slightest amount."\(^5\)

In the beginning of his professional career, Fasch held several brief positions: violinist in Bayreuth, organist in Greiz, and six months in the employ of one Count Morzin.\(^6\) This latter position has generated a long line of errors regarding Fasch's biography resulting from a failure to distinguish between two members of the Morzin family. For approximately the last two centuries, accounts of Fasch's life have indicated that he was Franz Joseph


\(^5\)Sheldon, Chamber Music of Fasch, 21.

\(^6\)Ibid., 22.
Haydn’s predecessor as Kapellmeister to Count Morzin of Vienna, when, in fact, he worked for Count Vaclav Morzin in Prague.\(^7\)

In the summer of 1722, Fasch assumed the duties of Kapellmeister at Zerbst, where he remained until his death on December 22, 1758.\(^8\) By 1722, Fasch had apparently established a solid reputation that extended beyond Saxony. After working at Zerbst for approximately eight weeks, he was one of several musicians invited to apply for the vacant Thomas-Kantorat in Leipzig, a position eventually awarded to the candidate from Cöthen--Johann Sebastian Bach.\(^9\) While Fasch was at Zerbst, his works were transcribed and/or performed by Telemann, J. G. Pisendel, C. P. E. Bach, and J. S. Bach.\(^10\) His son, Carl Friedrich Christian Fasch, also established a musical career serving (from 1756) as harpsichordist to Frederick the Great.\(^11\)


\(^8\)Sheldon, Chamber Music of Fasch, 23.

\(^9\)Ibid., 23-25.

\(^10\)Küntzel, loc. cit.

\(^11\)Ibid.
Fasch’s Work

Late in life and following his death, the elder Fasch’s fame was obscured by the success of his famous son, who founded the Berlin Singakademie. In the nineteenth century, J. F. Fasch was ignored due to the attention given to J. S. Bach and finally "rediscovered" by Hugo Riemann around the turn of the century.

Fasch’s historical/stylistic placement is illusive, perhaps due to the period of style transition in which he worked and his lack of extended, formal training in composition. "Fasch’s concertos, sonatas, and symphonies give a many-sided or composite view of his style. Perhaps the composer’s stylistic variability should best be expressed by referring rather to his styles." Küntzel points out that Fasch was indeed innovative yet probably not influential to his contemporaries and successors. Fasch’s untraditional treatment of melodies and themes is discussed in Chapter III.

In comparing Fasch’s music to his contemporaries, David Sheldon finds that Fasch is quite unlike his teacher,

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12Sheldon, Chamber Music of Fasch, 33.
13Küntzel, loc. cit.
14Sheldon, The Musical Quarterly LVIII/1, 115.
15Küntzel, op. cit., 414.
Graupner, and draws parallels with the styles of C. P. E. Bach, J. G. Graun, J. D. Heinichen, J. J. Quantz, G. H. Stölzel, and Telemann.\(^{16}\)

In the twentieth century, there have been varying opinions regarding Fasch's styles and contribution. Riemann and his disciples regarded Fasch as one of the most important pioneers between the Baroque and Classical eras, who "put instrumental music entirely on its own feet."\(^{17}\) Sheldon, on the other hand, finds Fasch to be a moderately significant late Baroque, central German composer, who shared many forward-looking stylistic features with his contemporaries.\(^{18}\)

\(^{16}\) Sheldon, *Chamber Music of Fasch*, 210-27.

\(^{17}\) Ibid., 35.

\(^{18}\) Ibid., 226-27.
CHAPTER III

FASCH’S OBOE CONCERTOS

Fasch’s instrumental style was influenced generally by the Italian baroque concerto and specifically by Venetian composers Antonio Vivaldi and Giuseppe Tartini. Arthur Hutchings lists seven features of Venetian concertos, some of which can be observed in Fasch’s oboe concertos:

1) the establishment of three movements, 2) brilliant or impassioned solo parts, 3) the romantic turn of Vivaldi’s expression, 4) perspicuity of style, including easily memorable themes, 5) ritornello organization, 6) pathetic slow movements, and 7) use of wind instruments.

