A PERFORMANCE EDITION OF JOSEPH FIALA'S CONCERTANTE IN B-FLAT FOR CLARINET, TAILLE (ENGLISH HORN) AND ORCHESTRA, A LECTURE RECITAL, TOGETHER WITH THREE RECITALS OF SELECTED WORKS OF W. A. MOZART, C. DEBUSSY, D. MILHAUD, J. BRAHMS, P. HINDEMITH, AND OTHERS

DISSERTATION

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

DOCTOR OF MUSICAL ARTS

By

David R. Widder, M.M.
Denton, Texas
August, 1983
Widder, David R., A Performance Edition of Joseph Fiala's Concertante in B-Flat for Clarinet, Taille (English Horn) and Orchestra, A Lecture Recital, Together with Three Recitals of Selected Works of W. A. Mozart, C. Debussy, D. Milhaud, J. Brahms, P. Hindemith, and Others, Doctor of Musical Arts, August, 1983, 49 pp., 3 figures, 2 solo parts, bibliography, 53 titles.

Joseph Fiala (1754-1816) was a composer and performer of the classical period. His many compositions include manuscripts of a concerto for clarinet, taille, and orchestra in the Fürstlich Thurn und Taxis Hofbibliothek in Regensburg, West Germany and the Library of Congress in Washington, D.C., U.S.A. This paper identifies the instrument called "taille" as the English horn and discusses the work in areas of form, harmony, rhythm, orchestration, and use of solo instruments. Comparison with contemporary works shows the piece is typical of the eighteenth-century symphonie concertante and, together with the composer's manuscript, provides a basis for editing of the solo parts.

Chapter I gives biographical information on Joseph Fiala and his career as an oboist and composer. A list of his published works is included.
Chapter II provides a discussion of the location and condition of the manuscript parts. The *Concertante in B-Flat for Clarinet and Taille* is shown to be most suitably performed on the modern English horn because of Fiala's association with the oboe and the fact that the taille part is for a transposing instrument in F.

Chapter III defines stylistic features of the classical multiple concerto and presents a macroanalysis of Fiala's *Concertante in B-Flat*. The work is shown to be typical of its genre.

Chapter IV compares the *Concertante* with W. A. Mozart's *Symphonie Concertante in E-Flat* and the *Symphonie Concertante in B-Flat* by Carl Stamitz. The works are stylistically similar and probably were written about the same time.

Chapter V discusses the basis for editing the solo parts and explains the editorial markings which are included with the solo parts in the Appendix.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.
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SCHOOL OF MUSIC
presents
David Widder, Clarinet
in a
GRADUATE RECITAL
assisted by
James Gardner, piano
Ruth Gibson, viola

Monday, April 2, 1973 at 6:30 p.m. Recital Hall

PROGRAM

Trio No. 4, K. 498..............W. A. Mozart
(Kegelstatt-Trio)
Andante
Menuetto
Rondo

Premiere Rhapsodie.............Claude Debussy

INTERMISSION

Fantasiestücke, Op. 43.........Niels W. Gade
Andantino con moto
Allegro vivace
Ballade
Allegro molto vivace

Sonatine..........................Harald Genzmer
Lento
Adagio
Vivace

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

First Dissertation Recital
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
Presents
David Widder, Clarinet
Jean Mainous, Piano

Recital Hall July 5, 1974 6:30 P.M.

Sonatine . . . . . . . . . Darius Milhaud
Très rude
Lent
Très rude

Concerto, Op. 73, Carl Maria von Weber
Allegro moderato
Adagio ma non troppo
Rondo

Intermission

Sonata Op. 120, No. 2. . . . Johannes Brahms
Allegro amabile
Allegro appassionato
Andante con moto - Allegro

