

HISTORICAL ÉTUDES FOR OBOE: 17th–20th CENTURIES

A Monograph

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ABSTRACT

The most popular étude books for oboe in use today are Ferling's *48 Studies* (1840) and Barret's *Complete Method for Oboe* (1850). Many earlier and later collections exist, but most oboists only study from these two. This monograph uses four main criteria to choose sample études from various other collections and compile them into a single étude book. These criteria include: representation of major style periods; quotations from famous excerpts for oboe or difficult passages therefrom; illustration of mechanical improvements of the time and location; and alternatives to the standard canon in established pedagogy. Thirteen études, arranged chronologically, were selected for this collection, running from the earliest known tutor for the oboe, *The Sprightly Companion* (1695), to twentieth-century atonal études. Each étude is accompanied by commentary that includes biographical information on the composer, an assessment of his historical contribution, general observations about the collection from which the sample was taken, an analysis of the selected étude, and performance remarks. The études themselves appear in an appendix. The resulting study can be used as a teaching device in an undergraduate or graduate course of study or as an illustrated guide to the history of the oboe étude. In bringing attention to these little known études, I hope to encourage oboists, both students and teachers, to enrich their studies with valuable pedagogical material from the past.

INTRODUCTION

GENERAL

Only a few of the hundreds of methods, studies, and études that exist for the oboe have gained a permanent place in modern oboe pedagogy. A 2001 poll was published in *The Double Reed* journal that asked oboe instructors in the United States for their most often used studies, and responses revealed that the overwhelming majority used only two collections: Wilhelm Ferling's *48 Famous Studies, Op. 31* (1840) and Apollon Marie-Rose Barret's *Complete Method for the Oboe* (1850), at 95 and 88 percent, respectively.¹ Only half a dozen other études and methods were even mentioned. These few were written during the mid-nineteenth century and have gained wide acceptance because of their musicality, approachability, and general technical value to modern oboists. Unfortunately, many students never come into contact with studies outside of this canon, which is limited in historical and national perspective. No single collection presently represents the wide variety of studies and études in existence. It is precisely this problem that inspired me to complete this project, for although the works by Barret and Ferling are extremely valuable resources for today's teachers and students, many other collections can both supplement and enrich their musical and technical approaches and outline the oboe's developments through the étude. My collection provides examples of some of these other étude books, drawing attention to the types of elements they contain, and demonstrating their importance to the history of oboe performance and pedagogy. In collecting these thirteen specific études, my objective is to enlighten teachers and students to the broader range of études, and to

¹ Wilhelm Ferling, *48 Studies for Oboe, Op. 31*, Hannover: Bachmann, 1840; Apollon Marie-Rose Barret, *Complete Method for the Oboe*, London: Jullien, 1850.

encourage the use of not only the studies in my collection but to stimulate the exploration of others as well.

In all, over 650 individual compositions within some fifty collections were examined. In order to narrow down the selections, four principal criteria were established on pedagogical and historical grounds: Works were selected for their capacity to represent major style periods, both in Western music and in the *étude* tradition; to highlight quotations or paraphrases from famous excerpts for oboe or difficult passages from oboe literature; to demonstrate mechanical improvements to the oboe from the time and location; and to provide alternatives to the standard canon of established pedagogy, namely the aforementioned works by Barret or Ferling. The objective of these criteria is to display the historical and performance improvements of the oboe. Most *études* met one of the criteria, but some met two or more. This collection was designed to serve as a single-volume method book or supplement to accompany a course of study. In order to appeal to a diverse range of students, *études* exhibiting a variety of keys, tempi, and general levels of difficulty were selected for inclusion. The thirteen *études* are being reprinted as they originally appeared except for cases where the example contains outdated musical notation or where the first edition was not available. These *études* have been typeset to standardized modern notation and corrected of any obvious misprints and errata.

This project entailed researching extant *études* and related pedagogical musical compositions for the oboe that were obtained from various libraries in the United States and Europe. Rather than collect all of this material for the sole purpose of completing this document, I felt it more useful to also digitize these works, sometimes using restorative techniques, and to share them online for the benefit of whomever wishes to view and study them. To that end, I have indicated in footnotes throughout the document the online location of many of these

collections. All of them are made available through the International Music Score Library Project (IMSLP). Anything that has been digitized and mentioned during the course of the collection, plus other relevant pedagogical works, appears in Appendix A.

THE ÉTUDE

The word “étude” in French literally means “study.” In the context of music it refers to short works that aim to explore a certain aspect of performance or compositional technique. For the oboe, these studies began in tutors designed for amateur players of the seventeenth century and gradually grew larger and more complex in length and scope, eventually and famously adopted by French oboists and composers for use in the music education system known as the conservatory (“Conservatoire”). It is through the étude that many students learn basic musical gestures and applied new techniques and fingerings. And since most étude composers were also oboists, their studies captured what was happening musically and technologically at the time as seen through the eyes of an oboe player. In the course of this collection, the genre of the oboe étude can be traced from its modest beginnings in domestic situations to its ascendancy on the concert stage. In keeping with the largely French tradition, the word “étude” appears throughout this document in accented form despite its imported existence in English as “etude” except for titles that use the latter.

ÉTUDES VERSUS TECHNICAL STUDIES

Titles of instructional works can vary in nomenclature with many popular choices being étude, study, and exercise. Although the wording is highly variable, there are generally two main

categories of these studies. The first is the technical exercise which generally seeks to “woodshed” certain technique that might include awkward fingerings, difficult articulations, or fast passages. They are generally shorter in length and contain simple rhythms, often sixteenth notes or eighth notes, and focus little to none on phrasing, dynamics, or melody. Études, on the other hand, incorporate much of the same technically-oriented material but encapsulate it in more varied and “musical” material. They generally tend to express a wider array of instructional possibilities that could include special fingerings, harmonics, trills, intervals, extended techniques, or paraphrase/quote from solo and orchestral works. Only études were considered in this document because of their use of more complex musical and compositional elements.

IDIOMATIC TECHNIQUE

Often, during the course of this document, I speak of passages that lie well “under the fingers” or are well-suited to the oboe. This refers to technique which is comfortable and easy to accomplish on the instrument by way of minimal finger movements on the central keys and usually involves a two- or three-note repeated pattern over intervals greater than a major second. For example, movement from B down to G involves lifting only two fingers of the left-hand on the upper joint. This action can be repeated quickly and for many cycles with good accuracy and stability. By contrast, movement from F to D \flat is awkward and difficult over long cycles because there are multiple fingerings that can be used, all of which either entail pressing and releasing keys simultaneously, or moving multiple non-adjacent fingers of the same hand.

1. JOHN BANISTER (ATTRIBUTED) – *THE SPRIGHTLY COMPANION* (1695)

The earliest known tutors of the oboe we have come to us from English and French players of the hautbois (or hautboy) and flute. Many, and perhaps most, of the included tunes were taken from other sources. In England this usually meant the theater. These tutors were written for amateurs who viewed playing a musical instrument as a diversion and an enhancement of social grace.² Attributed to John Banister (1624/5–1679), *The Sprightly Companion* is one of the first tutors dedicated specifically to the oboe.³ The collection, which contains an introduction and several essays on playing the instrument, includes nineteen compositions “design’d chiefly for the hautboy.” These melodies are identified within the tutor as the products of James Paisible⁴ (c. 1656–1721), not those of the volume’s presumptive compiler, John Banister. A French composer and instrumentalist who arrived in England in 1673, Paisible was a recorder and oboe player active in the English theatre. He participated in many productions, including those at the courts of Charles II and James II. He was also known for providing music for other forms of entertainment outside of the royal courts. After departing for France to serve the exiled James II in 1688, he returned to England, became composer to Princess Anne, and continued under her employ after her accession in 1702.⁵

The first study in this volume (number one under the title of “Mr. Paisible’s Tunes for the *French Haut-Boy*”) might possibly have been an act tune, an instrumental piece to cover

² Peter Hedrick (ed.), preface to *The Sprightly Companion*, attributed to John Banister (Columbus: Early Music Facsimiles, 1987), 4.

³ John Banister (attr.), *The Sprightly Companion* (London: J. Hepinstall for Henry Playford, 1695). David Lasocki, “Professional Recorder Playing in England 1500–1740,” *Early Music*, 10/2 (April, 1982): 183 ff.

⁴ Banister (attr.), *The Sprightly Companion*, t.p.

⁵ David Lasocki, “Paisible, James,” In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20716> (accessed June 24, 2011).

scene changes, or “First and Second music,” suites used to draw audience attention to the beginning of a play.⁶ Many of the tunes included in *The Sprightly Companion* may have originally been songs, perhaps with texts, composed for the theatre but were later transcribed as instrumental pieces.⁷ The final three consist of two duets for tenor oboe and bassoon in honor of Queen Mary II and one by Lully on “Nous devons nous aimer d’une ardeur nouvelle” from his opera *Atys* (1676).⁸ True to the practice of the time, the figure below contains very few expressive markings and no dynamics. It is the performer’s task to decide upon the proper mood of the piece and length of phrases in order to vary the articulation appropriately. This is done not by the addition of slurs but by adjusting the lengths of tongued notes.⁹



Figure 1: Excerpt from first printing of *The Sprightly Companion* (1695)

The first of these “Tunes for the *French Haut-Boy*” (see Figure 1) represents an early engraving style, most likely a variant of the single-impression moveable type popularized by

⁶ Peter Hedrick, personal correspondence with the author, 23 September 2011.

⁷ Ibid.

⁸ The complete collection is available online at [http://imslp.org/wiki/The_Sprightly_Companion_\(Anonymous\)](http://imslp.org/wiki/The_Sprightly_Companion_(Anonymous)).

⁹ Hedrick (ed.), preface to *The Sprightly Companion*, 3.

Pierre Attaingnant in the sixteenth century. The letters “gs” appear on the second staff line indicating the G clef is used. This later became known as the treble clef in modern notation, the curl of the symbol centering on the second staff line. Accidentals are given as an x-like sign but do not necessarily correspond to the modern sharp; they merely indicate the raising of pitch by a semitone occurs at those moments. On the first and third staves, for example, this means F \sharp ; and on the second, E \natural . This information places the overall key in G minor with a brief passage in the relative major after the double bar.

This earliest of examples will no doubt appear as simple to modern oboists. It nonetheless provides excellent practice applying the necessary musical elements including articulation, dynamics, and tempo to a predominantly blank slate, something unusual in modern literature where much more information is provided by the composer. As there is no indication of tempo and only three slurs, the performer’s task is to fill in these blanks in order to determine the overall character of the piece. This tune would be ideal to use with young oboists to help explain detailed musical decisions based on overarching interpretation of character and can function as a springboard to larger questions of early music and the implied conventions. At the instructor’s request, the student could be asked to vary the character to experiment with how to adjust these musical elements. Additionally, because the range of oboes at the time was considerably limited by modern standards, this example works well for the limited range of beginning players. Although this likely would have been played by French oboists or at least those trained in France, the practice of *notes inégales* may have been applied. This practice varied in

performance, however, and is too inexact to be accurately notated.¹⁰ For this reason, the modern transcription made for this étude book adheres to the printed source.

The Sprightly Companion is one of the few remaining collections from the seventeenth century that documents instruction in the oboe. It is included in this collection because it represents the earliest of the tutors dedicated to the oboe and documents the instrument's use during the Baroque era. It also sets an important baseline for the tradition of études that follows. By beginning with such an important example, the further developments in the étude tradition might be more clearly visible and better appreciated.

¹⁰ Peter Hedrick, personal correspondence with the author, 23 September 2011. Translated literally to “unequal notes,” it indicates that a written passage was rhythmically enlivened in performance according to certain conventions. This practice was especially prevalent in France during the seventeenth century.

2. CARLO BESOZZI – 28 *ÉTUDES FOR OBOE* (CA. 1760)

Carlo Besozzi (1738–1798)¹¹ belonged to one of the most famous families of oboe players in history. His uncle, Alessandro Besozzi II (1702–1793), a composer with whom Carlo is often confused, helped the Besozzi family become a dynasty that had a profound influence on oboe playing in the Italian Baroque. His first teacher was most likely his father, Antonio. Alongside his German contemporary Johann Christian Fischer¹² (1733–1800), Carlo was one of the virtuosos in the late eighteenth century and played for composers such as Leopold Mozart and Franz Schubert during his tours of Europe.¹³ Mozart was so impressed that in 1778 he wrote to his wife, “In short, he has everything! Words fail me to describe his precision and the extremely pure tone he preserves in the most rapid runs and jumps.”¹⁴

Carlo’s son Francesco (1766–1810/16) succeeded his father as oboist in the Dresden Royal Chapel in 1792, a position Carlo himself held in 1755.¹⁵ Although a skilled performer and teacher, none of Carlo’s compositions for oboe were ever printed during his lifetime. Nevertheless, a number of concertos and sonatas have survived. Some have even seen recent editions including a sonata in C for oboe and bassoon and an oboe concerto in C. Carlo, along with Fischer, may even have had a hand in designing a model of hautboy in Dresden.¹⁶ In

¹¹ Sources disagree as to the date of his death, with some giving the date 22 March 1791 (e.g., Grove) and others a post-1798 date (e.g., Burgess and Haynes). Stotijn lists his dates as 1744–1792.