Two other traits characteristic of Vivaldi’s early style are clearly revealed in the second and fourth movements of

---


3Sheldon, The Musical Quarterly LVIII/1, 115. Tartini was a teacher of J. G. Graun and worked at Prague 1723-26.

the present edition, those being "additive construction, as opposed to the spinning out of a single subject, and interpenetration of solo and tutti material."\(^5\)

Among Fasch's 18 extant solo concertos are seven for oboe. In addition, Künzgel lists five other solo oboe concertos which have been lost. Figure 1 shows the K. number, tonality, and number of movements for each of Fasch's 12 oboe concertos.

Figure 1. Fasch's 12 oboe concertos
(* indicates lost work)

<table>
<thead>
<tr>
<th>K. #</th>
<th>Key</th>
<th>No. of Movements</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>G major</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>C major</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>D minor</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>G major</td>
<td>4</td>
</tr>
<tr>
<td>10</td>
<td>A minor</td>
<td>4</td>
</tr>
<tr>
<td>12</td>
<td>G minor</td>
<td>3</td>
</tr>
<tr>
<td>17</td>
<td>D minor</td>
<td>3</td>
</tr>
<tr>
<td>61*</td>
<td>D minor</td>
<td></td>
</tr>
<tr>
<td>62*</td>
<td>G major</td>
<td></td>
</tr>
<tr>
<td>63*</td>
<td>A minor</td>
<td></td>
</tr>
<tr>
<td>65*</td>
<td>G minor</td>
<td></td>
</tr>
<tr>
<td>66*</td>
<td>G major</td>
<td></td>
</tr>
</tbody>
</table>

Four of the concertos were composed in the key of G major, three in D minor, two each in G minor and A minor,

and one in C major. Regarding choice of tonality, both the concertos and symphonies of Fasch "display a preference for G major."\(^6\) Also, "there is abundant proof that the oboe was regarded in the eighteenth century as an instrument whose home key was C, from which it ventured usually no further than three flats or sharps, with a tendency towards the medium flat keys."\(^7\) This explains the preferences for D minor and G minor among these concertos.

In discussing Fasch's concertos, Küntzel writes in *The New Grove Dictionary of Music and Musicians* that "they are all of the three-movement type created by Vivaldi . . ."\(^8\) It is clear, however, that four of the oboe concertos (as well as a chalumeau concerto) have a four-movement structure similar to the earlier sonata da chiesa—a point that Küntzel himself discusses in his earlier dissertation. The *Chalumeau Concerto in B-flat Major* (K. 16) may display an older movement structure, but all other features of this work are consistent with the transitional period in which it was composed.\(^9\) The same can be said for the *Oboe Concerto in G Major* (K. 8). Two

\(^6\)Sheldon, *The Musical Quarterly* LVIII/1, 113.

\(^7\)Bruce Haynes, "Tonality and the Baroque Oboe," *Early Music* VII/3 (July 1979), 356.

\(^8\)Küntzel, *The New Grove*, VI, 413.

of the other four-movement oboe concertos (K. 2, K. 3) do not include viola parts, which creates more of a Baroque trio-sonata-like texture. These two works, like trio sonatas, have no ritornellos; the omission of the viola part diminishes the ripieno group which would regularly play ritornellos.¹⁰

Concerto No. 8 seems to exist in a nebulous area, appearing alternately as ensemble sonata, solo concerto, concerto grosso, and sinfonia. Movement structure and affect are somewhat reminiscent of two oboe concertos from the standard Baroque repertoire by Handel: the Concerto in G Minor and the Concerto Grosso in B-flat Major. In performing the Fasch concerto, one realizes that the oboe rarely rests due to the colla parte texture of tutti passages. In the second and fourth movements, the oboe uncharacteristically introduces the primary ritornello theme, blurring the distinction between solo and tutti expected in a typical solo concerto.