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

Second Dissertation Recital
NORTH TEXAS STATE UNIVERSITY  
SCHOOL OF MUSIC  

presents  

DAVID WIDDER, Clarinet  

with  

MICHAEL RICKMAN, Piano  

in a  

GRADUATE RECITAL  

Monday, July 7, 1975  5:00 p.m.  Recital Hall  

PROGRAM  

Concerto No. 3  Karl Stamitz  
Allegro moderato  
Romanze  
Rondo  

Sonatina  B. Martinu  
Moderato  
Andante  
Poco allegro  

- INTERMISSION -  

Concerto  Paul Hindemith  
Rather fast  
Ostinato  
Quiet  
Gay  

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

Third Dissertation Recital  

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NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents
DAVID WIDDER, CLARINET
with
ROGER WIDDER, ENGLISH HORN
and
JUDY FISHER, PIANO
in a
LECTURE RECITAL

Monday, June 13, 1983  5:00 P. M.  Concert Hall

PROGRAM

A Performance Edition of Joseph Fiala's Concertante in B-Flat for Clarinet, Violine
and Orchestra

PERFORMANCE

Concertante in B $^\flat$
Allegro moderato
Adagio
Rondo Allegro

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

Fourth Dissertation Recital
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CHAPTER I

THE LIFE AND MUSIC OF JOSEPH FIALA

You can tell at once that Fiala has trained them. They played some of his compositions and I must say they are very lovely. He has very good ideas.¹

These words, written in October 1777 by Wolfgang Amadeus Mozart in a letter to his father, described the musicianship of their friend, Joseph Fiala. Subsequently, he appears often and favorably in the correspondence of the Mozart family.

Joseph Fiala was a musician of the classical period who was particularly noted as a composer and performer on oboe, cello, and viola da gamba. He was born in Lochovice, Bohemia, and the Donaueschingen register of deaths of 1816 lists his birthdate as 1754, although The New Grove lists 1748 as his birthdate.

Fiala's early life was spent as a serf on the estate of Countess Netolitsky von Netolitz near Prague. During this period he received training as both an oboist and cellist and by all accounts showed great talent. Apparently the menial nature of this service led him to attempt an escape

¹Wolfgang Amadeus Mozart, The Letters of Wolfgang Amadeus Mozart, translated by Lady Wallace (New York, 1866), p. 73.
from the estate of the countess. Fiala and a cook fled but were captured by the Countess's men. On their return, the Countess threatened to have Fiala's front teeth pulled so he could no longer play the oboe. Musicians from Prague urged mercy, and Fiala fortunately was spared this fate. \(^2\)

Subsequently he escaped and obtained his first professional position as oboist in the band of Prince Kraft Ernst at Oettingen-Wallerstein. Here he became known as a composer through his oboe concertos and publication of his first set of six string quartets. \(^3\)

In April of 1777, Fiala was employed as an oboist by the Elector Maximilian Joseph of Munich. While there he met and married Josepha, the daughter of the court hornist, Matthias Prohaska. During this time he began his long friendship with the Mozart family. After the death of the Elector in 1778, the court orchestra was disbanded. \(^4\)

Through the Mozarts Fiala obtained a position in the orchestra of the Archbishop of Salzburg. Here, Leopold Mozart secured housing for him in the same home where

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Wolfgang Mozart was born. In 1782 in Salzburg the Fialas had a son named Franz who later became a professional violist in Karlsruhe. During Fiala's stay in Salzburg, he became increasingly interested in performing on the cello and became a virtuoso viola da gambist. He even performed the solo cello part in the premiere performance of Mozart's Die Entführung aus dem Serail in 1784. From this time on, his emphasis on cello as a performing instrument is perhaps explained in part by an article in the Allgemeines Historisches Künstler-Lexicon für Böhmen, published in 1815. The article states that Fiala often played "as many as ten or twelve oboe concertos in one night and in this way came to the point of vomiting blood."\*5

In 1785 Fiala left Salzburg for Vienna. Once again, his friend Wolfgang Mozart assisted him by taking him into his home and helped him have a set of string quartets published by the firm of Artaria. In Vienna Fiala was the leader of the regimental band of Prince Esterházy in 1785-86.\*6

Successes in Vienna led to an invitation in 1787 to serve Catherine the Great in St. Petersburg which he accepted. While there he organized an orchestra for Prince Orlov which met with great success. Although welcome in Russia, Fiala disliked the harsh climate and decided to return to the west.