¹² Fischer even studied with Alessandro and premiered his G major concerto in Warsaw in 1757. J. G. Naumann, director of music at Dresden, remarked that Besozzi and Fischer “are at present the two most celebrated virtuosos on their instrument” (Burgess and Haynes, *The Oboe*, 87.).

¹³ Guido Salvetti and T. Herman Keahey, “Besozzi,” in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02957pg4> (accessed April 4, 2011).

¹⁴ Geoffrey Burgess and Bruce Haynes, *The Oboe* (New Haven: Yale University Press, 2004), 119.

¹⁵ Salvetti and Keahey, “Besozzi, Carlo.”

¹⁶ Bruce Haynes, *The Eloquent Oboe: A History of the Hautboy, 1640–1760* (Oxford: Oxford University Press, 2001), 430.

contrast, several published works for oboe remain by Alessandro, including trios, sonatas, and a well-known concerto in G. Although both Besozzis composed and performed, Alessandro is typically remembered today as the greater composer.

The Seven Years' War was a tumultuous time for the Besozzis and, indeed, for all of Europe. During the Prussian occupation, Dresden was thoroughly bombed and the opera house destroyed. The war eventually caused the breakup of the Capelle where Besozzi was employed. Antonio and Carlo escaped to London in early 1757 and later went to Paris. They then spent the 1758–59 season at Stuttgart and later went to Turin where his *28 Études for oboe*¹⁷ may have been composed while waiting out the rest of the war.¹⁸ Carlo returned to Dresden after the Prussian occupation ended in the mid-1760s.¹⁹

Offering a glimpse into his didactic method of composition, Besozzi's études are, unfortunately, the only known collection of études for oboe that exists from the eighteenth century. These are significant in the history of pedagogy because while many solo and chamber works for oboe exist today from this period, few teaching pieces still do. They come from a transitional state in music history that has names such as 'galant' and 'rococo'; neither 'post-Baroque' nor 'pre-Classical' seems to fit the études well, since they reflect elements of both eras. These études were probably first published in 1967 from manuscript by the Dutch oboist and conductor Jaap Stotijn (1891–1970). Besozzi's études show similarities to the works of his contemporary Giovanni Sammartini (1700–1775, and brother of oboist Giuseppe) and especially those by Tomaso Albinoni (1671–1750/51). Written in binary form, the tenth étude in A major

¹⁷ Carlo Besozzi, *28 Etudes pour Hautbois*, ed. Jaap Stotijn (Wormerveer: Molenaar, 1967).

The complete collection is available online at [http://imslp.org/wiki/28_Etudes_for_oboe_\(Besozzi,_Carlo\)](http://imslp.org/wiki/28_Etudes_for_oboe_(Besozzi,_Carlo)).

¹⁸ Haynes, *The Eloquent Oboe*, 429.

¹⁹ Burgess and Haynes, *The Oboe*, 87.

makes use of simple alternating arpeggiations, classical cadential gestures, and repetition ideal for exploring dynamic variation. This étude would pair well with Sammartini's sonata in G in introducing the oboist to the Classical genre and may even prove useful in technical preparation for a Vivaldi concerto or Mozart's oboe concerto (1778). These études also prepare the student for other Besozzi works increasingly explored today.

This composition marks an important period in the history of the oboe, one in which Italian oboists, for the first time, "swept out of Italy and conquered all of Europe," and in which a new experimental era began in instrument construction.²⁰ Italians were prominent in Paris at the *Concerts Spirituel*, in Vienna (the major center of Italian music outside Italy), and in England.²¹ The era's new oboes, unlike the previous models based on established and proven designs, were characterized by experimental manufacturing techniques that resulted in narrowing the bore, reducing the size of tone holes, and creating a higher pitch. These alterations fundamentally changed the instrument, resulting in a smaller and more agile oboe.²² These innovations were in response to changes in orchestral music that called for sharper tonalities (such as the key of A, as seen here, requiring use of a new G# side key), higher range in the oboe (up to D6 in this étude), and more extensive use of its upper register.²³ For Besozzi and other players around the mid-eighteenth century, this new 'Classical hautboy,' the type D, was seen as 'state of the art' but temperamental. Innovations would continue further into the Classical period where the addition of a significant number of keys would push the oboe into its next stage of development. The selected étude by Besozzi primarily meets the criteria of a major style period

²⁰ Haynes, *The Eloquent Oboe*, 397.

²¹ *Ibid*, 396.

²² Burgess and Haynes, *The Oboe*, 78.

²³ *Ibid*, 85. See Appendix E for ranges used in this document.

but it also represents a turning point in the manufacture of the oboe and the rise of Italian oboe virtuosos. The introduction of G# and the high D coupled with the increased activity were all afforded by modern developments around the time of the composition.

3. HENRI BROD – *VINGT ÉTUDES* (CA. 1830)

Henri Brod (1799–1839) was one of the foremost figures in the history of the oboe. Living in Paris for all of his thirty-nine years, Brod was an oboist, instrument maker, and composer. He began his advanced studies with Gustave Vogt (1781–1870) at the Paris Conservatoire in 1812 and received the *premier prix* in 1818. He was appointed second oboe in the Opéra orchestra alongside his teacher the following year.²⁴ As an instrument maker, Brod modeled his oboes on the older Delusse instruments adored and vehemently defended by his teacher.²⁵ These oboes were equipped with only a few keys and therefore technically inferior to the newer German oboes, reflecting the conservatism of orchestral writing in France at that time.²⁶ Because of the increasing diversity of keys in which Italian composers were writing their operas, Brod was spurred on to add octave keys, a half-hole, and to extend the range down to B \flat 3. He is also credited with the design of the modern English horn (which was previously curved), a baritone oboe (pitched an octave below the conventional oboe), and a piccolo oboe (an octave above). His designs of reed tools such as a reed-shaper and gouging machine have survived to the present day with little alteration. As a composer, Brod wrote primarily for the oboe (with fifty-eight opus numbers) and mostly performed his own music.²⁷ Among the

²⁴ Geoffrey Burgess, "Brod, Henri," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40419> (accessed May 1, 2011).

²⁵ Vogt, noted for his staunch conservatism and refusal to play anything other than the two-keyed model, constantly and rigorously maintained music at the time was not yet complicated enough to warrant the additional use of keys which "are of little use for any of the other notes." (Quoted in Burgess and Haynes, *The Oboe*, 113.)

²⁶ Burgess and Haynes, *The Oboe*, 133.

²⁷ *Ibid*, 135.

compositions he left behind are a number of souvenirs and pastiches on popular opera tunes of the day, as well as concertos, wind quintets, a trio, salon music, and songs.²⁸

His influential *Grande méthode complète pour le hautbois divisée en deux parties*²⁹ was published in Paris between 1825 and 1836 first by Dufaut et Dubois (Part I) and later by Schonenberger (Parts I and II).³⁰ The first contains the “40 Études faciles et progressives” and “6 Sonates” while the second has “20 Études” and “6 Grandes Sonates.” It was subsequently revised in 1890 by Georges Gillet (1854–1934; see Chapter seven) and published in 1895 for use with the modern Conservatoire-style instrument.³¹ A “nouvelle édition revue et annotée” of the complete method was later published in 1951 by Leduc and edited by Pierre Bajoux (1899–1961). Bajoux’s edition expanded upon Gillet’s editorial additions but removed the original bass line that Gillet (and Brod before him) included.³² In addition to the musical studies it contained, Brod’s original method also included writings on how to make reeds with his new equipment, general musical comments, and a fingering chart.

Brod’s method and especially his “Vingt études” represents an important moment in the development of the oboe and of musical interpretation in the first part of the nineteenth century. They helped establish the style of the soon-popular *solos de concert* used as jury examination pieces at the Paris Conservatoire during the middle-to-late nineteenth century. *Solos de concert*

²⁸ For a more extensive listing of Brod’s publications see Charles-David Lehrer, “A List of Henri Brod’s Compositions with a Short Discussion of his Oboe Concertos,” *Journal of the International Double Reed Society*, 19 (1991): 5–17.

²⁹ Henri Brod, *Grande méthode complète pour le hautbois divisée en deux parties* (Paris: Dufaut et Dubois, ca. 1825 [Part I]; Paris: Schonenberger, ca. 1830 [Parts I and II]). Available online at [http://imslp.org/wiki/Méthode_de_hautbois_\(Brod,_Henri\)](http://imslp.org/wiki/Méthode_de_hautbois_(Brod,_Henri)). For a new edition of Brod’s method by Charles-David Lehrer see <http://idrs.org/scores/brod/Commentary/Introduction.html>.

³⁰ Charles-David Lehrer, “A List of Henri Brod’s Compositions with a Short Discussion of his Oboe Concertos,” *Journal of the International Double Reed Society*, 19 (1991): 10. While Lehrer gives the range of 1835–36, Burgess and Haynes refer specifically to 1825 and 1830 for Dufaut et Dubois and Schonenberger publications, respectively.

³¹ Burgess and Haynes, 143. See also title page from Gillet first edition (Paris: Henry Lemoine, 1895).

³² Henri Brod, *Études et Sonates pour Hautbois*, ed. Pierre Bajoux, 2 vols. (Paris: Alphonse Leduc, 1951).

were written predominantly by oboist-composers of the day including Colin, Verroust, and Vogt. They typically consisted of figurations based on scales and simple chord progressions (arpeggios, runs, and other transformations) and exercised specific technical or musical passages. Many also specifically focused on mechanical improvements to the instrument. Music from popular opera were also included. In Brod's method and book of études, he uses these studies to highlight the mechanical changes he gave his oboes. The étude included in my collection, number eighteen, uses the newly-developed 'see-saw' key connecting the E \flat and C keys, allowing for a more legato connection. On the modern oboe this mechanism has been replaced by the left-hand key system. Brod also developed an octave "speaker" key, which facilitated the use of the oboe's expanding upper register by avoiding overblowing or extreme adjustments of embouchure which were previously necessary. Since this étude contains leaps of up to two octaves, topping out at high E \flat , the speaker key considerably improved the response and ease with which high notes were produced. Aside from mechanical improvements, the music itself began to influence how the oboe was played. Longer and more sustained phrases were written for the oboe called for a complementary sense of dynamic flow. Brod and other early nineteenth century oboists advised in their methods to depart from the previous "papillotage" (fluttering) style of phrasing to that of longer phrases. In this "papillotage" model from the previous century, small, rapid dynamic changes such as swells, crescendi, and decrescendi were used at the individual note and measure level in the practice from the previous century. Applying this to the emerging Romantic sensibility seemed to only distract and break up the long line into points of greater and less emphasis.³³

³³ Burgess and Haynes, *The Oboe*, 119.

This C minor étude provides several challenges for the intermediate oboist. First, it requires the student to become comfortable with the left-hand E \flat key. Students will also need to plan and use the appropriate fingerings for F, such as in measures two, ten, eleven, etc. This étude, like other works in the keys of C minor and E \flat major, is greatly helped by a left-hand F key. While most student model oboes made today possess this key, many from past decades do not. In situations that require the forked F fingering during the course of this étude, teachers may find that the student's instrument is out of adjustment. Even though the tempo of this étude is quick, it ensures the student still thinks about the phrase and not simply the measure. Since many leaps are required in this study, it offers valuable training for controlling embouchure and reed position while maintaining pitch; this can be helped by practicing at a slower tempo and with the aid of a tuner. Like Barret's *Method*, Brod's études can be played with an accompanying bass instrument such as bassoon.³⁴

The inclusion of Brod's étude satisfies two of the main requirements of my study. It famously represents the beginning of the French Conservatoire étude tradition that had its foothold in the early nineteenth century, and it demonstrates the incorporation of two critical mechanical improvements to the oboe. It further proves useful in the instruction of extended phrasing and maintenance of pitch in the upper registers. Early editions, such as the one by Gillet featured here, can serve as an addition to the well-known method by Barret.