David Boyden offers some insight in his article "When Is a Concerto Not a Concerto?":

The dual meaning of the term in Italian and Latin, and the corresponding notions of "join together," on the one hand, and "contention, rivalry, or contrast," on the other, do serve the important function of explaining how a number of works of quite different character from about 1600-1750 could all be described

¹⁰Ibid.
with perfect propriety by the single term concerto. In short, during the 17th century and the first part of the 18th, the word concerto is to be understood, not as a fixed form with solo parts, but rather as one of two manners of setting, involving either the concept of "joining together" or "ensemble" of musical forces, or the idea of "striving, contrast, and opposition."

The old "ensemble" meaning of concerto explains why, in a number of cases, the sinfonia (i.e., "sounding together") resembles the concerto, and is even equated with it at times. It also helps explain why a sonata played by the orchestra is sometimes called a concerto, thus becoming, as it were, a "sonata in concerto"; and why the terms sinfonia, sonata, and concerto are sometimes closely identified, as well as often distinguished!

According to Riemann, Fasch was most significant in melodic structure and treatment of themes. Melodies of the Baroque emphasized a single affect and were governed by a persistent spinning out of one primary motive. Melodies of the Classic period, on the other hand, were periodic, that is, shorter, more segmented, often with juxtaposed contrasting motives, as illustrated in the opening of Movements II and IV in the present edition. It was in this new style of treating melodies and themes that Fasch excelled.

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11 David D. Boyden, "When Is a Concerto Not a Concerto?" The Musical Quarterly 43/2 (April 1957), 229.
12 Ibid., 230.
Example 1 shows two contrasting melodic segments followed by a pause at the opening of Movement II. The first segment, measure 1 through the first note of measure 4, displays different rhythmic activity and instrumentation from the second segment, the remainder of measure 4 through 8. The pause in measure 8 is uncharacteristic of mature Baroque style. "The grouping of phrases and contrast elements into rather concise segments was achieved by Fasch and others with the aid of repeat patterns and sequences."\textsuperscript{14}

Example 2 shows a similar passage from the fourth movement. Here the first segment extends from the beginning to the first note of measure 7 and is followed by a second segment, the remainder of measure 7 to the first note of measure 13.

The question of dating Fasch’s work has been addressed by Küntzel and Sheldon; both claim insurmountable difficulties in this task. The few extant, dated works are vocal compositions from Fasch’s first work at Zerbst, which were dedicated to his patron in 1722/23.\textsuperscript{15} Many of Fasch’s instrumental works, including three of the lost oboe

\textsuperscript{14}\textit{Ibid.}, 222.

\textsuperscript{15}\textit{Ibid.}, 37.
Example 1. Opening of Movement II.

Allegro

II
Example 2. Opening of Movement IV.

IV

Allegro

[solo]

[solo]
concertos (K. 61, 62, 63), are listed in the thematic catalog of General Major FreyHerrn von Sonsfeldt which was compiled beginning c. 1720 and includes entries added through 1760. Performer/scholar Bruce Haynes observes that Fasch studied at Darmstadt in 1713, two years after the arrival of oboist J. M. Böhn, which may explain Fasch's many works for oboe. The concertos K. 7 and K. 8 were copied at Darmstadt by Johann Samuel Endler, who died in 1762. Stylistically, Küntzel believes that these two works are relatively early.

17 Ibid., 407.
18 Ibid., 117.
19 Sheldon, The Musical Quarterly LVIII/1, 97, footnote #25.
20 Küntzel, Instrumentalkonzerte von Fasch, 39-40.
CHAPTER IV

Editorial Problems and Performance Practice

Editorial Problems

The present edition is based on the only known set of parts housed at the Hessische Landes-und Hochschulbibliothek in Darmstadt, Germany, where it is catalogued as number 290/7. The title page reads: Concerto/a Oboe Concert:/2 Violini/Viola/et Cembalo/di Fasch.

