THE TRIPLE OBOE CONCERTO BY THEODOR VON SCHACHT (1748–1823): A CRITICAL EDITION WITH NOTES ON PERFORMANCE PRACTICE, AN ANALYSIS BASED ON THE THEORIES OF HEINRICH CHRISTOPH KOCH, AND AN ACCOUNT OF THE MUSICAL ESTABLISHMENT AT THE COURT OF THURN UND TAXIS

by

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A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Musical Arts, The City University of New York

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Abstract

THE TRIPLE OBOE CONCERTO BY THEODOR VON SCHACHT (1748–1823): A CRITICAL EDITION WITH NOTES ON PERFORMANCE PRACTICE, AN ANALYSIS BASED ON THE THEORIES OF HEINRICH CHRISTOPH KOCH, AND AN ACCOUNT OF THE MUSICAL ESTABLISHMENT AT THE COURT OF THURN UND TAXIS

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Baron Theodor von Schacht (1748–1823), who from 1773 to 1805 oversaw the music program for the Thurn und Taxis court based in Regensburg, composed numerous concertos and concertantes for woodwinds, including a work for three solo oboes, his "Concertante a Tre Oboi Principale." Written ca. 1790, the autograph manuscript of this work is housed in the Fürst Thurn und Taxis Hofbibliothek as "D-Rtt Schacht 46," and its RISM ID/AN is 450.010.951.

This dissertation sets the work in context with a brief history of the court and a more extensive account of its musical establishment drawn from contemporaneous accounts (memoirs, surviving rosters, and lexicon entries), including profiles of many of

its illustrious musicians (especially the principal oboist Giovanni Palestrini, 1744–1823). Schacht's autograph score and the editorial principles for the critical edition are described. The critical edition is supported by detailed and illustrated appendixes that expose the editorial process. Additionally, performance matters concerning period practice are addressed, including proclivities of the classical hautboy and archaic notational and interpretive practices. Because the structure of the work is complex and Schacht's compositional style exemplifies many of the phrasal expansion techniques described by the theorist Heinrich Christoph Koch (1749–1816), detailed analyses of the work's three movements are provided in light of Koch's theories to provide guidance for performing this triple concerto. This work is exceptional by virtue of Schacht's prolific melodic invention and virtuosic use of compounding techniques.

Acknowledgments

Without the assistance, encouragement, and support of many people, this study would not have come about. Foremost among them is the great oboist Ronald Roseman, who guided my training as an oboist and to whom I dedicate this dissertation *in memoriam*. He steered me to the CUNY Graduate Center, where a fellow student, Emilio Ros-Fabregas, helped me find the subject of this project in the microfilm archives of Prof. Barry S. Brook, who kindly gave me permission to work on it. Bruce C. MacIntyre, my advisor, inspired me through his curiosity and significantly improved this work with his knowledge and attentive editing. Norman Carey kindly cajoled me forward and, with the other members of my committee, provided careful and insightful feedback, though I take full responsibility for any errors or misstatements that may have eluded their scrutiny.

Numerous are the friends and family members who stood by me through its preparation, but especially helpful were my sister Madeleine Frisch, who helped with the translations of the oboist Palestrini's contract and letters, and Jeffrey Hale, Matthew Goeke, and Ina Litera, who provided alert proofing of the score.

Most importantly, I must acknowledge that Theodor von Schacht's *Concertante a Tre Oboi Principale* itself prompted questions (how to make sense of its length and melodic promiscuity?) and suggested avenues of research (why would such a piece exist? who played it? with whom? for whom? how? what to make of the wavy lines in the score?). Thus, a 74-page manuscript challenged me to tackle music notation software,

track down musicological leads, delve into eighteenth-century music theory, and grapple with French, Italian, German (in different flavors of Fraktur script), and even a little Swedish. This unusual work has enriched me and for that I am grateful.

Finally, it bears mention that assembling this work was greatly facilitated by the CUNY library system, the New York Public Library, the Interlibrary Loan system, and materials that are available online. On several occasions, after having procured a copy of a rare book and cradled it reverently, I found it also on Google Books. Perhaps more remarkable and likely to open new possibilities for research is the increasingly reliable searchability of these online data repositories. A clever scholar should be able to greatly flesh out the portrait sketched here of the Thurn und Taxis musicians and the detailed presentation of Schacht's Triple Oboe Concerto — perhaps by mining the online RISM II catalog to compile statistical information about the people involved and the compositional norms of the *Hofbibliothek's* collection. I would be honored if this work were to contribute to such a project.

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INTRODUCTION

Baron Theodor von Schacht (1748–1823) was born in Strasbourg. He served as a page at the court of Thurn und Taxis in Regensburg, where he studied music from 1756 to 1766 with both the esteemed theorist and violinist Joseph Riepel (1709–1782) and the clavier player Johann Jakob Paul Küffner (1713–1786). After further studies with Niccolò Jommelli at the court of Württemberg in Stuttgart from 1766 to 1771, Schacht returned to Regensburg as a *Hofkavalier* at the Thurn und Taxis court, where he was promoted to the position of general music director (*Musikintendant*) in 1773. He served in that capacity until 1805, overseeing one of the most prominent musical establishments of the classical period, managing a staff that was larger than Haydn's at Eisenstadt,[1] and building a remarkable library collection that included some 3,000 manuscripts from the

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[1] Jeffrey Lynn Traster, "Divertimenti and Parthien from the Thurn and Taxis Court at Regensburg (1780–1823): A Source of Repertoire for Wind Ensemble" (D.M.A. diss., Univ. of Texas at Austin, 1989), 21: "In 1769 the court employed . . . thirty-eight instrumentalists. In contrast, Haydn at the Esterhàzy's at Eisenstadt in 1762 had only . . . fourteen players, a number which increased to about twenty-two instrumentalists by 1783." Traster cites: Dominicus Mettenleiter, *Musikgeschichte der Stadt Regensburg, aus Archivalien und sonstigen Quellen bearbeitet* (Regensburg: Bössenecker, 1866), 270; and Karl Geiringer, *Haydn: A Creative Life in Music* (New York: W.W. Norton, 1946), 57, 62. By 1783, thirty-eight instrumentalists were employed in Regensburg, according to Johann Nikolaus Forkel, *Musikalischer Almanach für Deutschland 1783* (Leipzig, 1782; reprint Hildesheim: G. Olms, 1974), 102–103 (see Chart 1.1, pp. 39–46, and Appendix E, p. 395, below).

second half of the eighteenth century.[2] Schacht himself composed more than 200 works,[3] including 26 concertos and 13 *symphonies concertantes*.[4]

His *Concertante a Tre Oboi Principale* is exceptional by virtue of being one of only a handful of known concertos written with three solo oboe parts.[5] The first

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[2] Janet S. Becker, Antoine Mahaut, and Johann Georg Tromlitz, "The Eighteenth Century Flute Concerto: A Study and Edition of Two Manuscripts from the Fürst Thurn und Taxis Hofbibliothek Regensburg with Reference to Contemporary Treatises" (D.M.A. diss., Northwestern Univ., 1993), 3.

[3] Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg* (Munich: G. Henle, 1981); and Sigfrid Färber, "Der fürstlich Thurn und Taxissche Hofkomponist Theodor von Schacht und seine Opernwerke," *Studien zur Musikgeschichte der Stadt Regensburg I*, vol. 6, ed. Hermann Beck (Regensburg: Gustav Bösse, 1979), 11–122. Haberkamp's catalog is organized alphabetically by title and includes extensive information about each item (incipits, instrumentation, watermarks, annotations, etc.). It has been incorporated into the online database of *RISM Series A/II: Music Manuscripts after 1600*. Because Färber's catalog is grouped by compositional type and ordered chronologically, it provides a clear survey of Schacht's oeuvre. Both catalogs provide library sigla and consequently may be correlated.

[4] The French spelling is used here, following Barry S. Brook: "The 'Symphonie Concertante': An Interim Report," *The Musical Quarterly* 47, no. 4. (Oct., 1961), 493–516; "The Symphonie Concertante: Its Musical and Sociological Bases," *International Review of the Aesthetics and Sociology of Music* 25, no. 1/2 (Jun. – Dec., 1994), 131–148; and, with Jean Gribenski, "Symphonie concertante," *Grove Music Online* (accessed 13 January 2008).

[5] *The Haynes Catalog: Bibliography of Oboe Music by Peter Wuttke,* http://haynes-catalog.net/works/show/217?search_id=-613329058 (accessed 28 June 2010). In this comprehensive online database's "Category 12.7 (Triple Concertos for 3 Oboes)" only four works are listed: this concertante, Telemann's *Overture in g minor* (TWV 55: g4, first published c. 1725), and two anonymous works from the Herdringen Schloßbibliothek, respectively, a *Concerto à 6* (D-HRD — Fü 3741a, also RISM 450.029.507, written after 1728 and before 1760) and an *Overture in G* (D-HRD — Fü 3741a/18, written after 1713 and before 1725). At least one other must have been written as attested to by Augustus Frederic Christopher Kollmann's assertion that "a fine *triple* Concerto is the well known one by Fisher [sic], originally composed for three Hautboys, and now used for an Hautboy, a Violin and Violoncello" in *An Essay on Practical*

movement, an Allegro in common time, remarkably encompasses 426 measures that are complemented by a 136-measure cadenza for the three solo oboists. The second movement, an Adagio in 6/8 meter, begins strikingly with just the trio of oboes but modestly wraps up within 87 measures. Rounding out the work, the third movement is a substantial 221-measure rondo in 2/4 time.