³⁴ Apollon-Marie-Rose Barret (1804–79) was a French oboist who left for England and eventually was named to the orchestra at Covent Garden, later to the Philharmonic Society (upon a letter of recommendation from Berlioz). He is best known for his *Complete Method for the Oboe*, which includes the ubiquitous “Forty Progressive Melodies” and “Grand Studies.” The second edition (1862), the most popular method book with oboist today, was written with the new oboe design of Barret and Triébert in mind.

4. FRANZ WILHELM FERLING – 18 ÜBUNGEN FÜR OBOE, OP. 12 (CA. 1837)

For a name as recognizable in modern oboe pedagogy as Ferling's, surprisingly little is known of this influential figure. Franz Wilhelm Ferling (1796–1874) spent a good part of his life as an oboist and clarinetist at the Court of Braunschweig where he was in service from 1814 until his petition for pension was accepted in 1859.³⁵ From 1814 to 1816, he served as clarinetist in military campaigns. Thereafter, Ferling served as principal oboist in the Brunswick court theater until his retirement on 1 January, 1859.³⁶ His petition, dated 1 November 1858, paints a dreary picture for professional oboists:

I am 63 years old [recte 62]; since 1814 I have been in local service; from 1814–1816 I took part in the military campaigns and since then I have been employed at [sic] 1st oboist in the Ducal court orchestra. I believe to have given full satisfaction throughout the time of my service, but feel no longer able to do so. Owing to my 44-year service as oboe player, my lungs are so seriously affected that I am no longer capable of blowing sustained tones, and in addition I frequently suffer from severe bouts of rheumatism which I caught in the performance of my duty at the theatre; this is one more reason for my inability to faithfully meet my obligations...³⁷

His two sons, Gustav and Robert, were also musicians and served at the court theater of Stuttgart. A potential explanation for why Ferling has lapsed into relative biographical obscurity when compared with either Brod or Barret points to the fact that he did not tour often, and also his position at Braunschweig was one of low importance.³⁸

Of the études in use today by oboists as well as saxophonists, Ferling's are among the best known. His famous *48 Übungen* [Studies], *Op. 31*³⁹ (presently known in an edition by

³⁵ Charles-David Lehrer, "The New Ferling 48," 2d ed. (Boulder: International Double Reed Society, 2008). (<http://www.idrs.org/scores/ferling/Introduction.html>, accessed April 5, 2011)

³⁶ Dwight Manning, "Franz Wilhelm Ferling's Life and Work," *The Double Reed* 24:2 (2001): 137–38.

³⁷ Quoted in *Ibid*, 137.

³⁸ Charles-David Lehrer, personal correspondence with the author, 28 September 2011.

³⁹ Franz Wilhelm Ferling, *48 Übungen für Oboe, Op. 31* (Hannover: Bachmann, 1840).

Albert Andraud and published as *48 Famous Studies*⁴⁰) are taught to most oboists in the United States at almost every level along with Barret's *Method*. This set has gained wide popularity partly because it offers fast and slow études in every key, but also because it contains musically diverse material composed in various styles, such as marches, waltzes, polkas, polonaises, and even offertories and *bel canto* arias.⁴¹ Their brevity (some of the faster études can be performed in as little as two breaths) has also made them popular as audition material for oboists from high school students to professionals. Ferling also wrote several other compositions for oboe including a concertino, concerto, double concerto, and a ballet; but none have quite had the same impact.⁴²

Interestingly, the *48 Studies* were not the only études he wrote.⁴³ An earlier set of *18 Übungen, Op. 12*⁴⁴ was probably published around 1837 and illustrate in a slightly freer manner the melodic grace and expressive range of this composer. Some oboists might be familiar with them through the *Vade-Mecum* collection, a volume of études, technical exercises, and orchestral excerpts compiled by Albert Andraud.⁴⁵ Like the later forty-eight studies, Ferling writes a slow and fast étude in each key up through four flats and sharps and in varying styles. However, the studies in Op. 12 are considerably longer— sometimes twice as much so, which allows for the greater development of musical material. They consequently require the oboist to plan a more thoughtful breathing strategy and focus on embouchure stability.

⁴⁰ Franz Wilhelm Ferling, *48 Famous Studies for Oboe or Saxophone*, rev. Albert J. Andraud (Cincinnati: Albert J. Andraud Wind Instrument Music Library, 1942; reprint, San Antonio: Southern Music Co., 1958).

⁴¹ Lehrer, Introduction to "The New Ferling 48."

⁴² Manning, "Franz Wilhelm Ferling's Life and Work," 137.

⁴³ Several additional pieces by Ferling are available online at http://imslp.org/wiki/Category:Ferling,_Franz_Wilhelm.

⁴⁴ Franz Wilhelm Ferling, *18 Übungen, Op. 12* (Hannover: Bachman, n.d.).

Available online at [http://imslp.org/wiki/18_Studies_for_Oboe,_Op.12_\(Ferling,_Franz_Wilhelm\)](http://imslp.org/wiki/18_Studies_for_Oboe,_Op.12_(Ferling,_Franz_Wilhelm)).

⁴⁵ Albert J. Andraud, ed., *Vade-Mecum of the Oboist: 230 Selected Technical and Orchestral Studies for Oboe and English Horn* (Cincinnati: Albert J. Andraud Wind Instrument Music Library, 1940; reprint, San Antonio: Southern Music Co., 1958).

The last of the *18 Übungen, Op. 12* is an expressive study in C# minor that may serve as a nice alternative to étude number thirty-one from the *48 Studies*. This example, and many in the collection, provides a window into some of Ferling's later compositional tendencies while remaining true to the practices of the German Romantic style that include soaring, vocal-like melodies and frequent chromatic alterations. It is suitable for an intermediate oboist as it offers extended use of alternating right- and left-hand C# to D# figures and uses frequent slides between C# to B# (C[♯]), which are often rushed by younger players. This étude requires flexible and unlocked little fingers, a condition hard to achieve at any level of playing.

I have included an excerpt of Ferling's *18 Übungen, Op. 12* in this collection because of the similarities it displays with later ubiquitous *48 Studies*. It offers many of the qualities associated with the later collection to which modern oboists can relate. The études of Ferling's Op. 12 are generally more expansive in length (though more restrictive in key) and satisfy the condition of being a close alternate choice in the standard canon in established pedagogy.

5. ANTONINO PASCULLI – *15 CAPRICCI A GUISE DI STUDI* (CA. 1890?)

The title ‘Paganini of the oboe’ belongs appropriately to Antonino Pasculli (1842–1924). An Italian oboist and composer, Pasculli took the oboe to new technical heights in the form of virtuosic fantasies from popular operas of the day. He began his career at fourteen, traveling throughout Italy, and in 1860 he became the professor of oboe and English horn at the Royal Conservatory of Palermo where he taught until 1913. In 1879 he became the director of the Municipal Musical Corps of Palermo, teaching wind players the string instruments.⁴⁶ He stopped performing publicly in 1884 due to vision problems thought to be caused by his playing.

The nineteenth century was perhaps the most important for the construction of the oboe. By the middle of the century, France had emerged as the international leader of oboe builders, primarily because of the contributions of Guillaume Trièbert (1770–1848). Under his control, the oboe’s bore grew narrower along with the reeds; the amount and size of key work increased due to the development of electroplating in 1844, eliminating the need for solid silver or brass; and nearly all of the ornamental turnings on the exterior of the oboe were eliminated, allowing the surface of the instrument to vibrate more freely and evenly. The Trièbert firm received the highest awards of any oboe manufacturer at the international trade fairs, and their reputation was further boosted after being named the official provider of oboes to the Conservatoire in 1881.⁴⁷ Because of these advances, the supremacy of Austrian and German oboes in Italy began to be challenged by the technical advancements of French instruments. Pasculli acquired a Trièbert système 3 oboe around 1855, an old model at the time, which he played for the majority of his

⁴⁶ Lucienne Rosset, “Antonino Pasculli, the ‘Paganini of the Oboe,’” *The Double Reed* 10:3 (1987): 44–45. Burgess and Haynes give this achievement the date of 1877.

⁴⁷ Burgess and Haynes, 125, 137.

career. He also owned a slightly newer système 4 English horn made by Triébert.⁴⁸ Despite the availability of considerably more advanced instruments, Pasculli was satisfied with his outdated instruments.⁴⁹

Most of Pasculli's works, written for his own use, languished unknown until the 1970s, when Italian oboist Omar Zoboli and Swiss Heinz Holliger embarked on a mission to recover, edit, publish, and perform them. Since then, many have come back into regular use, notably the *Concerto sopra motivi dell' opera La Favorita di Donizetti*⁵⁰ for oboe and piano on themes from Donizetti's *La Favorita* (1840), *Ricordo di Napoli*⁵¹, and the infamous "studio caratteristico," *Le api* ('The Bees').⁵² Virtually all of his compositions are based on themes from popular operas including *Les Huguenots*, *Un ballo in maschera*, *Rigoletto*, and *I vespri siciliani*. The reason for his likening to Paganini is clear after glimpsing just a few of the opening measures (Figures 2 and 3).



Figure 2: Paganini, *24 Caprices for solo violin, Op. 1, No. 23, mm. 17–20*

⁴⁸ Ibid, 154–55.

⁴⁹ Ibid, 141.

⁵⁰ Antonino Pasculli, *Concerto sopra motivi dell' opera La favorite di Donizetti*, ed. James Ledward (London: Musica Rara, 1976).

⁵¹ Available online at [http://imslp.org/wiki/Ricordo_di_Napoli_\(Pasculli,_Antonino\)](http://imslp.org/wiki/Ricordo_di_Napoli_(Pasculli,_Antonino))

⁵² Available online at [http://imslp.org/wiki/Le_Api_\(Pasculli,_Antonino\)](http://imslp.org/wiki/Le_Api_(Pasculli,_Antonino))



Figure 3: Pasculli, *Le api*, mm. 11–16

In *Le api*, Pasculli re-creates the sound of a swarm of bees through this double-stopping effect by setting a moving melodic line against rapid, two-note oscillations. Through new technical heights, both composers give the sense of sometimes two instruments playing in the place of one by these rapid compound passages. Pasculli was also one of the first composers for the oboe to require the use of circular breathing.⁵³ In addition to some ten fantasies for oboe or English horn and piano, he also composed a little-known book of études entitled *15 Capricci a guise di studi* (15 Caprices in the style of études).⁵⁴ First published in 1980, these were thought to have been written sometime in the 1890s after the end of his performing career.

The example in this compilation, number ten of fifteen, offers an introduction into Pasculli's fantasies through use of figurations now synonymous with his name and representative of the rich *bel canto* melodies woven into many of his compositions. Passages akin to Figure 4 appear similarly in works such as the fantasy on Donizetti's *La Favorita* for oboe and piano (Figure 5).

⁵³ Although he does not specifically call for the use of this technique, this study, spanning almost six pages of continuously-running thirty-second notes, certainly implies its use.

⁵⁴ Antonino Pasculli, *15 Capricci a guise di studi*, ed. Pietro Borgonovo (Milan: G. Ricordi, 1980).



Figure 4: Pasculli, *15 Capricci a guise di studi*, No. 10, mm. 90–101



Figure 5: Pasculli, *Concerto sopra motivi dell' opera La Favorita di Donizetti*, m. 68

Intended for advanced students, one should take care to practice this study in sections at slow tempi to secure the technical details. Also watch for finger position and height as the tempo increases. The quick pace coupled with the challenging key of D \flat major offer ample opportunities to plan and practice the three F fingerings.

Although many of Pasculli's works are enjoying a modern resurgence in recording and performance, the études are still largely overlooked. Many of them offer valuable technical preparation for his longer, more significant fantasies through use of idiomatic and difficult passages. For its ability to represent the types of technical passages used in one of Pasculli's most popular works, this D \flat major étude is included in my collection.

6. GEORGES GILLET – *ÉTUDES POUR L'ENSEIGNEMENT SUPÉRIEUR DU HAUTOIS* (1909)

Georges Gillet (1854–1920) is perhaps the most famous figure associated with oboe pedagogy in France in the early twentieth century. Although primarily remembered for his didactic contributions, he was known as a brilliant performer and mechanical innovator. The modern oboe owes many of its finishing touches to Gillet. He taught many French oboists who would rise to prominence in the 1900s, including Marcel Tabuteau (1887–1966), the man eventually credited with developing the American school of oboe playing. Gillet was primarily responsible for the establishment of the Conservatoire oboe as the dominant model both in France and abroad in the United States, through the appointment of his students to orchestras and schools.⁵⁵

Gillet began his studies of the oboe at the age of twelve and at the age of thirteen-and-a-half was admitted into the oboe class at the Paris Conservatoire. Primarily a student of Charles Colin (1832–1881), Gillet won the *premier prix* the following year in 1869.⁵⁶ In 1881, twelve years later, at the age of twenty-seven, he became the youngest oboe professor ever appointed to the Conservatoire. He replaced his former professor there and remained until 1918.⁵⁷ As a performer, his experience included positions with the Théâtre Italien (1872–74), Concerts Colonne (1872–76), Société des Concerts du Conservatoire (1876–99), the *Opéra-Comique*

⁵⁵ Burgess and Haynes, *The Oboe*, 170.