Eighteenth-century solo pieces intended for virtuoso performers were not often published and were held in private collections. "Manuscript music was probably generally intended for professional players, whereas printed music was for amateurs."¹

Editorial emendations have been differentiated from original notation to provide a "combined-purpose edition, offering enough essential source information for scholars with enough practical advice about interpretation for

performers.² From the full orchestral score, a reduction has been prepared for performance by oboe and piano, thereby providing access to a greater number of performers and audiences. This approach is frequently used with concertos for all instruments in a wide variety of contemporary recitals and competitions.

Brackets enclose emendations of pitch; dynamics; trills; sharp, flat, or natural signs; and tutti, solo, or tacet indications. Editorial slurs are marked with a vertical slash through the slur sign. Suggested ornaments in the solo part appear on a separate staff in Movement I and as small bracketed notes in Movement III. Notes added to the orchestral reduction are identified by their smaller size.

A frequently encountered editorial problem involves the treatment of sharp and flat signs in the manuscript parts. With the exception of only one natural sign,³ flat signs are used to cancel previous sharp signs. In addition, these accidental signs are often duplicated within a measure. In the present edition, twentieth-century notation practice is used. Natural signs are used to cancel previous sharp signs; accidental signs apply to


³Movement IV, measure 54, Violin I, G-natural.
one measure only; accidental signs are not duplicated
within a measure.

**Performance Practice**

**Ornamentation**

In the early eighteenth century, Roger North stated:

> It is the hardest task that can be to pen the Manner of artificial Gracing an upper part; It hath bin attempted, and in print, but with Woeful Effect . . . the Spirit of that art is Incommunicable by wrighting, therefore it is almost Inexcusable to attempt it.⁴

Despite North’s admonishment, a cautious attempt has been made to notate a few suggested ornaments. The contemporary scholar Robert Donington gives the following guidelines regarding instrumental ornamentation:

In later baroque instrumental music, either the editor or the performer or both will have to take action (i) in slow movements notated only with a structural outline of the melody, which it is obligatory to complete in performances with ornamental figuration, although the nature of this figuration is at the performer’s option; (ii) in a variety of other situations where some such ornamentation is less obligatory, but nevertheless up to a point desirable, (iii) in situations more or less markedly calling for a cadenza, especially if a fermata appears.⁵

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One of the forward-looking elements of Fasch's music is his use of the galant style which can be enhanced through ornamentation. Galant style represents a move away from the strict complicated polyphonic texture of the Baroque toward the elegant, graceful, pleasing melodies, harmonies, and cadences used by a new generation of composers. In association with the new keyboard music, William S. Newman mentions "the incessant short trills, ... appoggiatura 'sighs,' ... as well as new refinements of both articulation and dynamics." Claude Palisca writes of "this new galant style with its frequent cadences, trills, and triplets." All of these ornaments are suggested in the present edition: frequent trills in the last movement, triplets and appoggiaturas in the first movement, refined articulation and dynamics in the allegro movements.

In 1737, Johann Adolf Scheibe wrote:

To a good method belong the appoggiaturas, the grace-notes, the trills, the alteration or elaboration of the notes, certain small, agreeable additions and

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variations, and many other things which are better listened to than described.9

Example 3 shows suggested ornamentation for the fermata at the end of the first movement.

Example 3. Suggested ornamentation for the end of Movement I.

A cadenza is a surprising discretionary embellishment appropriate to the main passion of the piece or movement, on a note before the final trill with a fermata sign; or it is an artificial, decorative, surprising lead-in appropriate to the main sentiment,

9Donington, Interpretation of Early Music, 155.
from the note with the fermata sign to the cadential trill.\textsuperscript{10}

In his eighteenth-century flute treatise, J. G. Tromlitz writes:

The wind player and the singer cannot do as they wish, but are limited by the length of their breath, because no cadenza should be longer than the breath lasts. The reed-instrument player can hold his breath longer than the flute-player, because with the latter more wind is required, and also more is wasted.\textsuperscript{11}

Considering the brevity of the movement and the half-cadence at the double bar, this ornament may be better referred to as a "cadential flourish"\textsuperscript{12} than a mature cadenza.