The manuscript for Schacht's *Concertante a Tre Oboi Principale* is housed in the Fürst Thurn und Taxis Hofbibliothek Regensburg. Its full call number is D-Rtt Schacht 46. The sole manuscript dates from ca. 1790 and is in Schacht's hand, according to Haberkamp.[6] A microfilm copy of the manuscript is held by the Barry S. Brook Collection of the Center for Music Research and Documentation at the CUNY Graduate Center, New York. This edition was prepared from that microfilm.

Because the compositions of Haydn, Mozart, and Beethoven largely define the present-day sense of classical style and are so consistently exquisite, most of the music written by their contemporaries has been eclipsed. While posterity's neglect may often be justified (though others' gems and curios have entered the canon), there are works that deserve greater acclaim — not only as fine pieces that should be heard but also as works that reveal much about the compositional practices and culture of the late eighteenth century. Theodor von Schacht's *Concertante a Tre Oboi Principale* is such a work.

Musical Composition (1799; reprint New York: Da Capo Press, 1973), 24. Presumably, Kollmann was referring to his London colleague the virtuoso oboist Johann Christian Fischer (1733–1800). Because no Fischer (nor Fisher) concerto for either of these solo groups is listed in *RISM Series A/II: Music Manuscripts after 1600*, it is unclear whether the work has survived in yet another instrumentation or been lost.

[6] Haberkamp, 273.

Elegantly written in high classical style, this Triple Concerto is both charming and entertaining and serves as an exemplar of contemporaneous compositional trends. Yet it falls short of modern expectations for "classical greatness." The harmonic and structural elements are fairly conventional though occasionally surprising, while the melodic writing is both discursive and repetitive. By disappointing our modern ears, these "faults" reveal much about the challenges of projecting ourselves back to 1790 and attending to the *Concertante* as it would have been first heard.

This dissertation aims to facilitate such a hearing by investigating the societal and musical milieu of its origination, by providing a critical edition of Schacht's Triple Concerto, and by discussing considerations for a historically-informed performance. Chapter One provides background information that would have been familiar to the first-time audience, including a brief history of the Thurn und Taxis court, an assessment of its music department's general reputation, and a survey of the most prominent musicians engaged there including biographical sketches drawn from contemporaneous sources. Chapter Two describes the autograph manuscript and the editorial method that informs the critical edition. Chapter Three presents pragmatic issues of particular interest to performers: the technical possibilities of the classical oboe, general matters of performance practice, and a practical analysis of the work filtered through the contemporaneous perspective of Heinrich Christoph Koch's 1787–1793 account of musical composition. Chapters Four and Five comprise the score and editorial notes for the critical edition. Appendix A offers extensively-labeled reductions of the score that should be consulted alongside the practical analyses of the individual movements in

Chapter Three. The following appendixes present several primary sources that are cited in Chapter One, such as decrees, letters, and rosters.

CHAPTER 1.

HISTORICAL BACKGROUND

A visitor to Regensburg in 1790 probably would have been aware of the prominence of the Thurn und Taxis family and likely would have admired the musical establishment that had been ambitiously supported by Prince Carl Anselm since his ascendance in 1773. A musically-informed visitor would also have been acquainted with Baron Theodor von Schacht, the court's Music Intendant since 1773, and with other esteemed musicians on staff there — especially the composers Joseph Riepel and Franz Xaver Pokorny and some of the virtuoso players, including Florante Agostinelli (flute), Franz Hanisch (oboe), Giovanni Palestrini (oboe), Wolfgang Schirl (clarinet), and Joseph Touchemoulin (violin). An astute visitor alert to the changing political climate in Europe might also have sensed that the court's glory would soon begin to fade in tandem with the Empire's.

Thurn und Taxis

The importance and wealth of the Thurn und Taxis family sprung from its history of running the postal system for the Holy Roman Empire. The family's rise to eminence began in the early fifteenth century, when Roger the First "established a horse-post between Italy and the Tyrol."[1] Soon the Taxis postal system had grown to serve the entire

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[1] A. D. [Alfred Daniel] Smith, *The Development of Rates of Postage: An Historical and Analytical Study* (London: G. Allen & Unwin Ltd., 1918), 350. Smith's appendix,

Empire. By 1489 Johann von Taxis was already the First Imperial Postmaster for Maximilian I,[2] and in 1500 Franz von Taxis (1459–1517) "was appointed *capitaine et maître de nos postes* at Ghent by Philip the Fair, son of the Emperor Maximilian I."[3] As ties to the Empire strengthened, the Taxis family gained a protected monopoly but also linked its fortunes directly to the Empire's. Today the family still exists and is credited with laying the foundations of the modern postal system — attested to by the inclusion of "FRANZ VON TAXIS MCCCCC / IMPERIAL POSTMASTER" among the inscriptions on New York City's General Post Office, the 1912 James A. Farley Building.

By 1790, after three centuries at the center of the Empire, the Taxis family's legacy would have been remembered, its prestige recognized, and — certainly by anyone using its postal system — its power acknowledged. Initially the system had been solely responsible for diplomatic exchanges between the Holy Roman, French, and Spanish courts (primarily Brussels, Paris, and Granada); but it was quickly expanded in the early sixteenth century to accommodate transmitting letters and providing transportation for private citizens.[4] With the system's extension into Burgundian and Austrian territories

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349–355, is the primary English-language source for information about the history of the Thurn und Taxis postal system.

[2] Smith, 350.

[3] Ibid., 351. Becker, in her 1993 dissertation, observes: "This appointment by the Emperor merely acknowledged the status quo, the Thurn und Taxis family had no intention of giving up such a lucrative business" (Janet S. Becker, Antoine Mahaut, and Johann Georg Tromlitz, "The Eighteenth Century Flute Concerto: A Study and Edition of Two Manuscripts from the Fürst Thurn und Taxis Hofbibliothek Regensburg with Reference to Contemporary Treatises" [D.M.A. diss., Northwestern Univ., 1993], 6).

[4] Smith, 351.

and south to Naples[5] and through issuing stamps and collecting fees, the Taxis family began amassing a great fortune.

During the Thirty Years War (1618–1648), which was exacerbated by resistance to imperial control of the postal system,[6] ties to the Empire were further solidified as more titles were granted, with the hereditary position of Postmaster General (*Generalpostmeisterschaft*) and the hereditary title of Count (*Grafenstand*) being bestowed upon Lamoral von Taxis (c.1557–1624) in 1615 and 1624 respectively.[7] The 1695 elevation of Count Eugen Alexander (1652–1714) to Imperial Prince (*Reichsfürstenstand*)[8] heralded the family's glory days in the eighteenth century.

During the seventeenth century the family was based in Brussels, but in 1702 it moved to Frankfurt-am-Main,[9] halfway between Brussels and Regensburg, the seat of the

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[5] Ibid., 352.

[6] Ibid., 352–353: "In the early part of the seventeenth century the struggle against the monopoly of the Imperial posts developed. The States were jealous of the growing power of Austria, and political affinities were weakening. There was, moreover, some feeling against such an office being held by an alien family. The Palatinate, Würtemberg, Saxony, Brandenburg, and Mecklenburg established posts [i.e., postal systems] within their respective territories. The whole question became involved with the disputes which led up to the Thirty Years' [sic] War, and the princes found their position indirectly strengthened by the Peace of Westphalia, which contained no settlement of the disputes regarding the posts, but merely referred the question to the next Reichstag. Attempts were made to extend the Imperial posts, but much opposition was encountered."

[7] Douglas E. Spaniol, "The F Major Bassoon Concerto (Rtt Schacht 30) of Theodor von Schacht (1748–1823)" (D.M.A. diss., Ohio State Univ., 1998), 11.

[8] Spaniol, 12. An alternate translation of this title, "Prince of the Empire," is given by Andrew Kearns, "The Eighteenth Century Orchestral Serenade in South Germany" (Ph.D. diss., Univ. of Illinois, 1993), 91.

[9] James Walter Hill, "The D Major Clarinet Concerto by Theodor von Schacht (1748–1823): A Lecture Recital Together with Three Additional Recitals of Selected Works of

imperial Diet (*Reichstag*).[10] When the appointment of Prince Alexander Ferdinand (1704–1773) as Principal Commissioner [to the Imperial Diet] (*Prinzipalkommissar*) for Emperor Franz I was made hereditary in 1748 (after two successive three-year terms initiated in 1742),[11] permanent relocation to Regensburg became necessary. In Regensburg the family established court in the former Benedictine Abbey of St. Emmeram.[12]

Brahms, Richmond, Rossini, Crusell, Reger, and Others" (D.M.A. diss., N. Texas State Univ., 1985), 9; and Spaniol, 12. Max Piendl, *Guide to the Thurn und Taxis Palace, Regensburg*, translated by Dorothy Ann Schade (Munich: Deutscher Kunstverlag, 1988), 2, reports: "The family had its seat in Brussels from the beginning of the 16th century. In 1729, it began to build a splendid palace in Frankfurt." Becker, 5–6, confuses matters by stating without attribution: "Prior to [the 1748] appointment, the Thurn und Taxis family had been based first in Amsterdam, and later in Frankfort [sic] (1729–1748)." In none of the other sources is there a mention of Amsterdam.