⁵⁶ The period from 1863–68 was one of rapid turn-over amongst oboe professors, including Vogt, Verroust, and finally Colin. Colin wrote a number of *solos de concours* for oboe and piano. All eight plus the *Grande fantaisie concertante*, *Op. 47* are now available online: http://imslp.org/wiki/Category:Colin,_Charles

⁵⁷ Laila Storch, “Georges Gillet: Master Performer and Teacher,” *Journal of the International Double Reed Society* 5 (1977): 1–19.

(1878–95), and fifteen years with the Société de Musique de Chambre pour Instruments à Vent.⁵⁸ The latter, which promoted wind chamber music through concerts and lectures, was founded in 1879 by the eminent French flautist, Paul Taffanel (1844–1908). Through the influence of the Société, a number of new compositions were written that are now staples in the repertoire, including the *Petite symphonie* by Gounod, and Taffanel’s own wind quintet.

The year Gillet was appointed as professor was the same in which the système 6 (Lorée) oboe became the official oboe of the Conservatoire. Because of Gillet’s pervasive influence as a teacher at the beginning of the twentieth century, this system of oboe has become the standard in much of the world today. Gillet was also very influential in the further development of the oboe with the Lorée firm.⁵⁹ Under his guidance, Lorée modified the système 6 model to include covered keys (the *plateaux* system), the low B \flat key, and additional trill keys, notably the “banana” key which made possible a trill between C4 and D \flat 4.⁶⁰ Like Paul Taffanel’s new style of flute playing, Gillet’s school of oboe playing became very concerned with tone production and musical expressivity. Many reviews of the day praise his remarkable technical ability and tone, claims corroborated by his students. Gillet was also one of the first oboists to make recordings when the technology first became available in the 1880s.⁶¹ The one example of Gillet’s playing, left behind in a rare recording of extracts from Rossini’s opera *Guillaume Tell*,

⁵⁸ Geoffrey Burgess, "Gillet, Georges," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45247> (accessed April 14, 2011).

⁵⁹ Founded in 1881 by François Lorée after taking over control of the Triébert firm, these oboes have become the de facto standard for American professionals and students alike.

⁶⁰ Burgess and Haynes, 194. As recalled by former student Alfred Barthel cited by Storch in “Georges Gillet: Master Performer and Teacher,” this trill key was in direct response to the previously-impossible trill in Edouard Lalo’s opera *Le Roi d’Ys* (1888). The B \flat key did not initially serve the purpose of playing a low B \flat but rather was used to stabilize notes in the upper register from C6–F6.

⁶¹ *Ibid.*, 193.

indicates superb control, musical fluidity, and the refined tone for which he was renowned; confirming the “legendary elegance of his style.”⁶²

His teaching career at the Conservatoire was different from those of his predecessors in that he was primarily a performer (and reviver) of other composers’ works. Earlier oboe professors such as Vogt, Verroust, and Colin composed many works for oboe and piano, including *études* for use in lessons and *morceaux de concours* for the final, end-of-year competition. Pieces such as Mozart’s oboe quartet, transcriptions of Bach’s sonatas, and Handel’s concerto in G minor were regulars in Gillet’s course of study and continue as standard works in the repertoire today. He did however compose some music for pedagogical purposes. His adaptation of Brod’s *Méthode* for the Conservatoire oboe is still reprinted today and his *Études pour l’enseignement supérieur du hautbois*⁶³ (1909) set a new standard for technical accomplishment on the oboe.⁶⁴ In this book he sought to provide practice materials for mastering the latest mechanical advances on the oboe made necessary by the increasing complexity of orchestral writing. His method was the first to introduce harmonics and include an étude specifically designed for their practice. He also quoted passages from orchestral literature in at least one of the études.⁶⁵ It was primarily this collection that pupils and composers associated with the Conservatoire emulated in writing their own studies. Because of the style of training the Conservatoire offered, largely thanks to Gillet’s influence during this period, more studies were

⁶² Storch, “Georges Gillet: Master Performer and Teacher”. This ten-inch, eighty R.P.M. record featured two duets for flute and oboe produced somewhere between 1904–07.

⁶³ Georges Gillet, *Études pour l’enseignement supérieur du hautbois* (Paris: Alphonse Leduc, 1909; rev. Fernand Gillet, Paris: Alphonse Leduc, 1938). Complete collection available online at [http://imslp.org/wiki/Études_pour_l'enseignement_supérieur_du_hautbois_\(Gillet,_Georges\)](http://imslp.org/wiki/Études_pour_l'enseignement_supérieur_du_hautbois_(Gillet,_Georges))

⁶⁴ Laila Storch, “The Georges Gillet Etudes: A Little-Known Early Edition,” *The Double Reed* 8:2 (1985): 34–38.

⁶⁵ The twelfth study in E minor includes thirteen bars from the Act 2 finale of Rossini’s *Il barbiere di Siviglia* which Gillet indicates in a note below the passage.

written by and for the oboists of the Paris Conservatoire than any other.⁶⁶ Gillet also commissioned several works for oboe including Émile Paladilhe's (1844–1926) *Solo pour Hautbois* (1898),⁶⁷ another piece of standard repertoire, and was the dedicatee of several including compositions by Godard, Diemer, and Ropartz.

Many of the études in Gillet's collection drill his advances or new techniques. The third étude, for example, is intended to drill only the forked F fingering; beyond its utility in this regard, the study "would be useless," according to Gillet.⁶⁸ And number twenty-two introduces harmonics for several notes above F#5. Étude number four of Gillet's twenty-five has been included in my collection as it demonstrates many of the trills made easier (or possible) through his collaboration with Lorée, a collaboration that resulted in the now-standard number of trill keys on modern instruments. This F# minor étude is also challenging for its range, which ascends to an F#6 making it unique in pedagogical writing for the oboe at the time. Gillet gives the oboist ample practice; he writes trills for virtually the entire range of the instrument. Several factors increasing the challenge of this study are the alternating placements of trills on eighth notes the difficulty in assessing which note the trill should be made upon. This would be suitable for an intermediate to advanced player wishing to solidify his or her trill technique and would be well-introduced by familiarity with trill scales. Such scales are designed to familiarize students

⁶⁶ Burgess and Haynes, 203.

⁶⁷ Burgess and Haynes, 193. First edition of the solo can be found online at [http://imslp.org/wiki/Solo_pour_Hautbois_\(Paladilhe,_Émile\)](http://imslp.org/wiki/Solo_pour_Hautbois_(Paladilhe,_Émile)).

⁶⁸ Georges Gillet, *Études pour l'enseignement supérieur du hautbois*, 10. Although Gillet was an advocate of new technology, this is an example where he was very much conservative. Michel Nazzi, a former student of Gillet, wrote what happened to him when he tried to use the now "standard" fingering for F, a new innovation of the time when only the "forked" fingering existed: "Gillet was so strict with his pupils concerning the F fork, that in order to surpass this technical inconvenience, all passages and scales were forbidden to be used on the F key. One day I triumphantly arrived in the class with a brand new invention a Left side F key. Mr. Gillet instantly dismissed me from the class for one week. Now, I was convinced that he was against the F key, right or left!" (Storch, "Georges Gillet: Master Performer and Teacher")

with trill fingerings for all notes in a given key and are performed in ascending and descending fashion.

Gillet's études represent the final turning point in the construction of the instrument and the establishment of the French étude tradition followed by his students. The étude was included in this collection because it satisfies the criteria of illustrating the mechanical improvements made to the oboe. It is also a clear beacon that marks the start of the American school of oboe playing and the French étude tradition in the twentieth century, which will be further explored later in this study.

7. ALEXANDER WUNDERER – 24 ETÜDEN IN ALLEN TONARTEN FÜR DIE OBOE (1924)

Alexander Wunderer (1877–1955) was an oboist and conductor who taught at the Vienna Music Academy and played with the Vienna Philharmonic Orchestra from 1923–32.⁶⁹ He was active as a pedagogue and composer, leaving behind a trio for oboe, bassoon, and piano, a set of *Zinkenbacher-Variationen* for piano, a sonata for viola and piano, a cantata entitled *Die Jahreszeiten*,⁷⁰ and *24 Etüden in allen Tonarten* (24 Études in all keys) for oboe from 1924.⁷¹ Wunderer was also a member of the ‘Oboistenbund’ founded in 1927, an alliance of oboists and enthusiasts whose aim was to encourage interest in the oboe, foster the composition of new oboe music, and encourage further research into its history while supervising design improvements. The group’s publication, *Die Oboe*, was published in Leipzig by Carl Merseburger, who hoped it would promote sales of their editions of new and obscure works for oboe. Few works seemed to have come from this venture and they struck difficulties just four years in.⁷² He is perhaps best known among oboists through the oboe concerto attributed to Haydn, having edited the part and supplied the piano reduction.⁷³

Although the date of composition is not known, his *24 Etüden in allen Tonarten* were published in 1924, one year after his appointment to the Vienna Philharmonic. They contain a

⁶⁹ Stanley Sadie. "Stadlen, Peter." in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26508> (accessed April 10, 2011).

See also Peter Rath, "Bach – A musical bookplate-cryptogram in music notation," Österreichische Exlibris Gesellschaft, <http://www.exlibris-austria.com/1024/artikel/bache.htm> (accessed April 1, 2011).

⁷⁰ Trio douze, *Oboe, Fagott und Klavier*, Make Music Records, 2007. (Trios by Poulenc, Wunderer, Lalliet, and Brod).

⁷¹ Alexander Wunderer, *24 Etüden in allen Tonarten für die Oboe* (Vienna: Ludwig Kern, 1924). Complete collection available online at [http://imslp.org/wiki/24_Etüden_in_allen_Tonarten_\(Wunderer,_Alexander\)](http://imslp.org/wiki/24_Etüden_in_allen_Tonarten_(Wunderer,_Alexander))

⁷² Burgess and Haynes, *The Oboe*, 210. More details of the ‘Oboistenbund’ and *Die Oboe* are written about in Karl Venzke, "Die Oboe—A German Periodical Appearing Between 1928 and 1931," *The Journal of the International Double Reed Society* 4 (1976).

⁷³ Also available online at [http://imslp.org/wiki/Oboe_Concerto_Hob.VII:C1,_C_major_\(Haydn,_Joseph\)](http://imslp.org/wiki/Oboe_Concerto_Hob.VII:C1,_C_major_(Haydn,_Joseph))

quick and slow études in each key, progressing upwards from C to B via semitone, with major keys followed by their parallel minors. Many of them are based on simple melodies that resemble folk songs because of their melodic shape and limited range. These are then spun out in different ways that increase the level of difficulty and range for the performer. While many étude collections from this period and after are highly technical in nature, these, by contrast, seem to operate with melody in mind.

The eleventh étude in F major by Wunderer, marked “Capriccio,” alternates between bouncy, descending intervals starting at the top of the oboe’s range and freer, cadenza-like sixteenth expansions similar to those seen in Strauss’ oboe concerto. What makes this study interesting, however, is the similarities it has with Rimsky-Korsakov’s *Variations on a theme by Glinka* for oboe and military band. Written in 1878 and performed in March of that year, it is a set of variations based on Russian composer Mikhail Glinka’s song “Chto krasotka molodaya” (‘What is it, young beauty?’) and scored for solo oboe accompanied by military band, or an orchestra without strings. It is most commonly performed today in a reduction for oboe and piano. Since Wunderer was an oboist in Vienna, he almost certainly was familiar with the piece and perhaps attended the premier. And being an orchestral oboist, it is possible Wunderer himself performed the piece during his lifetime, maybe even in Vienna. The passage from the opening of the eleventh variation (Figure 6) bears striking resemblance to opening and closing sections of Wunderer’s eleventh étude; perhaps there are other numerical coincidences, as well. Although Wunderer’s piece is in F major, the tempo, dynamic, and rhythmic patterns are the same. This étude is also comparable in difficulty and range to Rimsky-Korsakov’s often-performed solo work, suitable for an intermediate student. As in Rimsky-Korsakov’s work,

students often tend to rush rhythms of this type due to the imposing rest, which is often cut short. Diligent practice with a metronome is the best way to overcome these tendencies.