\*5Storch, op.cit. \*6Hellyer, op.cit.
By 1790 his return arrangements were complete, and he embarked on an extended concert tour which included performances as an oboist in Prague and on the viola da gamba for Friedrich Wilhelm II in Breslau and Berlin.\textsuperscript{7}

In 1792 he accepted an appointment as Kapellmeister to Prince Fürstenburg at Donaueschingen. During his remaining twenty-four years he was especially active as a composer, with more than half his output being for the prince's wind band. He died in Donaueschingen on July 31, 1816, at the age of sixty-two.

Music published during his life includes: six string quartets, Op.1 (Frankfurt 1777), three string quartets, Op.3 (Vienna 1785), two sets of three duos, Op.4 for violin and cello (Augsburg 1798), and two sets of concertantes for flute or oboe and bassoon (Regensburg 1806). Manuscript works exist mainly in the court libraries where Fiala worked. Included are a Missa Solemnis, symphonies, concertos, double concertos, twenty-three pieces for wind band, and all genres of chamber music.\textsuperscript{8}

\textsuperscript{7}Schmid, \textit{op.cit.} \hspace{1cm} \textsuperscript{8}Hellyer, \textit{op.cit.}
CHAPTER II

THE MYSTERY OF FIALA'S CONCERTANTE FOR CLARINET,
TAILLE AND ORCHESTRA

In 1910 the Music Division of the Library of Congress acquired a set of manuscript parts of what appeared to be an eighteenth-century concerto for clarinet and orchestra. The last page of the "Clarinetto Principale", or solo part, has the inscription "Concerto pour Clarinetto Principale" apparently in the hand of the copyist. Accordingly, the work was catalogued as an anonymous clarinet concerto. As such, it is included in Burnet Tuthill's 1962 listing of clarinet concertos.¹

About the same time, Robert Titus found a set of parts for a concerto for clarinet, taille and orchestra by Joseph Fiala in the Fürstlich Thurn und Taxis Hofbibliothek in Regensburg, West Germany. Having also studied the Library of Congress parts, he was able to identify the two sets as the same work. The Library of Congress set was missing the second solo part identified as "Taille Principale."²


Based on Titus' dissertation, the Library of Congress in 1964 recatalogued the previously anonymous work as a clarinet concerto by Joseph Fiala. Their catalog still does not recognize the matter of a second solo part.

The lists of works in the articles on Fiala in both The New Grove and Die Musik in Geschichte und Gegenwart do not list a concerto for this combination (clarinet and taille). However, both list a concerto for clarinet, viola, and orchestra. Based on a misinterpretation of the word "taille," the clarinet and viola concerto of these reference works and the concerto for clarinet and taille in Regensburg and Washington, D.C. are one and the same piece.

This conclusion is based on the following information: first, the confusion created by the word "taille" as a designation for both a part range and as an instrument name, second, Fiala's background as a military band player, and third, the fact that the taille part is written for a transposing instrument in F.

In the seventeenth and eighteenth centuries, "taille" often indicates the tenor part in French string ensembles. This indication usually represents a second or third viola part. The designation of "taille" for viola even exists in

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3Hellyer, op. cit.
4Schmid, op. cit.
editions of Fiala's string quartets.  However, the distinction between "taille" as an instrument or as an indication of part range is very unclear in sources of the seventeenth and eighteenth centuries.

A second, and perhaps more germane, use of "taille" has roots in the oboe band of the court of Louis XIV. Typically this music was played by two oboes, an alto oboe, and a bassoon. By the early eighteenth century these oboe bands had spread throughout Germany, particularly for military use. Subsequently, the Feldmusik performed by the regimental oboists usually had a tenor part called "taille." The alto or tenor oboe which performed this voice became known as the taille -- a transposing oboe in F.  Throughout the eighteenth century, scores of German wind and military music continued the use of "taille" to designate this transposing tenor oboe.