[10] Becker, 5: "In the seventeenth century, after the Thirty Years War, Regensburg became the seat of the Perpetual Imperial Diet, an organization which could be considered the first European Parliament, having as members representatives of all regions of the Holy Roman Empire as well as ambassadors representing some of the other states of Europe (Russia, France, Prussia, The Netherlands)."

[11] Spaniol, 11. Spaniol reports that Prince Alexander Ferdinand's initial three-year term in this office began in 1742 and was subsequently renewed and made hereditary. 1743 is the appointment year given by James Walter Hill, who translates the title as "Principal Commissariat" (Hill, 9).

[12] Hugo Angerer, "Introduction," in Barry S. Brook, ed. *Seven Symphonies from the Court of Thurn und Taxis*, The Symphony: 1720–1840: Series C, vol. 7 (New York: Garland Press, 1984): xii. Today, "the current head of the house of Thurn und Taxis is HSH Albert II, 12th Prince of Thurn und Taxis, son of Johannes and his wife, Gloria. The family is one of the wealthiest in Germany. The family has resided in St. Emmeram Castle in Regensburg since 1748. The family's brewery was sold to the Paulaner Group (Munich) in 1996, but still produces beer under the brand of Thurn und Taxis" ("Thurn und Taxis," *Wikipedia, The Free Encyclopedia*, http://en.wikipedia.org/w/index.php?title=Thurn_und_Taxis&oldid=243218707 [accessed 5 Oct 2008, 17:35 UTC. 6 Oct 2008]).

This position of Principal Commissioner entailed lavish spending on entertainment: "Among [the Prince's] duties were the acceptance of credentials from diet emissaries, the acceptance of allegiance oaths from Regensburg citizens (upon accession of the emperor), and the arrangement of receptions for imperial emissaries at New Year's and on the name day of the emperor."[13] Initially the family's wealth was commensurate with the task, but the revolutionary wars of the late eighteenth century were "disastrous for the [Taxis postal] system."[14] Consequently, the area of the Taxis postal system decreased from some 72,000 square miles to about 14,000 — comparatively, from an area slightly smaller than all of New England to one roughly equivalent only to Delaware and Maryland combined.[15] Though the family recovered some of its business by

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[13] Angerer, in Brook, xii, citing Max Piendl, "Die fürstliche Residenz in Regensburg im 18. und im beginnenden 19. Jarhundert," *Thurn und Taxis-Studien* III (1963), 20 [sic] (actually 120).

[14] Smith, 353, reports that after the Thirty Years War "the system continued to expand and attained considerable dimensions. The family held exclusive right of carrying passengers as well as letters; and it was estimated that during the eighteenth century the house of Thurn und Taxis received a gross sum of 20,000 livres per day, and a net profit of four millions a year. Some 20,000 men, and a greater number of horses, were employed in the service," citing B. E. Creole, *Geschichte der deutschen Post* (Eisenach, 1889), 247.

[15] Ibid., 353, n. 2, citing *Die Brieftaxe in Deutschland* (Freiburg im Breisgau, 1862), 4, and C. F. Müller, *Die Fürstlich Thurn und Taxis'schen Posten und Posttaxen* (Jena, 1845), 7: "The territory of the Taxis posts shrank between the years 1790 and 1811 from 3,922 square (German) miles to 745 square (German) miles, and a number of territorial posts took the place of the Imperial posts. In 1810 there were no less than 43 of these territorial posts." Comparable areas in the United States were calculated using 4.6 statute miles per "German mile" and are approximate, recognizing that the there was widespread variation in the exact length of a "German mile" ("German units of measurement," Wikipedia, http://en.wikipedia.org/wiki/German_units_of_measurement; "Mile," Wikipedia, http://en.wikipedia.org/wiki/Mile; "List of U.S. states and territories by area,"

negotiating directly with many of the German states, it finally sold the remains of the postal system to the Prussian government in 1867.[16]

The musical activities of the court flourished and declined in tandem with the Empire's:

> For the eighteenth-century aristocracy, music was an integral part of every event, from simple background music at dinner to lavish musical and theatrical productions in honor of a visiting dignitary. Naturally, the aristocrats with greater wealth could afford to hire more musicians and sponsor more lavish musical entertainment. The court of the Thurn and Taxis family was no exception. In the mid eighteenth century, when the Thurn and Taxis postal enterprise was booming, the Princes of Thurn and Taxis had financial resources which were matched by few others. Furthermore, they possessed a zeal for music which was manifest in the many and extravagant musical activities at their court during those years. By the same token, when the family income grew lean, they had no choice but to cut expenses in their music program.[17]

In 1806, when the Holy Roman Empire was dissolved, so too was the orchestra of Thurn und Taxis disbanded.[18]

At the helm of the family in the last quarter of the eighteenth century was Prince Carl Anselm (1733–1805), son of Prince Alexander Ferdinand. Himself a "connoisseur of Italian music and an accomplished keyboard player,"[19] Carl Anselm ensured that music

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Wikipedia, http://en.wikipedia.org/wiki/List_of_U.S._states_and_territories_by_area [all accessed 4 January 2010]).

[16] Smith, 353–355.

[17] Jeffrey Lynn Traster, "Divertimenti and Parthien from the Thurn and Taxis Court at Regensburg (1780–1823): A Source of Repertoire for Wind Ensemble" (D.M.A. diss., Univ. of Texas at Austin, 1989), 19–20.

[18] Dominicus Mettenleiter, *Musikgeschichte der Stadt Regensburg, aus Archivalien und sonstigen Quellen bearbeitet* (Regensburg: Bössenecker, 1866), 272.

[19] Angerer, in Brook, xiii.

was a prominent feature of events there and provided strong support for the music program. Upon his accession in 1773, he promoted Schacht, who had been a *Hofkavalier* ("noble courtier") at the court since 1771, to the position of *Intendanten des Musikdepartements*.[20]

The administrative hierarchy at Thurn und Taxis was complex and the *Musikintendant* held the highest-ranking position. Below him were at least one *Musikdirector* and *Kapellmeisters* for the court and theater orchestras,[21] and the

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[20] 1775 is the year given by Mettenleiter, 279; but Sigfrid Färber cites a letter by Schacht in support of 1773 (Sigfrid Färber, "Der fürstlich Thurn und Taxissche Hofkomponist Theodor von Schacht und seine Opernwerke," *Studien zur Musikgeschichte der Stadt Regensburg I*, Vol. 6, ed. Hermann Beck [Regensburg: Gustav Bösse, 1979], 21.)

[21] The administrative hierarchy is discussed by Traster, 106:

> At Regensburg, the same instrumentalists played in the opera orchestra, the court orchestra, chamber groups, etc. It seems that more than one person was charged with a leadership role as regarded the various functions of the orchestra, and therefore, more than one orchestra "director" was employed at the Regensburg court. The following passage [from Hugo Angerer, "Geschichte des Musikalienbestandes," in Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg* (Munich: G. Henle, 1981), x] illustrates the point.
>
> > Hier [at Regensburg] wirkte er [Touchemoulin] als Geiger im Hoforchester, dann als Kapellmeister der Hofmusik und bei Offernaufführungen. Nach Riepels Tod 1784 wurde Touchemoulin zum Musikdirector ernannt.
>
> The implication of this passage is that Riepel was the 'music director' at the same time that [Joseph] Touchemoulin [1727–1801] was the 'director of the court orchestra.' A hierarchy is established between the two positions by the fact that Touchemoulin was named 'music director' after Riepel's death; the new assignment was surely a promotion for Touchemoulin. The highest-ranking position at Thurn and Taxis was that of *Intendanten des Musikdepartements,* which was held during this time by Theodor von Schacht.

responsibilities of these roles were redefined by Schacht's assuming this probably newly created position.

In the appointment decree, Carl Anselm recognized that Schacht's "own compositions [had] already proven his skill and excellent knowledge of Music,"[22] and directed him "to impart instructions in the same manner as if such came from ourself, and which should be followed accurately without opposition."[23] After clarifying the legal chain of command for handling "incidents [Vorfälle]," the Prince — showing both concern for potential staff friction and respect for his *Kapellmeister* since 1749 (and Schacht's former teacher), Joseph Riepel — specified that in exercising "full authority over matters that pertain to the execution of actual music" Schacht should "proceed with the counsel of our *Kapellmeister* Riepel."[24] The next admonition to ensure that rehearsals are diligently attended further confirms that Carl Anselm wanted Schacht to bring firm discipline, which seemingly had been lacking. Carl Anselm's handwritten note to Schacht, in French, on the decree reveals how much he expected:

> Although I have reason to be satisfied with my musicians, I recommend to you, however, to hold them in good order, and in the the most scrupulous

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[22] Author's translation of Färber, "Der fürstlich Thurn . . . ," 21: ". . . eygene Compositionen schon erprobte Geschicklichkeit und vortreffliche Kenntniss in der Musik . . ." The text of this decree is reproduced in Färber, 21–22, and Mettenleiter, 280. Their transcriptions contain slight discrepancies of punctuation and modernized spellings (and perhaps typographical errors). Färber's version is included as Appendix B below. All translations are by the author unless otherwise noted.

[23] Ibid., 21: ". . . ertheilende Weisungen in gleicher Weis, als wenn solche von Uns herkäme . . ."