Figure 6: Rimsky-Korsakov, *Variations on a theme by Glinka*, rehearsal 15 (Variation XI)

Wunderer's étude has been included in this collection for the striking similarity it bears to this often-performed work for oboe and orchestra. As such, it meets the requirement of a quotation from a major work for oboe, perhaps not directly but in a similar manner that cannot be ignored. Although an exhaustive study has not been performed, it is quite possible other études in Wunderer's collection also borrow or paraphrase notable passages for oboe. His position as oboist with the Vienna Philharmonic gave him ample material from which to choose noteworthy and difficult passages for oboe. It is not too far-fetched to think there may be other examples for future scholars to find.

8. FRITZ FLEMMING – *60 ÜBUNGSSTÜCKE FÜR OBOE* (1929)

Fritz Flemming (1873–1947) studied oboe in Paris, played first oboe in the Berlin Philharmonic, and taught at the Berlin Hochschule from 1907.⁷⁴ He is primarily remembered today as the first oboist to play a French instrument in a German orchestra. Although German oboists generally preferred a darker tone to the lighter and more flexible one afforded by French instruments, the influence generated by Gillet and his new style of playing was likely instrumental in demonstrating to oboists in other countries its capabilities. It was likely on this oboe that Flemming’s playing came to the attention of Richard Strauss, Kapellmeister in Berlin from 1898. His high regard for Flemming’s playing may account for Strauss’ subsequent preference for the French oboe in his 1905 revision and expansion of Berlioz’s famed treatise on instrumentation:⁷⁵

The French instruments are of finer workmanship, their registers are more even, they respond more easily in the treble and allow a softer *pp* on low tones. Correspondingly, the style of playing and the tone of French oboists is by far preferable to that of the German players. Some German “methods” try to produce a tone as thick and trumpet-like as possible, which does not blend in at all with the flutes and clarinets and is often unpleasantly prominent.⁷⁶

As Burgess and Haynes point out, it is remarkable that such a venerated orchestrator in the post-Wagnerian German tradition should favor the French oboe to the German and Viennese models.⁷⁷ The former possess a much fuller and robust tone, allowing them to adequately compete with other instruments in colossal orchestras famed during this period. The endorsement of the French oboe by Strauss served to reinforce its status outside of France due to its “flexible

⁷⁴ Burgess and Haynes, *The Oboe*, 175.

⁷⁵ The two might have even been personally acquainted as Flemming, towards the end of his life (and coincidentally Strauss’), compiled a set of studies for oboe, English horn, and Heckelphone based on the stage works of Strauss (*Orchesterstudien aus Richard Strauß’ Bühnenwerken*, Berlin: Adolph Fürstner, 1943).

⁷⁶ Hector Berlioz, *Grand Treatise on Instrumentation and Modern Orchestration*, *Op. 10*, rev. Richard Strauss, trans. Theodore Front (New York: Edwin F. Kalmus, 1948), 183.

⁷⁷ Burgess and Haynes, *The Oboe*, 175.

and adaptable” tone, and likely led to an increase in writing for the oboe in a solo capacity. However important for the French oboe this endorsement by Strauss might have been, it was not an isolated incident; he also placed his stamp of approval on the Boehm flute, which was likely decisive in establishing its privileged status.⁷⁸ By 1920, practically all German oboists had followed Flemming’s lead and were playing French-style oboes. Naturally, the demand for French instruments in Germany increased, and several makers sought to satisfy their customers with hybrid oboes. One could purchase an oboe with a German bore and French keywork, for example, or French bore with key layouts based on several other designs. The French oboe’s dominance in Germany was firmly clinched with Karl Steins’ (b. 1919) endorsement, a professor at the Berlin Hochschule from 1959 and principal oboe with the Berlin Philharmonic from 1949–81. Since then, most German oboe makers have exclusively provided French-style instruments with slight variations.⁷⁹ Flemming was also an advocate for the advancement of oboe literature during the 1920s through his association with the ‘Oboistenbund’ along with his colleague, Alexander Wunderer.

As a composer, Flemming produced a set of *25 melodische Studien* for oboe (1925) and the *60 Übungsstücke für Oboe* in three volumes (1929).⁸⁰ The former contains accompaniment by piano and the latter by a second oboe. For his *60 Exercises*, Flemming surely used Barret as a model. Firstly, each study is accompanied by a second instrument—an oboe in Flemming’s studies and an unspecified bass instrument in Barret’s; both books offer études in all the keys,

⁷⁸ Burgess and Haynes, *The Oboe*, 175.

⁷⁹ *Ibid*, 176.

⁸⁰ Fritz Flemming, *60 Übungsstücke für Oboe* (Frankfurt: Wilhelm Zimmermann, 1929). Complete collection available online at [http://imslp.org/wiki/60_Übungsstücke_für_Oboe_\(Flemming,_Fritz\)](http://imslp.org/wiki/60_Übungsstücke_für_Oboe_(Flemming,_Fritz))

beginning with C major; and both start with short, simpler exercises and gradually build in difficulty and length. Barret transitions more quickly into longer studies.

The image displays two musical excerpts. The top excerpt is for Barret's "Fifteen Grand Studies, No. 2," marked "ALLEGRO AGITATO. (♩ = 112.)" in 3/4 time. It features a piano (p) dynamic and includes a "cres:" marking. The bottom excerpt is for Flemming's "60 Übungsstücke für Oboe, No. 58," marked "Moderato. ♩ = 84" in 4/4 time. It features a piano (p) dynamic and includes a "p" marking. Both excerpts are written for piano and show complex rhythmic patterns and articulation.

Figure 7: Barret, "Fifteen Grand Studies," No. 2 (top) and Flemming, *60 Übungsstücke für Oboe*, No. 58 (bottom)

And in general, Flemming's études resemble the character and technical difficulty of Barret's method. To top it off, Flemming even imitates Barret in his fifty-eighth étude (Figure 7). Aside from transposing the study down a semitone to A \flat minor, removing the trills, if one were to

remove the trills, change tempo, and compose a new accompaniment, it would be virtually identical. It is not surprising that Flemming used Barret as a model for his own études, considering the affinity he had for the French oboe. Because he was almost certainly familiar with Gillet through his international reputation as a performer (and perhaps even used his études), he likely knew of Gillet's use of the works by Barret and the high regard in which he held them (along with those by Brod and Ferling).

Number forty-four in F minor, included in this anthology, appears to be an original work, yet it is clearly similar in style to the études of Barret. It is written in the same French Romantic style tinged with chromaticism and outfitted with long phrases, nuanced dynamics, and sensitive tempi. Approximately the same length as Barret's F minor study (number thirty-three from the "Grand Studies"), Flemming's étude shares with that work the same tempo indication ("Moderato") and differs in metronome marking by only eight pulses. The challenges in this 9/8 study are to maintain a smooth connection and a direction between individual notes, and to achieve a roundness in the staccato notes rather than cutting them short. Flemming's tempo of 104 to the dotted quarter is perhaps a bit fast for this study. Teachers and students may find that with a slight reduction in tempo, phrasing and articulation may better suit the lilting character of this number.

These études are welcome supplements that provide the oboist with technical challenges in every key and range. Since they include accompaniments for a second oboe, Flemming's studies offer a good way to involve multiple students or the instructor. Because of the études' variety, many of the works would make good choices as sight-reading material for auditions or exams. Flemming's studies are very similar to those by Barret. Whether he intentionally copied Barret (or Brod before him) is unknown, but it is clear that he was familiar with Barret's method

and was influenced by it in writing his *60 Übungsstücke*. An étude from Flemming's collection is therefore offered as evidence of these similarities and would be a productive alternate to any number of Barret's studies.

9. FERDINAND CAPELLE – 20 GRANDES ÉTUDES D’APRÈS SIVORI, A. CHARPENTIER, RODE, FIORILLO (1943)

The life of Ferdinand Capelle, like those of so many other obscure étude composers, is revealed only by fragmentary evidence. He taught clarinet at the Paris Conservatoire circa 1913.⁸¹ His only published opus is the *Vingt Grandes Études d’après Sivori, A. Charpentier, Rode, Fiorillo* (1943) published in two volumes.⁸² He later transcribed these for clarinet and re-published them in 1948.⁸³ Studies like Capelle’s represent a historical tradition of étude transcription that began in the nineteenth century with Antoine Bruyant, a student of Gustave Vogt at the Paris Conservatoire in the 1840s, who transcribed a popular set of *25 Grandes études, Op. 13*⁸⁴ originally for flute by Antoine Hugot (1762–1803).⁸⁵ Later came Édouard Sabon’s (1817?–1839?) set of *12 Études d’après Bochsa*⁸⁶ based on works by harpist-composer Nicholas Charles Bochsa (1789–1856). These transcription études continued into the twentieth century with violin études serving as the primary source material. As a consequence of this tradition, transcription études do not specifically address the mechanism such as those by Gillet or Brod seen earlier in this collection. Studies that use borrowed material are nonetheless worthwhile because the variety of difficulties encountered, many of which are quite awkward.

⁸¹ Charles P. Schmidt, "Bonade, Daniel," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2084880> (accessed April 18, 2011).

⁸² Ferdinand Capelle, *20 Grandes études d’après Sivori, A. Charpentier, Rode, Fiorillo* (Paris: Alphonse Leduc, 1943). Complete collection available online at [http://imslp.org/wiki/20_Grandes_études_d’après_Sivori,_A._Charpentier,_Rode,_Fiorillo_\(Capelle,_Ferdinand\)](http://imslp.org/wiki/20_Grandes_études_d’après_Sivori,_A._Charpentier,_Rode,_Fiorillo_(Capelle,_Ferdinand))

⁸³ The plate ranges of the clarinet transcription occur before those of the “original,” which may indicate that, although the clarinet version was indeed published later, it might have been conceived (or engraved) before the oboe version.

⁸⁴ Antoine Bruyant, *Vingt-Cinq Grandes Études, Op. 13* (Paris: Simon Richault, n.d. [ca. 1829]; reprint, New York: Edwin F. Kalmus, n.d.). Also available online at [http://imslp.org/wiki/25_Grandes_Études_de_Hugot,_Op.13_\(Bruyant,_Antoine\)](http://imslp.org/wiki/25_Grandes_Études_de_Hugot,_Op.13_(Bruyant,_Antoine))

⁸⁵ Leanna Booze, “The Overlooked Repertory: Twentieth-Century French Oboe Etudes,” (DMA thesis, University of Cincinnati, 2003), 47.

⁸⁶ Édouard Sabon, *Douze Études d’après Bochsa* (Paris: Simon Richault, n.d. [ca. 1879]; reissued Paris: Costallat, after 1898). Available online at [http://imslp.org/wiki/12_Etudes_for_Oboe_\(Sabon,_Édouard\)](http://imslp.org/wiki/12_Etudes_for_Oboe_(Sabon,_Édouard))

Other transcription études for oboe include those by Lamotte (1905), Segouin (1946), and Cailliéret (1965 and 1967).

Capelle's *20 Grandes Études* cull material exclusively from existing works by notable violinist-composers. According to the table of contents, which names the composers (but not the composition) on whose works the études are based, along with incipits, the distribution consists of eight by Italian virtuoso Camillo Sivori (1815–1894), seven by French violinist Pierre Rode (1774–1830), four by Antoine Charpentier (fl. 1900), and just one by Federigo Fiorillo (1755–after 1823). The scope of transcription is generally limited to transposition of key, in order to better suit the range of the oboe, and simplification of some rhythms. However, Capelle does sometimes compose new measures or sections based on the source material if it is too idiomatic for violin.⁸⁷ These études are fairly lengthy and contain a great deal of rhythmic variation and technical complexity, both at the individual étude level and as a collection. Compared to other transcription études for oboe, Capelle's offer the most variety of key and technical difficulty.⁸⁸ Many of these exercises start out with slow introductions followed by fast passages emphasizing some technical points through greatly varied rhythms.

The fifth étude in this collection comes from the first of Pierre Rode's *24 caprices en formes d'études* (ca. 1815) for solo violin. Capelle's transcription is transposed from C major down a step to B \flat . It begins with a cantabile introduction followed by a longer moderato section in B \flat major. Capelle retains much of Rode's original, only changing the tempo, altering some articulations, simplifying the dynamics, and removing some grace notes and adornments appropriate to the violin (including double, triple, and quadruple stops). Curiously, however, the

⁸⁷ The first étude in Capelle's collection is taken from the seventh of Camillo Sivori's *12 études-caprices, Op. 25* (1860?). Capelle "rebuilds" the third and penultimate measures from Sivori's pizzicato, strumming sixteenth notes.