An additional use of "taille" occurs in the cantatas of J. S. Bach. Cantatas 28, 68, 101, and 208 all contain an oboe in F part referred to as "taille." Interestingly, Cantatas 74, 177, 179, 183, and the St. John and St. Matthew

"Schmid, op. cit."

Passions all contain oboe in F parts marked "oboé da caccia."

The double reed instrument called taille is a tenor oboe in F which has a straight shape with a bulb or flared bell. The oboe da caccia has a curved shape and a flared bell, but shares the same range with the taille.

Considering these facts, it appears certain the taille of Fiala's concerto was a tenor oboe in F -- in fact, the equivalent of the modern English horn.

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CHAPTER III

THE CLASSICAL MULTIPLE CONCERTO AND A MACROANALYSIS
OF FIALA'S CONCERTANTE IN B-FLAT

The following presents a stylistic rather than critical
analysis of Fiala's Concertante in B-Flat.¹ Included are
discussions of the historical background of classical
concertos with two or more soloists, macroanalytical views
of the work's normative form and structure, harmonic and
rhythmic treatment, usage of solo instruments, and the
scoring of orchestral parts.

From 1770 to 1830, works for two or more soloists and
orchestra (henceforth called multiple concertos) were
popular. Such pieces were most often called by their French
name -- "symphonie concertante" -- although in most of
Germany they were usually called "concerto" or
"concertante."²

The form had its greatest following in Paris, and many
non-French composers wrote symphonie concertante while
there. These pieces were intended as light entertainment


²Barry Brook, "Symphonie Concertante," The New Grove
Dictionary of Music and Musicians, edited by Stanley Sadie,
with much virtuoso display to dazzle the public. About one-half of the known French works are in two movements, although most pieces written elsewhere have three movements. The two-movement concertos have no slow movement, while the three-movement pieces follow the fast-slow-fast format of the classical solo concerto. Significant composers of multiple concertos include: Giuseppe Maria Cambini, who wrote at least eighty, and Carl Stamitz, who wrote thirty. Wolfgang Amadeus Mozart and Johann Christian Bach were other important composers of the genre.³

Structurally, Joseph Fiala's Concertante in B-Flat for Clarinet, Taille and Orchestra follows the Germanic format of three movements -- Allegro, Adagio, and Rondo Allegro.

Set in sonata form, the opening movement follows the usual pattern of the classical concerto using a double exposition and a double cadenza.⁴ Figure 1 presents an outline of the principal articulations of the normative form. The movement is marked Allegro moderato. The orchestral exposition establishes the first key area of B-flat major with the first theme. Following a brief transition, the orchestra modulates to the dominant (F major) and presents the second theme which quickly returns to the tonic in preparation for the solo exposition. Here

³Brook, op. cit.

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Fig. 1 — Diagram of first movement: Allegro moderato
two new themes are presented. First, the English horn (Taille) plays the opening half of the first solo theme, followed in twelve measures by the clarinet entrance and statement of part two of this theme. After a modulation to the second key area (F major), the clarinet precedes the English horn with the second solo theme. The exposition's closing section includes virtuoso passage work for both instruments and leads to the development beginning in the dominant with an orchestral statement of the first theme from the orchestral exposition. In the development, the two solo instruments present material at the same time for the first extended period. A transitional passage taken from the orchestral exposition leads back to the tonic key and the recapitulation with the English horn presenting thematic material taken from the solo exposition, but which is now more heavily ornamented. Following additional bravura from the solo instruments, a tonic $\frac{6}{4}$ chord announces the cadenza. A double cadenza is included with the solo parts from Regensburg and not with the Library of Congress set. It is apparently in the hand of the copyist of the Regensburg manuscript and is probably by the composer. Following the cadenza, the orchestra brings the movement to a close with a brief coda.