Articulation

Understanding the practice of articulation in the eighteenth century can be problematic because decisions of articulation were often left to the performer, not notated. The manuscript parts on which the present edition is based do include limited ties and slurs.


\textsuperscript{11}\textit{Ibid.}, 260.

"Much eighteenth-century ensemble music contains few slurs at all, and those that are present fall most often in pairs, or more rarely, on three or four notes."\textsuperscript{13} However, "the individuality inherent in solo performances allowed a greater variety of articulation, including combinations of slurred and separate notes."\textsuperscript{14}

The second movement of the present edition includes several passages in which sixteenth notes are grouped in sets of four and invite combinations of slurred and separate notes. Of the five possibilities, Figure 2 illustrates four which were common during the early eighteenth century and a fifth combination which was not in favor during this period.

**Dynamics**

"It is a complete misunderstanding to confine baroque music within a range of what has recently been called terrace dynamics: long stretches of loud or soft flatly sustained."\textsuperscript{15} "Subtle dynamic shadings were very much a feature of baroque performance in addition to echoes and other forte and piano contrasts."\textsuperscript{16} The manuscript

\textsuperscript{13}Mary Cyr, *Performing Baroque Music* (Portland, Amadeus Press, 1992), 97.

\textsuperscript{14}Ibid., 94.

\textsuperscript{15}Donington, *Interpretation of Early Music*, 482.

\textsuperscript{16}Cyr, *op. cit.*., 49.
parts on which the present edition is based do contain piano and forte dynamic markings in the allegro movements. Solo and tutti indications also appear, which help performers determine appropriate volume. Additional forte and piano markings as well as solo and tutti indications have been suggested. Graded dynamics are left to the informed discretion of the performers.

Figure 2. Articulation patterns for sets of four sixteenth notes.
   a) Preferred combinations   b) Not preferred

![Articulation patterns](image)

a) Preferred combinations

b) Not preferred

General guidelines for dynamics on the local level can be found in the flute treatise by J. J. Quantz. In

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paired slurs, the first note is stronger than the second;\textsuperscript{18} a dissonance is stronger than the consonance to which it resolves.\textsuperscript{19}

**Period Oboes**

The instrument with which one performs can affect editorial decisions and performance practice. The oboe in use during the eighteenth-century period had only two or three keys and a number of open tone holes covered directly by the player's fingers. This instrument was fully chromatic (with the exception of low c-sharp\textsuperscript{1}), from middle c upwards approximately two and one-third octaves.

Early in the nineteenth century, a transitional period for the instrument, the oboe began to acquire additional key work and to distinguish between French and Viennese types. Following the work of several nineteenth-century makers and players, the French type gradually gained prominence throughout the world (except in Vienna), arriving at its current state (with minor revisions) in 1880.\textsuperscript{20}


\textsuperscript{19}Ibid., 255-59.

Through practical performing experience, I have found that the eighteenth-century oboe and the twentieth-century oboe each has its own distinct advantages and disadvantages.

The eighteenth-century oboe, not having a separate hole for each chromatic tone, requires forked fingerings.

These cross- (or forked-) fingered notes always have a matted, veiled tone quality, noticeably different from the open-fingered ones. Apparently, this tonal chiaroscuro was prized in the 18th century; it can be compared to the different qualities the human voice produces when singing different vowels.21

These various shadings of timbre enhance the affect of different tonalities.