⁸⁸ Booze, "The Overlooked Repertory," 48–9.

sextuplet divisions (measure twenty-five) seem to be Capelle's creation from Rode's thirty-second divisions (see Appendix B). The challenges in studying this étude are: 1.) making the introductory slow section as 'dolce' and undisturbed as possible through smooth but precise fingerings; 2.) differentiating the four sixteenth notes in the sextuplet from the thirty-seconds in the second half; 3.) making sure the grace notes do not cause a clipping of the second triplet of each group; 4.) playing quickly and lightly in tempo.

Although Capelle's études, and others like them, are transcriptions and not original compositions for the oboe, they mark an important tradition in the history of the étude, one that is often overlooked. The étude included in my collection meets the style period criterion and, because of it being among the most varied transcription collections, aptly represents the transcription étude style.

10. EUGÈNE BOZZA – *18 ÉTUDES POUR HAUTBOIS* (1950)

Eugène Bozza (1905–1991) is a composer familiar to many musicians, but he holds a special place for wind and brass players. As a composition student at the Paris Conservatoire, he studied with Henri Büsser (1872–1973) and Henri Rabaud (1873–1949) and won *premiers prix* in violin (1924), conducting (1930), and composition (1934). His 1934 opera *La légende de Roukmāni*, a “fantaisie lyrique,” won him the Prix de Rome. Upon his return from Rome, he became the conductor at the *Opéra-Comique* from 1938–48 and was appointed as Director of the École Nationale de Musique in 1951 until his retirement in 1975.⁸⁹ He continued to compose during his long career as conductor and professor and generated a staggering number of works. His considerable output includes works in virtually every genre from solo pieces to opera, but much of his *œuvre* is dedicated to solo and chamber music for winds. Most of his compositions require considerable ability and display a great knowledge of the instruments for which they are written. Some of his more widely-known works are the *Scherzo, Op. 48* (1944), a standard work in the woodwind quintet repertoire, and the *Aria* (1936) and *Concertino* (1939) for saxophone.

Bozza left behind many works that involve the oboe or English horn, including solo works commonly performed today. In my experience with recordings and recital programs, Bozza’s most frequently performed works for oboe are the *Fantaisie italienne* (1953), *Fantaisie pastorale, Op. 37* (1939), and the *Oboe Sonata* (1971). He also made several pedagogical contributions to the oboe including fourteen solo studies in Carnatic modes (also for flute, clarinet, bassoon, trumpet, and trombone). Others include a collection entitled *Graphismes*, intended to acquaint users with “the reading of different contemporary musical graphic

⁸⁹ Paul Griffiths, “Bozza, Eugène,” in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03791> (accessed April 16, 2011).

notations,”⁹⁰ and the *18 Études pour Hautbois*⁹¹ from 1950, one study of which is included in this collection. Interestingly, Bozza and Capelle are the only contributors to this compilation who were not oboists. In Bozza’s *18 Études* he often paraphrases orchestral excerpts for oboe, but to a much greater extent than Gillet, and uses materials from his own published compositions. The basis of the second étude is the “lever du jour” scene from the second suite of Ravel’s 1913 ballet *Daphnis et Chloé*. Bozza here combines Ravel’s two oboes into a single moving part that, like the scene from *Daphnis*, cycles through increasingly complex keys while evoking the trickling of water down a rivulet (Figure 8). In the fourth étude, Bozza disguises an excerpt from Respighi’s *Fontani di Roma*, and in the first and third études he uses materials from his *Fantaisie pastorale*. These quotations are often connected by meandering, quasi-improvisatory atonal or loosely tonal passages that showcase the technical abilities of the oboe. It is clear that Bozza is discreetly using examples (they are never announced) from both his own work and famous solo passages from the orchestral repertoire. Both of the previously mentioned excerpts are often seen on orchestral auditions.⁹² Bozza’s *18 Études*, therefore, represent a tradition of orchestral quotation in pedagogical studies that was seen, albeit to a lesser extent, in works by Gillet and Lamorlette.⁹³ Other composers who wrote in this tradition include Karl Mille (fl. ca. 1925), the Munich representative of the ‘Oboistenbund’ who, in his *15 Etüden für Oboe*, composed whole études based on specific motives from German operas including *Tristan und Isolde*, *Ariadne auf Naxos*, and the *Ring* cycle.⁹⁴ Unlike Bozza, however, Mille advertises the origin of these themes.

⁹⁰ Eugène Bozza, *Graphismes: Préparation à la lecture des différents graphismes musicaux contemporains* (Paris: Alphonse Leduc, 1975), t.p.

⁹¹ Eugène Bozza, *Dix-Huit Études pour Hautbois* (Paris: Alphonse Leduc, 1950).

⁹² A lengthier discussion of the application of études to orchestral excerpts can be found in Booze, “The Overlooked Repertory,” 36–69.

⁹³ Roland Lamorlette, *Douze Études* (Paris: Alphonse Leduc, 1954).

⁹⁴ Karl Mille, *15 Etüden für Oboe* (Leipzig: Carl Merseburger, 1926).

The image displays two musical excerpts. The top excerpt is for Ravel's *Daphnis et Chloé*, Suite No. 2, featuring a first horn part (1^{er} Hrb.) and piano accompaniment. The horn part begins with a *pp* dynamic and consists of a continuous eighth-note line. The piano accompaniment starts with a *p* dynamic, with the right hand playing chords and the left hand playing a steady eighth-note accompaniment. A rehearsal mark '157' is placed above the final measure of this system. The bottom excerpt is for Bozza's *18 Études*, No. 2, marked *Moderato* and *expressif et souple*. It features two staves of piano accompaniment. The right hand plays a melodic line with slurs, and the left hand plays a rhythmic accompaniment. Dynamics range from *p* to *f*.

Figure 8: Ravel, *Daphnis et Chloé*, Suite No. 2, three after rehearsal 156 (top) and Bozza, *18 Études*, No. 2, mm. 1–4 (bottom)

In the first of the *18 Études*, Bozza provides the tempo “avec le caractère d’une improvisation,” the same indication written at the beginning of his *Fantaisie pastorale*. The challenge in this study is to play as freely and expressively as possible while still observing overall rhythms and duration. Beginning at the last return of common time (eighth system), we again notice another of Bozza’s borrowing from orchestral literature, this time in the form of a paraphrase from Ibert’s orchestral suite *Escapes* (1924). “Tunis–Nefta,” the second movement of

this suite, features an exotic and famous solo for oboe accompanied by light string pizzicato. In this solo, Ibert is perhaps evoking a scene from a Tunisian bazaar in which the oboe has a melody in D (harmonic) minor. Bozza paraphrases this melody in his étude (Figure 9).



Figure 9: Ibert, *Escales*, II. Tunis–Nefta, rehearsal 36

A representative from Bozza's *18 Études* has been included in this survey because it meets the criteria of quoting from existing famous passages for oboe, in this case from Ibert's well-known symphonic poem *Escales*, which is regularly seen on concert programs. A transcription of the second movement for oboe and piano is also available for recital performances. Although other étude composers have used orchestral excerpts in their own compositions, Bozza's études contain the largest number of excerpts, are the longest in length, and are the most directly applicable to audition preparation. Taken as a whole, the études by Bozza offer many challenges and rewards for the oboist.

11. ALBERT DEBONDUE – *DOUZE ÉTUDES POUR HAUTBOIS* (1961)

Albert Debondue (1895–1984) was another important oboist from the French Conservatoire. A student of Gillet in the late 1910s, Debondue was the only student to ever receive a *prix d'excellence*, awarded in 1919.⁹⁵ He later became the first oboist at the *Opéra-Comique* and *Concerts Pasdeloup*. Debondue was central, along with his teacher Gillet, in expanding the use of Lorée oboes in France because of his appointments. When asked some years later by Laila Storch, an oboe student of Marcel Tabuteau, if those studying at the Conservatoire were required to play on a Lorée, his response was simply “Obligatoire!” (Compulsory!).⁹⁶ Debondue produced several pedagogical resources for the oboe including études, books, and a method. Over the course of eighteen years, he managed to write a staggering ninety-three études in four collections, 100 exercises, and 123 sight-reading studies in three collections. Many of these collections are very challenging, as they use difficult key signatures and exercise awkward fingerings at fast tempi. Of particular interest are the *études-déchiffrages* (sight-reading études), Debondue being the first oboist to devote special attention (and three complete sets) to the development of this skill. These studies train oboists to play what is placed in front of them with little to no rehearsal and are especially applicable to beginning and intermediate players. Several of the studies target the most advanced of oboists.

One of Debondue’s more challenging series of études are his *Douze Études pour Hautbois* (1961).⁹⁷ Each of these studies, which are longer than many of the studies in his other books, is written in a difficult key for the oboe. These remote keys make it possible to include

⁹⁵ Laila Storch, “My Long Search for Odette Anaïs Rey,” *The Double Reed* 24:1 (2002): 30.

⁹⁶ Laila Storch, *Marcel Tabuteau* (Bloomington: Indiana University Press, 2008), 212.

⁹⁷ Albert Debondue, *Douze Études pour Hautbois* (Paris: Alphonse Leduc, 1961).

many types of exercises that emphasize awkward fingerings that are sometimes not addressed in general methods and studies. Some of the types of these fingerings include leaps to G[#]/A^b that mandate the use of the side (right-hand) key, which is generally avoided for lack of ease among today's oboists; sliding from C₄ to C[#]/D^b₄ in tempo, which is done solely by the right-hand small finger's terminal joint; and high notes in the D^b₆ to F[#]₆ range, some of which, depending on the situation, require entirely new fingerings to be learned by the student. Most études are based upon a small motive and subjected to variations in rhythm and articulation as well as transpositions of key. Debondue uses virtually the complete range of the oboe, from B^b₃ to G[#]₇, during the course of his twelve études. There is a good variety of meter, from 2/4 to 12/16. These études also drill certain tricky rhythmic and articulation patterns, some of which were probably inspired by passages Debondue encountered during his employment with either the *Opéra-Comique* or the *Concerts Padeloup*.

The eighth étude from Debondue's *12 Études*, which is included in this collection, is centered on E major, modulating to other keys like B and G^b (or F[#]). Fragments like the one in Figure 10 are very difficult to master at the suggested tempo of eighth equals 168 because of the sliding that must occur from B to D[#] and from D[#] to C[#]. This figure and permutations thereof occur throughout the study.



Figure 10: Debondue, *Douze Études pour Hautbois*, No. 8, m. 9

This example is surprisingly similar to the famous excerpt in Figure 11 from the first Act of Verdi's *Otello* (1885). In this solo, the first oboist must finger-slide within the confines of B

major at pianissimo and at a quick tempo. It is often seen at opera auditions and is notorious amongst oboists. It was first performed in Paris in October of 1894 (the début was on 9 February 1887 at *La Scala*) and, although performances are difficult to trace at the *Opéra-Comique*, it would have continued to be performed in Paris during the 1920s when Debondue was an active performer. Today, it is among Verdi's most frequently performed operas, therefore it is not difficult to imagine compositions based upon it for instructional purposes. Debondue's is not the first attempt at this.⁹⁸



Figure 11: Verdi, *Otello*, Act I, five after rehearsal AA

Even more challenging are the constant leaps from F5 and E \flat /D \sharp 5 down to B4 (C \flat) as seen in the G \flat major section. These leaps are some of the most challenging on the oboe as they are extremely awkward and offer no alternate fingering. Frequent use of the right-hand A \flat /G \sharp key is called for, indicated in the score by 'DD' (doigté à droite). Like the above example from *Otello*, this could be another attempt to exercise difficult fingerings found in the literature. This fingering is necessary in a famous passage from Maurice Ravel's *Le tombeau de Couperin* (1919) in which the oboist must leap upwards from A \flat 5 to E \flat 5 at often break-neck speeds

⁹⁸ In fact, at least one other oboist-composer has written a technical study with this excerpt in mind. Each of Giuseppe's Prestini's *12 Studies on chromatic harmony for oboe* (1939) is based on one notable excerpt, which is mentioned in the contents. The second study is based upon this famous passage from Verdi's *Otello*.

(Figure 12), which is made more difficult if the first oboist also incorporates the three notes designed for the second player.



Figure 12: Ravel, *Le tombeau de Couperin*, six measures after rehearsal figure eight.