An Adagio -- also in sonata form -- the second movement opens in the key of the subdominant (E-flat major) in $\frac{3}{4}$ time
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Fig. 2 -- Diagram of second movement: Adagio
with the theme in the violins (an outline of the second movement is contained in Figure 2). The English horn states the second presentation of the theme followed by the clarinet with the theme’s second part. After a modulation to the second key area of B-flat major, the two solo instruments play a new theme together in thirds. Much of the second key area is played over a strong dominant pedal (F major), the secondary dominant of E-flat major. The brief development section begins firmly in B-flat major and works to a startling false recapitulation. Four measures later the movement returns to E-flat major and the real recapitulation which progresses to a tonic $6_4$ signifying a double cadenza. Again, the cadenza comes from the Regensburg manuscript. Interestingly, the cadenza has no time signature but is barred in duple meter and marked Presto.

The final movement is a sonata rondo in the tonic key. The final movement is a sonata rondo in the tonic key.\(^5\) Figure 3 presents an outline of this form. Each reprise of the rondo theme is indicated as a da capo in the orchestra parts. The initial statement of the rondo theme is made by the clarinet and orchestra. Each reprise uses a different combination of solo instrument and orchestra. The first reprise uses English horn, and the second reprise features clarinet. Both clarinet and English horn present the final reprise.

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**Fig. 3 -- Diagram of third movement: Rondo Allegro**
Harmonically, primary tonal relationships within the work are predictable and well within the definition of common practice. Leonard Ratner states that classical forms are organized by key area schemes and cites theorists of the classic era who support this view. On the other hand, William S. Newman finds no such descriptions of forms in classic theoretical writings. Certainly the preponderence of tonic and dominant harmony in Fiala's Concertante would support Ratner's findings, although Charles Rosen reports, "the movement to the dominant was part of the musical grammar and not an element of form."

The first movement contains few surprises with most transitions accomplished through secondary dominants. A possible structural weakness in the orchestral exposition is the modulation to the dominant which requires a return to tonic for the solo exposition. This causes the tension created by movement to the dominant to lose some effectiveness by modulating twice. Fiala salvages some of this effect by avoiding the use of material from the orchestral exposition in the solo exposition. The second movement is

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8Rosen, op. cit, p. 33.

in the subdominant key. Its most noteworthy harmonic event occurs as a false recapitulation at the end of the development. The arrival at the tonic (E-flat major) is defeated by a change to minor mode (E-flat minor) and a return to dominant harmony. The Rondo returns to B-flat major and holds no harmonic surprises.

Rhythmically, the predominant patterns are established as a result of meter and repetition. The first movement is in cut time, and both the metrical patterns and harmonic rhythm reflect two strong beats per measure. The second movement is written in slow \( \frac{3}{4} \). In the accompaniment, sixteenth-note arpeggiated figures and repeated pedal points occasionally result in the impression of a drastic slowing down at cadences. As previously mentioned, the greatest rhythmic surprise of the movement is the change to fast duple meter in the double cadenza. The Rondo is in \( \frac{6}{8} \) time which results in its characteristic rhythmic patterns.

In composing for the solo instruments, Fiala is generally more daring in his use of the English horn. It must be assumed that his own ability as an oboist is responsible for this. In particular, he uses a range of c\(^1\) to d\(^{11}\) for the English horn -- probably its practical limit at that time. The transposed keys of F major in the fast movements and B-flat major for the slow movement are quite idiomatic for both the classical and modern English horns. On the other hand, he exploits the range of the clarinet much less fully.
He uses a range of f to d♯ although all the tessitura lies above e¹. Again, the written keys of C major in the outer movements and F major in the slow movement are very comfortable for both the classical and modern clarinets.

The orchestration uses pairs of violins and violas, pairs of flutes and horns and a bass line for cellos and double basses. The divided viola parts may be traced historically to the French string ensemble and were not unusual at the time.¹⁰ The orchestral winds are never used soloistically and always double other voices. Most melodic activity is confined to the first violins. Pizzicato provides a change of color in the middle of the second movement.

In conclusion, the work is typical of the classical period and achieves any uniqueness from its unusual combination of solo instruments rather than its other stylistic features.