[24] Ibid., 21: ". . . die volle Gewalt in Dingen, welche die Anordnung der Musik selbst betreffen, . . . daß Er hierüber mit Unsern Capellen-Meistern Rüppel [sic] zu rathgehen."

> exactitude to hold their rehearsals two and three times a week, according to the exigency of the circumstances: [further,] not to let anything pass with respect to falseness in the execution of their different pieces of music. Be kind but firm, no matter who it is.[25]

True to this directive, Carl Anselm not only gave Schacht the authority to take firm control but also provided generous funding.

The Musical Scene in Regensburg

By 1790 a visitor to Regensburg would have been impressed by the thriving music program that Schacht had built up at Thurn und Taxis with Carl Anselm's vigorous backing. Over the preceding decades the staff had grown dramatically and now included a number of first-rate musicians. Schacht had recruited virtuoso players, built a major library, and routinely oversaw numerous opera productions along with weekly concerts and regular serenading at meals.

A general portrait of the musical scene in Regensburg can be constructed from surviving records (among them, several rosters and budgets),[26] biographical information

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[25] Trans. Robert Austin Titus, "The Solo Music for Clarinet in the Eighteenth Century" (Ph.D. diss., Univ. of Iowa, 1962), 277–278. See Appendix B for the original text of Carl Anselm's decree, per Färber, "Der fürstlich Thurn . . . ," 22.

[26] Andrew Kearns, "Clarino Horn, Hand Horn, and Virtuosity in the Late Eighteenth-Century Horn Concerto," *The Horn Call Annual* 3 (1991), 27–28, n. 7:

> Most of the documents pertaining to the court music were destroyed earlier in this century; only the salary lists for one of two years have survived in the Thurn und Taxis archives. These are given by Hauser, "Der fürstliche Hofmusiker Ferdinand Donninger" and Färber, *Das Regensburger Fürstlich Thurn und Taxissche Hoftheater*. Mettenleiter, *Musikgeschichte der Stadt Regensburg*, reproduces several lists that no longer exist in the archives. In addition, the personnel list published in Forkel's *Musikalischer Almanach* for 1783 and the biographical entries in

about some of the personnel, inventories of the library's holdings, and other earlier pertinent studies. A striking aspect — though one that should not be surprising given the family business — is the extent of the Thurn und Taxis *Hofkapelle*'s links to the major centers of European music-making. The musicians who settled in Regensburg came from all across Europe. They cultivated a sophisticated sensibility and established a musical hub that quickly reflected emerging trends. Today the library holdings collected for those musicians provide a large and representative sample of late eighteenth-century music — and arguably constitute a trove that represents the evolving conventions of "classical style."

> Lipowsky's *Baierisches Musik-Lexikon* are important sources of information. From all of these sources it is possible to get a fairly clear, if incomplete, picture of the development of the court music from 1755 to 1806.

See Hildegund Hauser, "Der fürstliche Hofmusiker Ferdinand Donninger: Eine Betrachtung seiner Flötenkonzert-Handschriften," *Studien zur Musikgeschichte der Stadt Regensburg I*, vol 6, ed. Hermann Beck (Regensburg: Gustav Bösse, 1979), 123–192; Sigfrid Färber, *Das Regensburger Fürstlich Thurn und Taxissche Hoftheater und seine Oper 1760–1786 (mit einem Opernkatalog der Fürstlich Thurn und Taxisschen Hofbibliothek) nach den Quellen*, Verhandlungen des Historischen Vereins von Oberpfalz und Regensburg 86 (Regensburg, 1936); idem, "Der fürstlich Thurn und Taxissche Hofkomponist Theodor von Schacht und seine Opernwerke," *Studien zur Musikgeschichte der Stadt Regensburg I*, Vol. 6, ed. Hermann Beck (Regensburg: Gustav Bösse, 1979), 11–122; Dominicus Mettenleiter, *Musikgeschichte der Stadt Regensburg, aus Archivalien und sonstigen Quellen bearbeitet* (Regensburg: Bössenecker, 1866); Johann Nikolaus Forkel, *Musikalischer Almanach für Deutschland 1783* (Leipzig, 1782; reprint Hildesheim; G. Olms, 1974); and Felix Joseph Lipowsky, *Baierisches Musik-Lexikon* (Munich: J. Giel, 1811; reprint Hildesheim: G. Olms, 1982).

General Reputation

Schacht himself boasted in a letter dated January 30, 1796: "Since anno 1773 I have been in charge as music director of the departement [sic] and flatter myself that I have attained for His Highness's orchestra a reputation of the first order."[27] His pride was probably justified, and his claim is corroborated by various general accounts and lexicographical entries about many of the individual musicians.

Mozart family letters and contemporary memoirs provide a sense of the importance of the musical establishment at the Thurn und Taxis court in Regensburg. Not only was the Taxis family's patronage well recognized, but connoisseurs were consistently curious about the music-making there. The surviving critical accounts, which offer mixed reviews, suggest that the musical standards that prevailed before Schacht was hired left room for improvement and were raised under his direction. The high praise lavished on various members of the orchestra in lexicons of musicians published in the late eighteenth century and early nineteenth century demonstrates their renown and attests to the core excellence of Regensburg's musical scene in the 1790s. These testimonial accounts are discussed in the biographical sketches of individual musicians, below.

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[27] Trans. Hugo Angerer, liner notes to "Bayern's Schlösser und Residenzen — Thurn und Taxis" (BASF KBF 21191, 1973). The original is also given: "Ab anno 1773 stehe ich als Intendant dem Departement vor und schmeichle mir, das Hochfürstliche Orchester in den Ruf eines der Ersteren gesetzt zu haben." Färber also quotes this letter, citing "Taxis'sches Zentral Archiv, Akt: Haus- u. Familiensachen 2434 (Musikdepartement)" (Färber, "Der fürstlich Thurn . . . ," 21, 87).

The Mozart Connection

The music program's prominence is revealed by Leopold Mozart's repeated attempts to present Wolfgang to the Thurn und Taxis court. In August 1766 a visit was planned to Dischingen, where the Taxis family spent summers, and evidently a favorable impression was made because Leopold later reports that they "picked up two rings from the Prince." They were also invited to visit immediately in Regensburg but missed the opportunity because Wolfgang got sick.[28] This visit to Dischingen, which occurred before Carl Anselm had ascended the throne and appointed Schacht, indicates that Thurn und Taxis was already musically important in the region.

Eleven years later, with the new regime (Carl Anselm and Schacht) in place, another visit was attempted. In October 1777 Wolfgang changed his itinerary in an effort to catch up to Prince Taxis in Dischingen instead of Regensburg, proceeding from

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[28] Emily Anderson, ed., *The Letters of Mozart and His Family* (London: Macmillan, 1938), 66–69 (16 August 1766, Leopold to Lorenz Hagenuaer; 10 November 1766, Leopold to Hagenuaer; 15 November 1766, Leopold to Hagenuaer). Leopold reveals plans for the visit in his letter of 16 August 1766 ("Thence [from Switzerland] we shall go straight through Ulm to Dischingen to His Highness Prince Taxis, . . .") and reports on it 10 November ("Then we travelled . . . to . . . Dillingen, where we stayed only two days, picked up two rings from the Prince . . ."). On 15 November, Leopold regrets not writing from Regensburg, where they had intended to go "in response to the insistent request of Prince Ludwig of Wurtemberg, Prince von Fürstenberg and Prince Taxis," and describes Wolfgang's malady.

In footnotes Anderson identifies the prince as Prince Taxis, who would have been Carl Anselm's father, Alexander Ferdinand (1704–1773), and equates Dillingen with Dischingen, both of which are near Schloß Taxis, which lies about one kilometer east of Dischingen and one kilometer west of yet another town commonly given as its locale, Trugenhofen (by Angerer and others) — and about nineteen kilometers north of Dillingen an der Donau.

Munich northwest to Augsburg instead of northeast.[29] However, while Wolfgang tarried in Augsburg on his way to Dischingen, Carl Anselm returned to Regensburg.

In letters surrounding this missed opportunity Leopold repeatedly emphasized the importance of currying favor with Thurn und Taxis. On October 13 Leopold entreats Wolfgang to find out "how long he [Taxis] is staying at Dischingen" and warns that Taxis "will probably return to Regensburg after All Saints' [day]."[30] Two days later, in the midst of a long letter, Leopold surmises that a rendez-vous might be possible in Mannheim, where "Prince Taxis and Prince von Oettingen-Wallerstein sometimes go . . . to see the opera," but — with the expectation that Wolfgang would go to Dischingen first — advises, "So, if you can win the favour of Prince Taxis, you ought not to hurry away to Mannheim." In the same letter Leopold repeats his admonition:

> You really should not worry about the opera in Mannheim, for you can see it during the carnival. *But you must make a point of visiting Prince Taxis on his estates;* and when you are there, you will have to be guided by circumstances.

Furthermore, Leopold stresses that Wolfgang should "remember to ask *Prince Taxis and Prince von Oettingen-Wallerstein for letters of introduction to Mannheim*" and reminds him:

> *Your main object, however, should now be to have something ready for Prince Taxis;* and if you had a copy of your oboe concerto, Perwein [a Salzburg oboist who was then engaged at Oettingen-Wallerstein] might enable you to make an honest penny in Wallerstein.[31]

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[29] Ibid., 308 (11 October 1777, Wolfgang to Leopold).