Since either the direct use of excerpts or the implication of noteworthy passages had been established by Gillet, whose études Debondue studied, it is likely Debondue adopted the same approach and used excerpts as inspirational material in his own later pedagogical works. This one example is but a small illustration of the merit of Debondue's studies, for they represent extremely challenging technical études that exercise fingerings not given attention in many other studies, and include diverse and complex rhythms in the most difficult keys for the oboe. Both elements are frequently seen in music from the twentieth century, and Debondue's studies adequately prepare the oboist to meet many such demands.

12. GIUSEPPE RUGGIERO – *SIX ETUDES ATONALES* (1971)

The clarinetist Giuseppe Ruggiero (1909–1977) was professor at the Conservatorio di Musica Vincenzo Bellini in Palermo for many years and composed étude books for flute, oboe, clarinet, bassoon, saxophone, and trumpet using atonal and twelve-tone technique. Some of his étude books may have been transcriptions based on earlier versions for clarinet. He also left behind a few chamber pieces for bassoon and for saxophone, in addition to at least one solo oboe work, all of which appear to have been written in the same contemporary idiom. Ruggiero is among only a small number of composers who have written atonal pedagogical works specifically for the oboe. Others include Guy Lacour's *24 Études Atonales Faciles*⁹⁹ and Lüttman's *Vingt et une études dodécaphoniques pour hautbois*.¹⁰⁰ Although these studies contain new compositions, others were designed to prepare an oboist to perform specific atonal works. Heinz Holliger's *Pro musica nova: Studien zum Spielen neuer Musik* (1980)¹⁰¹ contains a series of exercises that introduce extended techniques (multiphonics, reed position alterations, and key clicks) required in individual compositions, quoting sections from them to aid in instruction.

Such pedagogical works which introduce atonal, dodecaphonic, or serial techniques fill a gap often unaddressed by modern oboe instructors. At some point in time, oboists will likely study or perform an atonal work, yet because the majority of literature for the oboe exists in the tonal realm, the training often attends exclusively to that portion. In my experience, some undergraduate programs do not often consider atonal works with the same rigorous literature as

⁹⁹ Guy Lacour, *Vingt-Quatre études atonales faciles pour hautbois* (Paris: Billaudot, 1972).

¹⁰⁰ Reinhard Lüttmann, *Vingt et une études dodécaphoniques pour hautbois* (Paris: Alphonse Leduc, 1969).

¹⁰¹ Heinz Holliger, *Pro musica nova: Studien zum Spielen neuer Musik für Oboe* (Cologne: H. Gerig, 1980).

tonal ones. Ruggiero's book of *Six Etudes Atonales* from 1971 fill this gap.¹⁰² The collection contains six études between one and two pages in length that grow increasingly difficult and include many of the elements one may encounter in twentieth century atonal music. Since they are written without key signatures, they teach the oboist to read accidentals on-the-fly. The rhythms, which include nested tuplets, do not follow any predictable or repetitious pattern; the difficulty is compounded by an abundance of mixed meters and often sudden dynamic shifts. The variety of articulations necessitates an astute and observant student.

The second of Ruggiero's études, chosen for this collection, can serve to introduce students to twentieth-century elements such as mixed meter and atonality. It is moderate in length, extends to the top of the oboe's register, and includes a variety of different rhythms. Since the étude is written in time signatures that have either four or eight in the denominator, the student can set a metronome to steady eighth notes as he/she practices the complex rhythms. The suggested tempo (eighth equals ninety-two) promotes a calm environment in which to work on several of these "new" elements and would well suit an undergraduate student.

Because of the oboe's exalted and storied history in Romantic music, many players assume a dismissive attitude towards atonal music. The studies by Ruggiero open the door to modernist techniques in a gentle fashion. These études can then be used as a stepping stone to works such as Schoenberg's *Wind Quintet* (1925) or Berio's *Sequenza VII per oboe solo* (1969). The former is a well-known but lengthy and difficult quintet written according to the twelve-tone method, and the latter calls for many extended techniques. The étude chosen for this collection is

¹⁰² Giuseppe Ruggiero, *Six Etudes Atonales* (Paris: Alphonse Leduc, 1971).

representative of the atonal style and would integrate well into a junior or senior undergraduate student's program of study.

13. GILLES SILVESTRINI – 6 ÉTUDES POUR HAUTBOIS (1985)

An accomplished oboist, Silvestrini is an equally accomplished composer, having written such works as *Aloë* for oboe and orchestra, *Trois apophtegmes brèfs* for oboe and piano, a clarinet quintet, and the *6 Études pour hautbois* (1984–85, rev. 1997). Born in 1961 in Givet, Ardennes, he began his musical studies at the Conservatoire in Reims, France, won *premier prix* for oboe in 1985 at the Conservatoire National Supérieur de Musique in Paris, and took composition lessons at the École Normale de Musique. From 1985–96 he was principal oboe with the French Symphony Orchestra. And in 2002–06 he was composer-in-residence at the Abbey of La Prée at the invitation of Pour Que l'Esprit Vive, a non-profit charity organization in Paris that provides financial support to artists.¹⁰³

Silvestrini's *6 Études pour Hautbois*¹⁰⁴ are best described as virtuosic *études de concert* that are programmatic in nature. Each depicts a famous impressionistic painting in music:

- I. Hôtel des Roches Noires à Trouville (Claude Monet, 1870)
- II. Potager et arbres en fleurs, printemps, Pontoise (Camille Pissaro, 1877)
- III. Boulevard des Capucines (Claude Monet, 1873)
- IV. Sentier dans les bois (Auguste Renoir, 1874)
- V. Scène de plage · Ciel d'orage (Eugène Boudin, 1864)¹⁰⁵
- VI. Le ballet Espagnol (Edouard Manet, 1862)

About twenty minutes in total, these études resemble “Characterstücke” (character pieces) popularized in the nineteenth century. Character pieces express either a single mood or a

¹⁰³ Pour Que l'Esprit Vive, "Gilles Silvestrini," http://www.pgev.org/index.php?option=com_content&view=article&id=51%3Agilles-silvestrini&catid=9%3Apeinture&Itemid=37&lang=en (Accessed 20 April, 2011).

¹⁰⁴ Gilles Silvestrini, *Six Études pour Hautbois* (Joinville-le-Point: Édition de Hautbois, 2001.).

¹⁰⁵ The fifth, “Scène de plage · Ciel d'orage,” is a combination of two types of scenes (beach scenes and stormy skies) commonly painted by Eugène Boudin around 1864.

program defined by the title.¹⁰⁶ While these were common in Romantic music, most were limited to works for solo piano.

Silvestrini's études are very challenging for the oboist. Two were selected as audition pieces in 2001 for the famous Gillet Oboe Competition, an international competition that rotates each year between the oboe and bassoon. Most make use of impressionistic devices, including extended tertian harmonies and exotic scales such as the whole-tone or octatonic. The contribution by Silvestrini represents the only known composition for solo oboe in the impressionistic style, a small group of concert études. These studies are as much about the technical virtuosity required to perform them as they are the compositional skill with which they were composed. Other concert études include those by Henri Tomasi (1901–1971), who composed *Trois Études de Concert* for oboe “pour accompagner le Concerto en Ut de Mozart.”¹⁰⁷

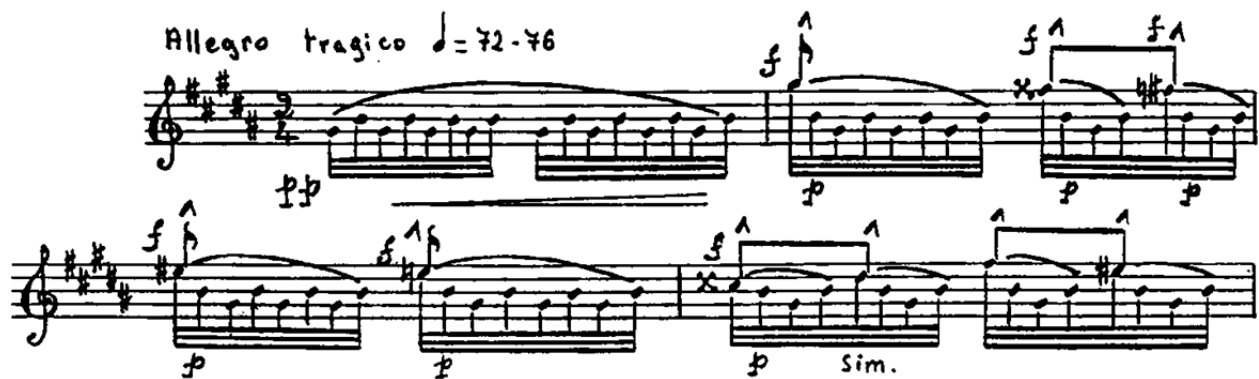


Figure 13: Silvestrini, 6 Études pour hautbois, III. Boulevard des Capucines, mm. 1–4

While still very challenging, much of Silvestrini's collection lies well under the fingers and makes an excellent addition to a recital. From the descending (and later ascending) runs in the

¹⁰⁶ Maurice J. E. Brown, “Characteristic piece,” in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05443> (accessed September 20, 2011)

¹⁰⁷ Henri Tomasi, *Trois Études de Concerto* (Paris: Max Eschig, 1964). These études can be performed as cadenzi inserted into Mozart's C major oboe concerto or as stand-alone pieces like those by Silvestrini.

first étude, to the Pasculli-like commotion created in the third (Figure 13) and the Spanish imagery evoked in the last, this collection is, in my opinion, perhaps one of the most brilliantly-written set of pieces for solo oboe in the repertoire and illustrates different aspects of oboe technique.¹⁰⁸

The first étude by Silvestrini, and the last in this collection, is a depiction of Monet's painting of the scene outside the luxurious Hôtel des Roches Noires in the seaside town of Trouville, France. In this study, marked "vehement et libre," the image of the wind-whipped flag is depicted through introductory rapid thirty-second notes as they cascade down and back up nearly the entire range of the oboe. The composer wished to imitate the sound of the harp or piano with these energetic runs that describe the wind and sea—"a nod to Debussy."¹⁰⁹ The first main section features a melody across a broken whole-tone scale as it is interrupted by flick-like brush strokes of descending runs, giving the impression of two performers. A variation of this melody returns later with those runs inverted and leads into a capricious, quasi-improvisatory section in 3/4 characterized by graceful turn-like gestures broken by spasmodic, ascending intervals. A considerably faster section marked "vif et léger" marks the midway point with descending arpeggiated augmented triads and ascending whole-tone fragments. This arch form is finished out in reverse, but in abbreviated fashion. Although Silvestrini's composition generally lies well under the fingers, one must take care to slowly practice this étude to secure its details. Because this study demands the full range of the oboe at all dynamics, a flexible but responsive reed is an absolute must. While on paper this étude appears frantic and unrelenting, the performer has ample time to produce nuanced musical expressions.

¹⁰⁸ Booze, "The Overlooked Repertory," 67.

¹⁰⁹ Gilles Silvestrini, personal correspondence with the author, 31 September 2011.

The *6 Études pour Hautbois* by Gilles Silvestrini represent a small but important category within the étude tradition. They are the only examples written for oboe in the impressionistic style, despite having been written in the late twentieth century, and they are among only a few that could be designated “concert études.” Concert études have a long tradition and cause the piano to come to mind as almost the sole representative. The most famous contributions come from Chopin, Liszt, and Debussy. They attempt to pair technical exercises with the same sense of musical ingenuity expressed in other concert genres. The result is a composition that edifies as much as it entertains, both for the audience and the performer. While much of the oboe’s repertoire consists of legato, soaring melodies, concert études such as those by Silvestrini demonstrate, in highly artistic terms, the full technical capabilities of the oboe.

While Silvestrini’s études have gained some attention since their composition, many oboists remain unfamiliar with them. This remarkable composition has the capability of becoming a standard masterpiece on the short list of concert oboe solos. And it is only a matter of time before it can share the same stage as the major solo works such as Benjamin Britten’s *Six Metamorphoses after Ovid* (1951) and Antal Dorati’s *Cinq pieces pour le hautbois* (1980–81).

CONCLUSION

As I have demonstrated, the oboe étude tradition is much larger and more diverse than many students and teachers may realize. My study of thirteen études encompasses examples from over four hundred years and represents major style periods, quotes from famous excerpts and difficult passages, highlights changes in the oboe mechanism as it has evolved, and supplies useful alternatives to the standard canon in established pedagogy. With this collection, perhaps more oboists will expand their repertoire in new directions. And although the established works by Barret and Ferling are as imminently useful to oboists of today as they were to those of the nineteenth century, lesser-known études exist which can provide us with an historical context and make additional and valuable contributions to oboe pedagogy. Because so many of these publications are now available online in digital format, oboists and enthusiasts worldwide have equal and convenient access that was heretofore not possible.