CHAPTER IV

COMPARISON WITH TWO CONTEMPORANEOUS WORKS

By comparison with the Symphonie Concertante in B-Flat Major for Clarinet and Bassoon\(^1\) of Carl Stamitz (1745-1801), and the Symphonie Concertante in E-Flat, for Violin and Viola K.364\(^2\) by Wolfgang Amadeus Mozart (1756-1791), Joseph Fiala's Concertante in B-Flat for Clarinet and Taille (English Horn) appears to be typical of the eighteenth-century multiple concerto in such stylistic matters as form, harmony, rhythm, and orchestration. Further, because of these stylistic comparisons, it is possible to speculate as to the date of composition of Fiala's Concertante.

The three works were probably written during the five-year period of 1776 to 1781. It is known that Mozart's Symphonie Concertante was written in 1779 in Salzburg. During 1777 and 1778 he had visited Mannheim and Paris, both centers of development for the genre. In Paris he wrote three symphonic works for the Concerts Spirituels, a series

\(^1\)Carl Stamitz, Concerto in B-Flat for Clarinet, Bassoon and Orchestra, edited by Johannes Wojciechowski (Hamburg, 1954). This edition lists the title of the work as "Concerto"; however, it is titled "Symphonie Concertante" in the first edition (Paris, 1781).

\(^2\)Wolfgang A. Mozart, Symphonie Concertante in E-Flat, K.364 (New York).
which frequently featured the works and performances of Carl Stamitz. Stamitz was active as a composer, violinist, and violist in Paris from about 1770 to 1777. His Symphonie Concertante in B-Flat for Clarinet and Bassoon (one of two such Stamitz works) was apparently published in 1781 in Paris. In 1774 he delivered a group of compositions to Prince Kraft Ernst of Oettingen-Wallerstein, who that same year hired Joseph Fiala. Because most of Fiala's oboe concertos were composed during the decade 1770 to 1780, it seems possible that the Concertante in B-Flat for Clarinet and Taille dates from that period. As has been seen, the limited range of the solo parts, particularly that of the clarinet, also argues for a composition date fairly early in Fiala's career. By the 1780's, such composers as Franz Tausch (1762-1817) were utilizing a much greater clarinet range than Fiala's Concertante.

The three works will be compared in the areas of form, harmony and rhythm, orchestration, and use of solo instruments. Comparisons of general form will pertain to the entire works, while additional comparisons will be confined to discussions of the first movements.

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Comparisons of Normative Form

Structurally, each of the works consists of three movements in contrast to the two-movement French works. All three opening movements are cast in concerto-sonata form. Keys are B-flat major for the Stamitz and Fiala works, and E-flat major for Mozart's *Symphonie Concertante*. Both Stamitz and Fiala's orchestral expositions include a second key area in the dominant, several theme groups, and a transition to the tonic for the solo exposition. This results in two modulations to the dominant -- a problem which Mozart solves by keeping the entire orchestral exposition in the tonic and saving the dominant modulation for the solo exposition. Fiala and Mozart use new themes for the soloists in their expositions, while Stamitz employs the orchestral themes. As might be expected, Mozart's development is the most resourceful in key areas and use of solo bravura. Neither Stamitz nor Fiala wander far from dominant, sub-dominant, or relative minor harmony. In all cases both soloists and orchestra are active in the recapitulations which lead to double cadenzas. A coda closes all the first movements.

Stamitz and Mozart follow the French convention of making the second movement no slower than andante while Fiala's is marked adagio. Stamitz and Fiala set the

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movement in E-flat major, the sub-dominant, while Mozart steps beyond the normal practice for the form of the symphonie concertante and uses the relative minor, C minor. All three second movements are in ABA form with Fiala and Mozart providing extensive double cadenzas near the end of their respective movements.