[30] Ibid., 309–310 (13 October 1777, Leopold to Wolfgang).

[31] Ibid., 318–320 (15 October 1777, Leopold to Wolfgang), Anderson's italics.

Clearly, Leopold considered a strong relationship with Thurn und Taxis to be potentially very valuable. His inference that bringing the oboe concerto to Taxis might lead to a performance in Oettingen-Wallerstein demonstrates that he was aware of the close association between the two courts.[32] Furthermore, his expectation that an oboist known to him from Salzburg would do the oboe concerto justice suggests that the musical standards at these courts were reasonably high.

In response to the news that Wolfgang proceeded to Wallerstein on his way to Mannheim, Leopold correctly infers "that Prince Taxis has already gone to Regensburg" but continues, "I imagine that you have been given a letter to his Director of Music, as you have mentioned nothing more about Dischingen."[33] Whether Wolfgang received

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[32] The relationship between the Thurn und Taxis and Oettingen-Wallerstein courts is well documented and addressed in a number of articles, primarily about horn playing or about Franz Xaver Pokorny, who began his career at Wallerstein and became an important Regensburg composer. These articles include: J. Murray Barbour, "Pokorny Vindicated," *The Musical Quarterly* 49, no. 1 (Jan., 1963), 38–58; Andrew Kearns, "Clarino Horn, Hand Horn, and Virtuosity in the Late Eighteenth-Century Horn Concerto."*The Horn Call Annual* 3 (1991), 27–28; idem, "The Eighteenth Century Orchestral Serenade in South Germany" (Ph.D. diss., Univ. of Illinois, 1993); idem, ed., *Six Orchestral Serenades from South Germany and Austria, Part 1: Munich; Part 2: Salzburg, Thurn und Taxis, and Oettingen-Wallerstein*, in *Recent Researches in the Music of the Classical Era*, vols. 69–70 (Middleton, WI.: A–R Editions, 2003); Sterling E. Murray ed., *Seven Symphonies from the Court of Oettingen-Wallerstein, 1773–1794* (New York: Garland, 1981), xxiii–xxvi; idem, "The Double Horn Concerto: A Specialty of the Oettingen-Wallerstein Court," *The Journal of Musicology*, 4, no. 4. (Autumn, 1985 – Autumn, 1986), 507–534; idem, review of *Six Orchestral Serenades from South Germany and Austria,* ed. Andrew Kearns, *Music and Letters* 86, no. 2 (2005): 338–341; and Eugene K. Wolf and Jean K. Wolf, "A Newly Identified Complex of Manuscripts from Mannheim," *Journal of the American Musicological Society* 27, no. 3 (Autumn, 1974): 379–437. The relationship between the courts was cemented by marriage (Maria Theresia, Princess of Thurn und Taxis and daughter of Carl Anselm, wed Kraft Ernst of Oettingen-Wallerstein in 1774) and involved occasional sharing of musicians and music.

[33] Anderson, 345 (29 October 1777, Leopold to Wolfgang).

such a letter is not known. Though Emily Anderson — citing Burney — identifies its would-be recipient as Joseph Riepel (1709–1782), who since 1749 had served as *Kapellmeister* in Regensburg, it is possible that she was unaware of the administrative hierarchy at Thurn und Taxis and that Leopold may have meant the Music Intendant, Schacht himself.[34]

Whether or not a letter was written and delivered to Schacht (or Riepel), Mozart's works became a staple of the Regensburg repertoire, and Mozart did pass through Regensburg thirteen years later, in 1790.[35] The *Hofbibliothek*'s Mozart holdings, detailed in Haberkamp's catalog[36] and summarized by Traster,[37] include symphonies, concertos, chamber music, and operas — and *Harmoniemusik* arrangements (some by Schacht). Haberkamp itemized 54 manuscripts of works by Mozart, and she dated 20 of these

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[34] Ibid., n. 4, citing "Burney, *Present State of Music in Germany, etc.*, 2nd edition, 1775, vol. ii, 320." Thomas Emmerig, in his study of Riepel, explains that there was considerable confusion about Riepel's holding the title of *Musikdirektor* and notes that though Schacht was very clearly appointed as head of musical activities in 1773, he delegated the directorship of the opera to Riepel in 1778: "It is unclear how come Riepel's title was repeatedly given as 'Musikdirektor,' in his entry in the death registry, the text of his gravestone, and likewise in a similar mention on the title page of Johann Caspar Schubarth's edition of Riepel's *Baßschlüssel*. . . . " ("Unklar ist, was es mit der wiederholt zu findenden Bezeichnung Riepels als 'Musikdirektor' auf sich hat, die sich auf die Eintragung im Sterbebuch von St. Rupert, den Text der Grabtafel sowie auf eine entsprechende Angabe von Johann Caspar Schubarth auf dem Titelblatt seiner Ausgabe von Riepels *Baßschlüssel* stützen kann." See Thomas Emmerig, "Joseph Riepel (1709–1782): Hofkapellmeister des Fürsten von Thurn und Taxis," *Thurn und Taxis-Studien* 14 (Kallmünz: Lassleben, 1984), 38–39.

[35] Anderson, 942 (28 September 1791, Wolfgang to his wife).

[36] Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg* (Munich: G. Henle, 1981), 159–164.

[37] Traster, 61–63.

before or circa 1790. Among these, the major works are three symphonies (No. 23, KV 162b/181; No. 31 "The Paris," KV 300a/297; and No. 36 "The Linz," KV 425), the "Posthorn" Serenade (KV 320), which would have been especially apt for Thurn und Taxis, and two complete operas (*Die Entführung aus dem Serail* and *Le Nozze di Figaro*) along with excerpts from *Idomeneo* and *Don Giovanni*. Some of these manuscripts were copied soon after their composition, indicating that Regensburg was musically *au courant*. It is especially impressive that *Entführung* was produced there in the 1782–1783 season, within a year of its July 1782 premiere in Vienna.[38] Thus it is clear that by 1790 Mozart was well-known at the Thurn und Taxis court.

Indeed more of his works may have been disseminated there also. For instance, noting Schacht's use of an aria from *Così fan tutte* in his c. 1790 Parthia in B♭ (Rtt Schacht 161), Traster surmises that "because the transcription is far too close to Mozart's score to have been done by Schacht from memory," a score must have already been available.[39] Holdings from after 1790, such as *Die Zauberflöte*, the Quintet for Piano and Winds (KV 452), the Serenade No. 10 (KV 361), and numerous *Harmoniemusik* arrangements of material from *La Clemenza di Tito* and the operas already mentioned above, attest to the favorable impression Mozart made at Thurn und Taxis.

To some extent the court's admiration of Mozart was requited: in September 1790 after a six-day trip from Vienna to Frankfurt am Main, Mozart was positive about his

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[38] Ibid., 32; Färber, *Das Regensburger Fürstlich Thurn und Taxissche Hoftheater. . .*," 95.

[39] Traster, 62.

brief experience, writing, "At Regensburg we lunched magnificently to the accompaniment of divine music, we had angelic cooking and some glorious Moselle wine."[40]

Memoirists

The comments of itinerant memoirists corroborate the significance of the musical affairs at the Thurn und Taxis court and provide some insight into the quality of music-making there. Reports from before Schacht's tenure — a disparaging secondhand opinion included in the diaries of Charles Burney (1726–1814)[41] and a mixed review from the German theorist Christian Schubart (1739–1791)[42] — yield to progressively more enthusiastic accounts from such eyewitnesses in the 1780s as the Berlin bookseller and philosopher Friedrich Nicolai (1733–1811)[43] and the Swedish composer Joseph Martin Kraus (1756–1792).[44]

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[40] Anderson, 942 (28 September 1791, Wolfgang to his wife), punctuation verbatim.

[41] Charles Burney, *Present State of Music in Germany, the Netherlands, and United Provinces: An Eighteenth-century Musical Tour in Central Europe and the Netherlands* (London, 1773; reprint, ed. Percy A. Scholes, Westport, CT: Greenwood Press, 1979), 237.

[42] Spaniol, 25–26; Becker, 15–16, citing Christian Friedrich Daniel Schubart, *Ideen zu einer Ästhetik der Tonkunst* (Vienna, 1806; reprint, with introduction by Fritz and Margrit Kaiser, Hildesheim: G. Olms, 1969), 189–191.

[43] Becker, 15–16, citing Fr. Nicolai, *Beschreibung einer Reise durch Deutschland und die Schweiz, im Jahre 1781* (Berlin, 1783), Vol. 2: §14 [344–414].

[44] Bertil van Boer, "The Travel Diary of Joseph Martin Kraus: Translation and Commentary," *The Journal of Musicology* 8, no. 2 (Spring, 1990): 266–290.