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APPENDIX B. PIERRE RODE, 24 CAPRICES EN FORMES D'ÉTUDES, NO. 1

Cantabile. (M. M. ♩ = 84.)

No 1. *mf* B. g. B. *p* 6

1 tr 3 tr 1 1 4 4 1 2

on one string.
sur une corde.

Moderato. (♩ = 120.)

a.d.Sp. *f* *P.* *tr** *martelé.* *f* *tr* *tr* *tr* *tr* *tr*

3 2 2 2 1 2 0

continued in the same manner.
segue

1 1 4 3 4 3 4 3 4 3

3 4 0 0 4 0 4 0 4 0 4 0

2^e corde. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

New York: Carl Fischer, 1901. Edited by Emil Kross.

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Bozza - No. 1 from 18 Études pour Hautbois (Leduc, 1950, plate A. L. 20,727)

Debondue - No. 8 from Douze Études pour Hautbois (Leduc, 1962, plate A. L. 23,074)

Ruggiero - No. 2 from Six Etudes Atonales (Leduc, 1971, plate A. L. 24,466)

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Truly yours,

Gilles Silvestrini

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APPENDIX D. ÉTUDE COLLECTION

No. 1 of “Mr. Paisible’s Tunes for the *French Haut-Boy*”

from *The Sprightly Companion*

1695

Attributed to James Paisible (ca. 1656–1721)

1

Musical score for No. 1 of “Mr. Paisible’s Tunes for the *French Haut-Boy*”. The score is written in treble clef, 4/4 time, and B-flat major. It consists of three staves of music. The first staff begins with a large number '1'. The melody is characterized by a mix of eighth and sixteenth notes, with some slurs and ties. The second and third staves continue the melodic line, ending with a double bar line.

No. 10 from 28 *Études for oboe*

ca. 1760

Carlo Besozzi (1738–p.1798)

2

Allegretto

Musical score for No. 10 from 28 *Études for oboe* by Carlo Besozzi. The score is written in treble clef, 2/4 time, and A major. It consists of five staves of music. The tempo is marked **Allegretto**. The score includes various dynamic markings: *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). There are also trills (*tr*) and slurs. The music is highly technical, featuring rapid sixteenth-note passages and complex rhythmic patterns. The piece concludes with a double bar line.

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No. 18 from *Vingt études*

ca. 1830

Henri Brod (1799–1839)

Allegro 126 =

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment. A dynamic marking of *f* (forte) is present in the second measure.

Second system of musical notation, continuing the piece. The treble staff features a complex, rapid melodic passage with many slurs and accents. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff has a dynamic marking of *ff* (fortissimo) in the first measure. The system concludes with a double bar line and repeat dots.

Fourth system of musical notation. The treble staff is marked with numerous accents (*>*). The system ends with the instruction *Dimin.* (diminuendo).

Fifth system of musical notation. The treble staff includes dynamic markings of *p* (piano) and *pp* (pianissimo). The system ends with a double bar line and repeat dots.

Sixth system of musical notation. The treble staff features a dynamic marking of *pp* (pianissimo). The system concludes with a double bar line and repeat dots.

This image shows the piano accompaniment for No. 18 from 18 Übungen für Oboe, Op. 12. It consists of three systems of music, each with a grand staff (treble and bass clefs). The first system includes a dynamic marking of *f* (forte). The second system features a complex, multi-measure rest in the bass line. The third system concludes the piece with a double bar line.

No. 18 from *18 Übungen für Oboe, Op. 12*

ca. 1837

Franz Wilhelm Ferling (1796–1874)

Andante con moto.

This image shows the musical score for No. 18 from 18 Übungen für Oboe, Op. 12. It is a single-staff piece in 4/4 time, marked *Andante con moto*. The key signature has three sharps (F#, C#, G#). The score is divided into four systems. The first system begins with a 4-measure rest. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several sixteenth-note runs and slurs. The piece concludes with a trill (tr) in the final measure.



No. 10 from *15 Capricci a guisa di studi*
ca. 1890?

Antonino Pasculli (1842–1924)

Vivace assai (♩ = 96)

5

f *tr* *a)*

b) *tr* *p*

ff *p*

ff

This page of musical notation consists of ten staves of music, all in a key signature of three flats (B-flat, E-flat, A-flat). The notation is written on a single treble clef staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. Dynamics are indicated throughout, with *ff* (fortissimo) appearing at the beginning of the first staff and in the seventh staff, *p* (piano) in the first and fifth staves, *f* (forte) in the second and eighth staves, and *fp* (fortissimo-piano) in the fifth and seventh staves. The piece concludes with a fermata over the final note of the tenth staff.

a)

b)

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No. 4 from *Études pour l'enseignement supérieur du hautbois*

1909

Georges Gillet (1854–1920)

6 *Allegretto.* (104 =)

p

mf non troppo.

pp

Cre - scen - do. mf

Cresc.

f

p

Cresc.

mf

Dim.

p

mf

f

ff

f

The musical score consists of ten staves of music in treble clef. The key signature has two sharps (F# and C#). The piece begins with a piano (*p*) dynamic and features a variety of articulations, including slurs, accents, and hairpins. The dynamics fluctuate, reaching a mezzo-forte (*mf*) section with the instruction "Cre - scen - do. mf" and a crescendo (*Cresc.*). It then moves to a forte (*f*) section, followed by a piano (*p*) section with another crescendo (*Cresc.*). The piece concludes with a mezzo-forte (*mf*) section, a decrescendo (*Dim.*), and a final forte (*f*) section with a fortissimo (*ff*) dynamic. The notation includes many slurs, accents, and hairpins, indicating a highly expressive and technically demanding piece.

No. 11 from 24 *Etüden in allen Tonarten für die Oboe*

1924

Alexander Wunderer (1877–1955)

Capriccio

No. 44 from 60 Übungsstücke für Oboe

1929

Fritz Flemming (1873–1947)

Moderato ♩ = 104

8

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and slurs. Dynamics include *p*, *cresc.*, *mf*, and *p*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamics include *cresc.*, *f*, and *mf*.

Third system of musical notation. The upper staff features more complex melodic patterns with slurs. The lower staff continues the bass line. Dynamics include *mf*.

Fourth system of musical notation. The upper staff has a tempo change from *poco rit.* to *a tempo*. The lower staff continues the bass line. Dynamics include *p* and *rinf.*

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamics include *mf* and *cresc.*

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamics include *f* and *f*.

poco rit.

dim. *p*

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No. 5 from 20 *Grandes Études d'après Sivori*, A. Charpentier, Rode, Fiorillo

1943

Ferdinand Capelle

9 *Cantabile* (♩ = 50) *dolce*

Moderato (♩ = 100) *f* *p*

Musical score for Hautbois, No. 1 from 18 Études pour Hautbois. The score consists of seven staves of music in 4/4 time, featuring complex rhythmic patterns and dynamic markings such as *p*, *cresc.*, and *f*.

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No. 1 from 18 Études pour Hautbois

1950

Eugène Bozza (1905–1991)

Moderato

A piacere, avec le caractère d'une improvisation

10

Musical score for Hautbois, No. 10 from 18 Études pour Hautbois. The score consists of four staves of music in 4/4 time, featuring complex rhythmic patterns and dynamic markings such as *f*, *dolce*, and *mf*.

rit. Tempo

(a piacere)

cédez

rit.

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No. 8 from *Douze Études pour Hautbois*

1961

Albert Debondue (1895–1984)

11

168 =

idem.

DD

cresc.

This page of musical notation consists of 12 staves of music, each beginning with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The music is characterized by intricate, flowing passages with frequent slurs and ties. Dynamics are indicated throughout, including *f* (forte), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). Crescendo and decrescendo markings are used to indicate changes in volume. Articulation is marked with 'DD' (double-dotted) above certain notes. The notation includes various rhythmic values, such as eighth and sixteenth notes, often grouped together. The piece concludes with a final *f* dynamic and a fermata over the last note.

ff *dimin.* *p*
mf *p*
DD *mf* *p* *cresc.*
DD *f* *decresc.* *p*
f *mf* *p*
DD *mf* *f*
DD *p*

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No. 2 from *Six Etudes Atonales*

1971

Giuseppe Ruggiero (1909–1977)

12 $(\text{♩} = 92)$

mp *poco* *p* *p*
p *mf* *p* *mf*
dim. *p* *mf* *dim.* *mp*

f *p* *pp* *mp* *p*
p *pp* *mf* *p* *sf*
mf *mf* *f* *p*
pp *sfp* *cresc* *mp* *f* *p* *mp*
mf *p grazioso*
p *mp* *p* *mf* *p* *f*
p *pp* *f* *mf*
a Tempo
dim *poco rit* *risoluto* *sfp* *cresc*
p *p* *f* *sf* *p* *ff*
f *p* *mp* *p* *mf* *f* *mp* *p*
f *p* *mp* *p* *f* *p*
p *cresc sempre* *ff* *p cresc* *rit.* *f* *pppp* *lunga*

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"Hôtel des roches noirs à Trouville" (No. 1) from 6 *Études pour Hautbois*

1985

Gilles Silvestrini (b. 1961)

13 *réhément et libre*

The score consists of ten staves of music. The first two staves are marked *réhément et libre* and feature complex, rapid passages with many accidentals and slurs. The third staff is marked *Allant* with a tempo of $\text{♩} = 126$. The fourth and fifth staves continue with intricate rhythmic patterns, including some *sim.* (simile) markings. The sixth and seventh staves show further development of the melodic and rhythmic ideas. The eighth staff is marked *accél.* (accelerando) and *p sub.* (pianissimo). The ninth staff is marked *vivo* and features a series of slurs over a sequence of notes. The tenth staff is marked *rit.* (ritardando) and *rit. A.T. = 126*, indicating a return to the tempo of the third staff.

(sim.)

meno vivo

Capricieux

accel. RIT.

AT2

poco sf

accel. accel.

RIT. AT2

Vif

A. piacere (più lento)

Sub p

rit. molto

Largo

rubato

rall. moderato

Vif et léger $\text{♩} = 126$

mp

mp

sub p

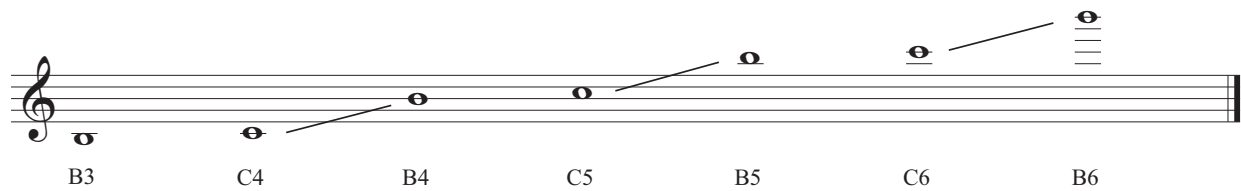
mp
 mf
 mf
 p
 pp
 Capricieux
 accel.
 poco sf
 Rit.
 A TO
 6
 libre.
 ff
 3
 Allant $\text{♩} = 126$
 pp
 (poco)
 ritenuto ...
 poco
 a
 poco
 Vif
 ASSEZ LENT
 ff furib. $\text{♩} = 126$

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APPENDIX E. RANGE CHART AND OBOES

Throughout the document, the range of notes is given as a pitch class and register, for example A5. The following chart is provided to familiarize readers with this naming convention and the octaves to which they apply on a grand staff system.



HISTORICAL OBOES



These three oboes (above) represent some of the major construction periods of the instrument. The first model (left) had no keys, a fairly wide bore and reed and would probably have been the model on which an aspiring oboist practiced tunes from *The Sprightly Companion*. The lack of keywork meant the range was limited to about two octaves, and anything above the staff was produced via overblowing a note at a lower octave. Also notice how close to the top the tone holes are drilled.

The second oboe (middle) represented a new period in oboe construction during the 1730s in which many different designs were developed which added one or two keys. The model pictured here may well have been the ‘Classical hautbois’ or model D used by the Besozzis and other virtuosos during the height of the Classical era.

The final oboe (right) represents the modern, Conservatory-style instrument used from Gillet onwards. In progression from left to right, notice how the dimensions of the oboe reed gradually became smaller to accommodate the narrower bore and lighter tone.

VITA

Linwood William Zoller IV was born in Augusta, Georgia in 1982. He earned his Bachelor of Music and Theory at The University of Georgia in 2005. He earned his Master of Music there in 2007 under the study of Dr. Dwight Manning.