Fingerings can create obstacles as well. The work in question requires low c-sharp\textsuperscript{1} as well as an abundance of F-sharps. Example 4 shows measure 51 of the last movement, which begins with a low c-sharp\textsuperscript{1}, the note supposedly absent in the scale of the period oboe. Considering that it is preceded by d\textsuperscript{1}, succeeded by b\textsuperscript{1}, and doubled with violin I, a performer might approximate low c-sharp\textsuperscript{1} by fingerling d\textsuperscript{1} while adjusting embouchure placement and pressure to produce c-sharp\textsuperscript{1}.

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F-sharps abound in Fasch's G major concerto, presenting the oboist with several choices of fingering illustrated in Figure 3.

Response of lower tones, articulation, and breath control are achieved with greater ease on the eighteenth-century oboe due to its broader reed, wider bore, and minimal resistance. This oboe also blends quite readily with a string ensemble. "While oboists also did considerable solo playing, most of it was in the context of
the orchestra, where the instrument was originally intended to support the violins, a role which it never outgrew."

Figure 3. Variant eighteenth-century oboe fingerings for f-sharp.

The twentieth-century oboe, with its sophisticated key mechanism, allows for the production of c-sharp, uses only one F-sharp fingering, and includes the welcome addition of octave vents. Pitches from e and above are aided in their production by two different vent holes which help stabilize and clarify the upper pitches. Tonal focus allows for greater projection over an ensemble, an advantage in solo playing for the oboe of our current period.

22Haynes, Early Music VII/3, 355.
CHAPTER V

SUMMARY AND CONCLUSIONS

Johann Friedrich Fasch was a composer of apparent good repute during a vital generation of transition. His stylistic variability displayed selective standard conventions of late Baroque form yet applied a progressive approach to melodies and themes with elements of the new galant style. Perhaps if less isolated in Zerbst or more widely known through publication, his innovations may have been more influential at the time.

Chapters II and III clarify previous misstatements regarding Fasch's life and work. He was not Haydn's predecessor with Count Morzin in Vienna, but was in the employ of Count Vaclav Morzin in Prague. All of Fasch's solo concertos are not of the three-movement Vivaldi type; four of the oboe concertos and a chalumeau concerto display a four-movement structure.

One-third of Fasch's solo oboe concertos were composed in G Major, which is somewhat at variance with Haynes' observation that the home key of the eighteenth-century oboe was C Major, tending toward one to three flats when it departed from C.

Fasch's output included a high percentage of challenging, well-crafted solo oboe concertos which reveal
elements of old and new. Few transitional concertos are included in the solo oboe repertoire. Performing oboists and their audiences may now take advantage of an addition to the repertoire which represents this interesting age of the early eighteenth century.
Critical Notes

Brackets enclose emendations of pitch; dynamics; trills; sharp, flat, or natural signs; and tutti or solo indications. Editorial slurs are marked with a vertical slash through the slur sign. Suggested ornaments in the solo part appear on a separate staff in Movement I and as small bracketed notes in Movement III.

Pitch and rhythm emendations:

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<th>Mvt.</th>
<th>Measure</th>
<th>Beat</th>
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<th>Edition</th>
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<td>3</td>
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<tr>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>d¹</td>
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Oboe Concerto in G Major (K. 8)

J. F. Fasch (1688-1758)
ed. D. Manning

Largo
II

Allegro

Oboe

Violin I

Violin II

Cello

Conducto

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III

Siciliana

Oboe

Viola I

Viola II

Violin

Cello

Pizz.
Critical Notes

Brackets enclose emendations of pitch; dynamics; trills; sharp, flat, or natural signs; and tutti, solo, or tacet indications. Editorial slurs are marked with a vertical slash through the slur sign. Suggested ornaments in the solo part appear on a separate staff in Movement I and as small bracketed notes in Movement III. Notes added to the orchestral reduction are identified by their smaller size. Refer to Appendix A for specific emendations of pitch and rhythm.
Oboe Concerto in G Major (K. 8)

J. F. Fasch (1688-1758)
ed. D. Manning

Largo
II

Allegro

Oboe

Piano
III

Siciliana

(pizz. strings)
Allegro

IV

Oboe

Piano

[ tacet ]
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