In 1772 Burney, who had very much enjoyed the company of another Thurn und Taxis prince in Venice in 1770,[45] intended to visit Regensburg but, like Mozart, learned that the prince (Alexander Ferdinand, at this point) had taken his court to Dischingen. In his note on Riepel, who he reports was "esteemed one of the best theorists, and most intelligent musicians of that place [Regensburg]," Burney explains why he did not follow:

> However, I should have gone to Tischengen [Dischingen] in search of them, had not an excellent judge of music assured me, that he had often visited the Prince of Tour-Taxis [Thurn und Taxis], for a month or six weeks at a time, both there and at Ratisbon [Regensburg], but was never charmed by his concerts, though he had a numerous band; as the music was performed in an inelegant and inexpressive manner, with an almost total neglect of *piano* and *forte*, and of light and shade; so that the pieces which they executed, however good in themselves, afforded him but very little pleasure.[46]

Despite the flattery, Riepel was greatly offended by these comments and in his unpublished *Fugenbetrachtungen* mocked Burney's criticism, saying, "I will only report that the writer of these things overall makes fun of himself."[47] Even if Burney's negative report is accurate, it confirms that the musical standards that prevailed before Schacht was hired left room for improvement.

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[45] Charles Burney, *Present State of Music in France and Italy: An Eighteenth-Century Musical Tour in France and Italy* (London, 1771; reprint, ed. Percy A. Scholes, Westport, CT: Greenwood Press, 1979), 120, 126, 136.

[46] Burney, *Present State of Music in Germany . . .*, 237.

[47] Wilhelm Twittenhoff, *Die musiktheoretischen Schriften Joseph Riepels (1709–1782): als Beispiel einer anschaulichen Musiklehre* (Halle/Saale: Buchhandlung des Waisenhauses, 1935), 30: "Ich will nur melden, daß sich der Verfasser des Stückes selbst darüber lustig macht." Twittenhoff quotes Riepel at length from his *Fugenbetrachtungen* (II, 69ff.).

During the ensuing years, Christian Schubart's critical opinions about Thurn und Taxis music-making also crystallized. In his *Ideen zu einer Ästhetik der Tonkunst*, which was written in 1784 — during the seventh year of his ten-year imprisonment "apparently for insulting [the Duke of Württemberg 's] mistress"[48] — but not published until 1806, Schubart's praise is tinged with sarcasm:

> This gleaming German court has caused a sensation in recent times through music. Everything here has become musical. The princesses played on the clavichord as angels, especially Princess Xaveria, who brought it to mastery. Her speed is unbelievable, but in exchange she loses delicacy. Regular disposition of an orchestra one must not expect in such a court where entertainment is viewed as an ultimate goal. If there had been a choir at Lampsacus among the priests of Priapus, they would for the most part have been enjoyed by the Taxis court. The cooing dove on the shoulder of Venus-Anadyomene, the melting Endymion in the arms of Diana, the drugged climax of every hour of flirtation, everything that coos, languishes, and is relaxed with delight belong to the musical character of this court. Surely, according to this description, no great man could stand up in this region. Yet several minds, who were not completely unworthy to be priests in the sanctuary of love, distinguished themselves.[49]

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[48] David Ossenkop, "Schubart, Christian Friedrich Daniel," in *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/25105 (accessed September 21, 2010).

[49] Trans. Ted Alan DuBois, "Christian Friedrich Daniel Schubart's *Ideen zu einer Ästhetik der Tonkunst*: an Annotated Translation" (Ph.D. diss., Univ. of Southern California, 1983), 243; Christian Friedrich Daniel Schubart, *Ideen zu einer Ästhetik der Tonkunst* (Vienna, 1806; facsimile reprint with introduction by Fritz and Margrit Kaiser, Hildesheim: G. Olms, 1969), 189: "Dieser glänzende deutsche Hof hat auch in neureren Zeiten durch die Tonkunst Aufsehen erregt. Alles wurde hier musikalisch; die Prinzessinnen spielten wie Engel auf dem Clavikord; sonderlich trieb es Prinzessinn Xaveria bis zur Meisterschaft. Ihre Geschwindigkeit ist unglaublich; nur verliert sie dagegen in der Delicatesse. — Regelmäßige Anordnung eines *Orchesters* muß man von einem solchen Hofe nicht erwarten, wo das *Vergnügen* als letzter Endzweck betrachtet wird. Wenn es zu Lampsak unter den Priestern des Priap's ein Musikchor gegeben hätte, so würde dieser ungefähr vom Taxischen Hofe am meisten goutirt worden seyn. Die girrende Taube auf den Schultern der Venus-Anadyomene, das Zerschmelzen Endymions

For Schubart, the court music-making was pretty (in the worst sense), decorative, and — as becomes clear in his critique of father and son clavier players as not being "intellects of significance" but "still good musical artisans"[50] — unintellectual. He also derides the court for its fickleness in alternately espousing Italian, French, and German styles (". . . the taste here in 1799 might be Russian or Chinese . . ."[51]) and finds it all too giddy, even in churches: "Yet one can expect lightness from such a court that it might find more pleasure in the comic than the serious. A certain frivolity has even crept into the church style which scatters every glimmering ray of devotion."[52] Nonetheless, Schubart acknowledges Carl Anselm's largess and the presence of virtuosos and good musicians, even as he finds fault with some players:

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in den Armen der Diana; der betäubende Centralpunct jeder Schäferstunde, — alles, was girrt, schmachtet, und von Entzücken erlahmt, — gehört in den musikalischen Charakter dieses Hofes. Schon nach dieser Schilderung konnte kein großer Mann in dieser Region aufstehn. Doch zeichneten sich einige Köpfe aus, die nicht ganz unwürdig waren, Priester in Heiligthum der Liebe zu seyn."

[50] Trans. DuBois, 244; Schubart, 190: "Mit einem Wort, weder er noch sein Vater sind Köpfe von Bedeutung; aber doch noch gute musikalische Handwerksleute." Schubart identifies father and son only by the surname Kiefer. The father must be J.J. Küffner (Johann Jacob Paul Küffner, 1713–1786), who taught Schacht from 1756 to 1766 and as the primary clavier player at Thurn und Taxis from 1750 would surely fit Schubart's description of being "the creator of clavier taste which now prevails at the Taxis court." The son was probably David Gottlieb Küffner, who in 1787 was 30 years old and working in Paris as a clavier player, according to a 1787 Etat of the music department (Mettenleiter, 270–271; reproduced below as Appendix F), but would have been active in Regensburg a decade earlier when Schubart formed his impressions.

[51] Trans. DuBois, 244; Schubart, 190: ". . . daß der Geschmack daselbst im J. 1799 russisch oder chinesisch wäre . . ."

[52] Trans. DuBois, 245; Schubart, 191: "Doch läßt sich leicht von einem solchen Hofe erwarten, daß er mehr am Komischen als Ernsthaften Gefallen finde. Sogar in dem Kirchenstyl hat sich eine gewisse Leichtfertigkeit eingeschlichen, die jeden glimmenden Funken der Andacht verweht."

> [The Prince] pays the virtuosos who can be heard at his court splendidly, but he has, by the way, neither a great Kapellmeister nor great singers nor outstanding instrumentalists. . . . In the meantime one must say, to the credit of this man, that he values good musicians exceedingly, draws them to his table, and rewards them as any of his colleagues.[53]

A report from 1781 was also circumspect. Friedrich Nicolai in his *Beschreibung einer Reise durch Deutschland und die Schweiz im Jahre 1781* devoted 71 pages to Regensburg,[54] but — though he candidly critiqued the music he heard in several different church services and theatrical performances — paid very little attention to the court, writing only:

> The Emperor's Principal Commissioner, Prince [Carl Anselm] of Thurn and Taxis, has a magnificent court, and spends generously, which benefits the city greatly, and Regenspurg [sic] would miss his largess were it not there. He has many cavaliers and officials. He established a German theater here, which is paid for by the entrance fees but with the Prince making up the shortcoming. He has his own orchestra, and lives with great splendor. I have seen the state carriage, which he rides in only once a year

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[53] Trans. DuBois, 246; Schubart, 192: "Er bezahlt die Virtuosen, die sich an seinem Hofe hören lassen, vortrefflich: hat aber übrigens selbst weder einen großen Capellmeister, noch große Sänger, noch ausgezeichnete Instrumentisten, — Wenn der Fürst klein ist, so schrumpft alles um ihm her in den gleichen Geist der Kleinheit zusammen. Inzwischen muß man es diesem Herrn zum Ruhme nachsagen, daß er die guten Musiker ausnehmend schätzt, sie an seine Tafel zieht, und sie so gut als irgend einer seiner Collegen belohnt."

[54] Friedrich Nicolai, *Beschreibung einer Reise durch Deutschland und die Schweiz, im Jahre 1781: Nebst Bemerkungen ber Gelehrsamkeit, Industrie, Religion und Sitten,* Volume II: *Mit einem Grundrisse der Stadt Wien, und der Vorstädte* (Berlin and Stettin, 1783), 344–414: Abschnitt XIV: "Aufenthalt in Regenspurg." (The pagination used here is from the edition held by the New York Public Library, also available at Google Books: http://books.google.com/books?id=R90BAAAAYAAJ. A copy from Dessau, http://books.google.com/books?id=UrMFAAAAQAAJ, has the same imprint but is numbered differently.)