The three last movements are all in Rondo form in the tonic key. Stamitz and Fiala present conventional seven-part sonata rondos. Stamitz uses fairly extensive cadenzas for the solo instruments before each reprise of the rondo theme. Fiala alternates statements of the rondo theme among the clarinet, English horn, and orchestra. Mozart's last movement is a sonata rondo with a development section.

Comparisons of Harmony and Rhythm

Primary tonal relationships are predictable in each of the first movements with Mozart's above mentioned retention of tonic throughout his orchestral exposition as the main deviation. In the orchestral expositions of Stamitz and Fiala, the tonic is established followed by a modulation to the dominant and a return to the tonic. Solo expositions begin in the tonic and ultimately modulate to the dominant for the development. As mentioned earlier, Stamitz and Fiala confine harmonic activity in the development to harmony of the dominant, sub-dominant, and relative minors. On the other hand, Mozart's development explores many more
distantly related keys. Recapitulations include themes in the tonic, arrival at a tonic $A$ chord, a cadenza, and a coda.

The first movements of Fiala and Stamitz are both marked Allegro moderato while Mozart's is an Allegro maestoso. The meter is duple in all cases. Both Fiala's Concertante and the Stamitz Symphonie Concertante display characteristic classical rhythms with accents on strong beats. Mozart's Symphonie Concertante opens with a tutti whole note leading to a half note concealing the meter for a measure and a half. Subsequently, he employs syncopated quarter notes in most of the first movement's transitions.

Comparisons of Orchestration and Treatment of Solo Instruments

The prevailing orchestral texture is similar in all three works. Each uses an orchestra divided into two violin and two viola parts, a bass line for cellos and double basses, with pairs of oboes and horns in the Mozart and Stamitz works and flutes and horns in Fiala's Concertante. Orchestral expositions, transitional passages, and developments tend to be more thickly scored than the solo expositions and second key areas. A special feature of the orchestral dynamics is the use of the "Mannheim crescendo" (characterized by rising melodic lines over an extended crescendo) as an orchestral effect by both Mozart and
Stamitz. This device is conspicuously absent in Fiala's work.

Each of the three pairs of solo instruments obviously has a unique timbre. The solo viola in Mozart's Symphonie Concertante is tuned scordatura one-half step higher, presumably to give it a brilliance closer to that of the solo violin and to set it apart from the orchestral violas. The solo parts for the two wind works share a comfortable range and are in quite idiomatic keys for either eighteenth century or modern instruments: C major for clarinet, B-flat major for bassoon, and F major for English horn. The range of the clarinet and bassoon are exploited much less fully by both Fiala and Stamitz than Fiala's use of the English horn -- c¹ to d¹¹¹ -- probably due to his personal knowledge of the instrument.

In closing, the fact that the three works share many stylistic features indicate they are representative of the eighteenth-century symphonie concertante and were probably composed at about the same time.

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CHAPTER V

EDITING THE PARTS

The solo and orchestra parts for Joseph Fiala's Concertante were checked for incorrect notes, consistency of dynamics, and accuracy of articulation markings. Editorial additions of dynamics are indicated by brackets. Suggested articulations are marked with dotted lines. Realization of appoggiaturas, trill terminations, and other ornaments are shown with small notes in brackets. Further, possible additional ornaments and cadential embellishments are included in brackets.

Articulation, dynamics, and embellishments are derived from observation of marked passages in the manuscript solo and orchestral parts, and information from such sources as Leopold Mozart's Violin Playing, J. J. Quantz's On Playing the Flute, and C.P.E. Bach's Essay on the True Art of Playing Keyboard Instruments.

1At an advanced stage of this project, it was discovered that Himie Voxman of Iowa City, Iowa, has a forthcoming edition of Fiala's Concerto for Clarinet and Taille at the engravers. The writer is grateful to Mr. Voxman for the use of the piano reduction of the orchestral score which will accompany this performance.
APPENDIX

THE EDITED SOLO PARTS
Concertante in B-flat

B♭ Clarinet

Allegro moderato

Joseph Fiala
Concertante in B-flat

English Horn (Taille)

Allegro Moderato

Joseph Fiala
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