> on Joseph's name day, and which cost 36,000 florins. It is a very big machine, with nothing saved on velvet and gilding.[55]

Becker, following Hauser and Twittenhoff, concludes "that Nicolai was being tactfully silent having reached a conclusion similar to Burney and Schubart."[56] However, given that his primary interests were religion (he visited many abbeys and churches), industry (in Regensburg primarily shipbuilding and papermilling), and customs, it should not be surprising that he did not concentrate on the court. Indeed, the brevity of his comments suggest that Carl Anselm and his retinue may well have been in Dischingen when Nicolai visited. Though he voiced reservations about much of the singing during church services, Nicolai did commend the instrumental playing during a performance at St. Emmeram's Abbey of a mass by Bachschmidt.[57]

Thus, a visitor to Thurn und Taxis in the late eighteenth century could certainly expect to be highly entertained and to hear fashionable performances by well-paid musicians — even if Burney's hearsay, Schubart's reservations, and Nicolai's supposed discretion were justified. However, these negative assessments have been doubted by scholars. Twittenhoff believes that a restriction on paying traveling virtuosos to play at

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[55] Ibid., 399: "Der Kaiserl. Principal-Kommissarius, Fürst von Thurn und Taxis, hat einen prächtigen Hofstaat, und macht hier einen sehr ansehnlichen Aufwand, welcher der Stadt gewiß zu Gute kommt; und Regenspurg würde diesen Aufwand, wenn Er nicht da wäre, sehr vermissen. Er hat viele Kavaliere und Officianten. Er hat hieher eine deutsche Komödie gezogen, bey derselben wird zwar der Eingang bezahlt, aber das fehlende schießt der Fürst zu. Er hat eine eigene Kapelle, und lebt mit vieler Pracht. Ich habe den Staatswagen gesehen, in dem Er jährlich nur Einmal am Josephstage fährt, und der an 36,000 Fl. gekostet hat. Es ist eine sehr große Maschine, woran Sammt und Vergoldung nicht gespart."

[56] Becker, 16; Hauser, 128–129; Twittenhoff, 32–33.

[57] Nicolai, 367–369, 373.

the court may have engendered ill will and provoked malicious reviews,[58] and August Scharnagl has warned that Schubart's "explanations of the Regensburg court orchestra are muddied in their objectivity through personal experience."[59]

Indeed, Schubart's peevishness may well have been motivated by jealousy and grounded in aesthetics and personal taste. Both he and Schacht as young men were in the circle of the Duke of Württemberg [60] and were probably rivals, in which case Schubart, especially writing during his imprisonment by Carl Eugen, would have resented Schacht's prestigious court career. Schubart, who "praised the profoundly expressive compositions of C.P.E. Bach and his followers and denounced as superficial the *galant* idiom of Piccini, Paisiello and most of their Italian contemporaries,"[61] would have recognized this latter sensibility in Regensburg[62] and found it worthy of his contempt.

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[58] Twittenhoff, 29, citing a decree from the Fürstliches Archivs: Acta XIII/48/4, supposes: "Certainly the foreign musicians brought much variety and stimulation. Yet this may also have contributed to the fact that the quality of Regensburg's court music was not highly regarded elsewhere." ("Sicherlich brachten die fremden Künstler manche Abwechslung und Anregung. Doch mochten sich auch mit dazu beigetragen haben, daß man von den Qualitäten der Regensburger Hofmusik anderwärts nicht allzu hoch dachte.") Becker finds this argument intriguing (Becker, 16).

[59] Spaniol, 25–26, translating August Scharnagl, "Thurn und Taxis," *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume (Kassel: Bärenreiter, 1958), 382: ". . . D. Schubarts (s. Lit.) Ausführungen über die Regensburger Hofmusik sind in ihrer sachlichen Objektivtät [sic] durch persönliche erlebnisse getrübt."

[60] Schacht's father was *Kammerherr* to Duke Carl Eugen and Schacht studied with Jommelli at the Duke's court in Stuttgart from 1766 to 1771, overlapping with Schubart's 1769–1773 employment for the Duke in nearby Ludwigsburg (Kearns, Ph.D. diss, 7, cited by Spaniol, 2).

[61] Ossenkop.

[62] The prevalence of such music at Thurn und Taxis is corroborated by a list of 69 Italian operas from Schacht's 1786 inventory of the library that includes seven by Piccini

(Might Schubart also have been Burney's "excellent judge of music" who spoke ill of Regensburg, above? The two met in 1772, when Burney interviewed Schubart, and Burney thought him to be a "great harpsichordist" and "an original in genius."[63])

While Schubart was languishing in jail, the German-Swedish composer Joseph Martin Kraus (1756–1792) visited Regensburg during his Grand Tour of Europe (1782–1786).[64] In his diary, Kraus recounts his March 1783 trip enthusiastically. He stayed with the Swedish ambassador to the Thurn und Taxis court at Regensburg, Magnus Olof Björnstjerna, whom he had appealed to for financial assistance. [65] Afterwards he described his experiences to his parents, noting that he was there for Joseph's name day and saw the Emperor, was introduced to Prince Carl Anselm, and that surpassing all his expectations, a concert was held in his honor each day at which the orchestra played with perfection.[66] His mention that on the morning of his departure he visited the "director

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and seven by Paisiello along with works by Salieri, Pergolesi, Cimarosa, Sacchini and others (Angerer, in Haberkamp, xxv–xxvi).

[63] DuBois, 21, citing Burney, *Present State of Music in Germany* . . ., 39–40.

[64] Bertil van Boer, "The Travel Diary of Joseph Martin Kraus: Translation and Commentary," *The Journal of Musicology* 8, no. 2. (Spring, 1990): 266–290. Kraus documents have also been published in: Hans Eppstein, *Mitteilungen der Internationalen Joseph Martin Kraus Gesellschaft* 9 (1989), 8–20; and many of his letters may be found in Irmgard Leux-Henschen, *Joseph Martin Kraus in seinen Briefen* (Stockholm: Edition Reimers, 1978) and Hans Åstrand, *Joseph Martin Kraus Brev 1776–1792* (Stockholm: Gidlunds Förlag, 2006).

[65] Van Boer, 275–276.

[66] Åstrand, 107 (author's translation): "Vad som överträffade alla mina förväntningar var att det alla dagar för min skull anordnades konsert vid hovet, där jag inte nog kunde förundras över orkesterns fullkomlighet" ("What surpassed all my expectations was that every day for my sake a concert was held at court, where I could only marvel at the perfection of the orchestra"). Also, translated into German, Leux-Henschen, 247.

baron Schak," who must be Schacht,[67] indicates that Kraus truly engaged with the musicians in Regensburg. Furthermore, in a letter describing a performance in Vienna of a symphony by Antonio Rosetti, Kraus says it was "an imitation of the Haydn symphony I heard in Regensburg," and adds, "The execution [in Vienna] was very mediocre with the exception of the first violin and oboe."[68] These comments demonstrate both that Kraus heard the Thurn und Taxis *Hofkapelle* playing great music and that he had critical integrity. Thus, his high praise of the Thurn und Taxis orchestra is significant, even admitting that he might have been awed by the razzle-dazzle of the court.

Furthermore, circumstantial evidence strongly suggests that the quality of musicianship at the court must have been quite high: the music program was thriving and successful at fulfilling its functions across a wide range of activities; much of the extant music in the Thurn und Taxis library could only have been performed by virtuosos; and Schacht's 32-year tenure as *Musikintendant* demonstrates that his efforts and accomplishments clearly pleased the presumably refined tastes of imperial nobility and of his astute employer Prince Carl Anselm, who was (as noted above) "an accomplished pianist and organist" and "accustomed to participating in the music-making at his court."[69] Regardless, it is quite clear that the court's music-making commanded the

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[67] Ibid., 109: "Already this morning I visited the Director Baron Schak." ("Redan på förmiddagen besökte direktören baron *Schak*.") Also, Leux-Henschen, 249.

[68] Van Boer, 282–283.

[69] Traster, 138, citing Mettenleiter, 269; and observing, citing Mettenleiter, 262: "Regensburg . . . received a large number of aristocratic travelers. The Emperor himself is known to have attended a Thurn und Taxis musical event in 1781."

attention of visitors from across Europe (as did Thurn und Taxis patronage) and was probably top-notch.

People

Indeed, the depth of experience and talent that distinguished the *Hofkapelle's* personnel (and Schacht's colleagues) was remarkable. The musicians' individual reputations, some of which were documented in biographical sketches already written during their lifetimes, surely enticed Regensburg audiences. Their names are recorded in various rosters that have survived in several publications. From these listings — representing 1739, 1755, 1766, 1769, 1775–1777, 1782, 1787, and 1806 — a history of the orchestra can be deduced.[70] The 1787 Etat ("inventory" or "reckoning") and the 1806

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[70] Hugo Angerer's extensive history of music in Regensburg reviews and analyzes many of these rosters and other archival documents (Angerer, in Haberkamp, ix–x), and both Becker and Spaniol summarize them and provide accounts of the orchestra's evolution (Becker, 6–11; Spaniol, 14–19). The sources are as follows:

1739: Färber, *Das Regensburger Fürstlich Thurn und Taxissche Hoftheater und seine Oper 1760–1786* . . ., 19; mentioned by Angerer, in Haberkamp, ix–x.

1755: Mettenleiter (1866), 270; included in Färber, *Das Regensburger Fürstlich Thurn und Taxissche Hoftheater und seine Oper 1760–1786* . . ., 19; included in Hauser, 186; mentioned by Angerer, in Haberkamp, x, n. 9, citing Fürst Thurn und Taxis Zentral-Archiv (FZA), Haus und Familiensachen (HFS)-Akten 2370.

1766: Färber, *Das Regensburger Fürstlich Thurn und Taxissche Hoftheater und seine Oper 1760–1786* . . ., 19–20; included in Hauser, 186; mentioned by Angerer, in Haberkamp, x, who in n. 14 states that it is lost: "Die Gehaltsliste ist in den Akten nicht feststellbar."

1769: Mettenleiter, 270.

personnel list bookend the period when the Triple Concerto was composed and performed. From these two listings (which are only available in Mettenleiter and consequently presented as Appendixes F and G below) and both the 1777 Etat and the 1782 roster compiled by Forkel, which together represent the earlier part of Schacht's tenure, a dynamic picture of the Thurn und Taxis ensemble under him emerges.

The data from these four lists have been gathered and reconciled into a chart (Chart 1.1 below, pp. 39–44) that provides an overview of the Thurn und Taxis court music department's staffing from 1777 to 1806. Collating and reconciling the data required some deductive reasoning. In most cases the source entries denote each person only by last name. Forkel's 1782 roster (reproduced verbatim as Appendix E) matches every individual with an instrument or voice type, and the 1777 and 1787 Etats commonly do so also. All four lists explicitly identify women, using either titles or descriptors that end with the "-in" suffix. The 1787 Etat also includes a few first names, which are most typically found in an itemization of somebody's children. Consequently, it is possible to determine how the entries correlate with reasonable confidence. In some cases, additional biographical information — gleaned from the sources discussed below

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1775/1776: Mentioned by Angerer, in Haberkamp, xi, n. 19, citing FZA, HFS-Akten 2430.

1776/1777: Mentioned by Angerer, in Haberkamp, xi, n. 20, citing FZA, HFS-Akten 2430.

1777: Hauser (as a table), 187, citing FZA, HFS-Akten 2430; mentioned by Angerer, in Haberkamp, xi.

1782: Forkel 1783, 102; included in Hauser, 188.

1787: Mettenleiter, 270–271.

1806: Mettenleiter, 272.

and from the people index of Haberkamp's catalog[71] — help solve the puzzle and whittle the list of employees down to 81 individuals (not including the 1777 group of "3 Gallicanten," who may have been the assistants who ran the organ bellows — if "Gallicanten" is indeed a corruption of "Kalkanten"[72]).

Entries in lexicons compiled within living memory of this period — Dlabacž in Riegger, 1788, 1794; Gerber, 1790, 1792; Lipowsky, 1811; Gerber, 1812–1814; Dlabacž, 1815; Schilling, 1835–1838; and Gassner/Schilling, 1849 (see below, pp. 37–38, for full cites) — give us a sense of how well-known these musicians were in Schacht's day. Of the 51 active composers, instrumentalists, and singers on staff in 1787 (not pensioners), 18 were illustrious enough — including the two staff oboists — to merit notice in at least one of these contemporary lexicons. If the 12 *Accessisten*[73] are discounted, almost half (18 of 39) made the cut. Several others were also singled out by Mettenleiter for special mention in his 1866 history of music at Regensburg.

These individual profiles, some very sketchy and some quite detailed, yield a generally positive impression of the Thurn und Taxis musical establishment. There were some excellent players, especially in the violins and the woodwinds. Because there was

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[71] Haberkamp, 492–500.

[72] Horst Leuchtmann, ed., *Wörterbuch Musik: Dictionary of Terms in Music* (Munich: K.G. Saur, 1981) 351: "Kalkant m., bellows-treader, organ-blower, blower." Kevin Chi-Sing Leong explains, "*Kalkant* is derived from the Latin word *calcans,* which means 'treading upon with the foot.' Organ bellows were operated with the feet" (Kevin Chi-Sing Leong, "The hymn settings of Ludwig Senfl's 'Liber vesperarum festorum solennium, D-Mbs' Mus. Ms. 52" [D.M.A. diss., Boston Univ., 2008], 48).

[73] The *Accessisten* were regular extra players. Some were probably apprentices, but others must have been reliable substitute players.

relatively little turnover and many players were students or offspring of Thurn und Taxis musicians, there must also have been a strong sense of local tradition. Yet, there were very strong bonds to other areas of Europe, with players from Bohemia (Hanisch, Joseph Kaffka, Knieschek, Rudolf, and Pokorny) and Italy (Agostinelli and Palestrini), and some with ties to Paris (David Gottlieb Küffner) or various Germans courts, like Bonn (Touchemoulin), Mannheim (Fischer, Pokorny), Nürnberg (Johann Jakob Paul Küffner), Oettingen-Wallerstein (Fritsche, Pokorny), and Württemberg (Schacht, Touchemoulin, Mme. Fischer). Indeed, the Württemberg connection is especially important, because those trained there were thus exposed to the great musicians who dominated that musical scene in the 1760s: Jommelli, Tartini's pupil Pietro Nardini, and the Spanish oboe virtuosos, the brothers Plà (Juan Baptista and Joseph). It also is clear that Thurn und Taxis paid well, since it lured quite a few of its musicians away from other courts. Furthermore, the *Hofkapelle* included stars who had toured throughout Europe: most notably, the Fischers (husband and wife singers) and the oboe virtuoso Giovanni Palestrini. Obviously, this musical society must have maintained top international standards and was clearly well respected. A visitor to the Regensburg court in the 1790s would thus have had high expectations, and Schacht's Triple Oboe Concerto would have been performed with exquisite skill.

Felix Joseph Lipowsky (1764–1842), who included 21 of the 81 players found in these four rosters in his 1811 Bavarian lexicon, seems to have had a special affinity for the Thurn und Taxis musicians. As a Bavarian diplomat he no doubt passed through

Regensburg regularly,[74] and many of his comments sound firsthand. Some remarks even reveal a personal involvement with the court's players. For instance, in his entry about the composer Marianus Königsperger (1708–1769) he relates a story about how Schacht played a joke in completing a commissioned mass:

> Baron von Schacht, Intendant of the Thurn und Taxis court orchestra in Regensburg, currently in Vienna, who was a master with an accomplished style of composition and had particularly studied the scores of the ancients, was once asked by one of his friends to compose a solemn mass for a ceremony.
>
> Baron von Schacht agreed to his request, set the mass, and sent it to his friend. What Baron Schacht expected to happen did. Straightway he received a letter from his friend with the remark that the music that he had sent over was missing the main part — the bass. Baron Schacht wrote back to him: he should use the bass only from the printed solemn mass by Königsperger No. (which one I do not know for certain), and everything would be in order. So it went, and the piece worked out well.[75]

Obviously Lipowsky had been told this tale by someone acquainted with what had happened — and thought it was amusing. The fact that retelling it does well by Schacht suggests that he also liked Schacht. Furthermore, Lipowsky's deliberate effort to include

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[74] Robert Münster, "Lipowsky, Felix Joseph," In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/16730 (accessed August 29, 2010).

[75] Lipowsky, 154: "Freiherr von Schacht, Intendant des Fürstlich von Thurn und Taxischen Orchesters zu Regensburg, gegenwärtig zu Wien; ein Meister im soliden Stile, der besonders die Partitur der Alten studirte, wurde einsmal von einem seiner Freunde ersucht, ihm zu einer Feyerlichkeit eine feyerliche Messe zu komponiren.

Freiherr von Schacht, willigte in seine Bitte, setzte die Messe, und schickte sie seinem Freunde zu. Was Baron Schacht erwartet hatte, geschah. Er erhielt sogleich einen Brief von seinem Freunde, mit der Bemerkung, daß bei der überschickten Musik gerade die Hauptsache — der Baß — abgängig wäre. B. Schacht schrieb ihm zurück: Er sollte nur den Baß aus der gedruckten solennen Messe des Königsperger Nro. (diese weiß ich nicht mehr bestimmt anzugeben) mitspielen lassen, und alles wäre in Ordnung. Es geschah, und die Musik fiel vortrefflich aus."

in his *Lexikon* some of the section players along with the leads displays a familiarity with the orchestra as a whole. It is possible that his judgment of their importance may not have been totally objective, but it certainly would have been fun to have attended a concert of the Thurn und Taxis orchestra with him.

The following chart (Chart 1.1) and biographical profiles are intended to impart some of the insight that would have made such a visit exciting — including a sense of how much misinformation was bandied around and the resulting confusion. Consequently (and to be transparent about how variant names have been editorially reconciled), the entries in the roster columns (second through fifth columns) are presented verbatim, as given by Hildegund Hauser (including her parenthetical interpolations) for 1777, Forkel for 1782, and Mettenleiter for both 1787 and 1806 (see note 70 above). First names shown in brackets have been inferred from comments found in the 1787 entry for someone's parent (see, for instance, "[Cathrine] Touchmolin", who is mentioned by name only in the entry for her father, "Touchmolin" the *Kapellmeister* in the 1787 Etat). Several superscript annotations are used to indicate special status, such as being pensioned, which is also indicated by light gray shading. Thus,

under 1787:	and under 1806:
Acc = Accessisten	AP = Aelter Pensionist
P = Pensionist	NP = Neuer Pensionist

When a pensioner is the widow or daughter of a former employee, she is listed in the horizontal row of that musician.

The first column of Chart 1.1 presents four pieces of information:

- The most complete and standard **name** possible and **dates**, following the index of Haberkamp's catalog unless marked by an asterisk, in which case according to entries in the consulted lexicons or just the rosters.
- Any special information about the person's **position** beyond instrument played, usually as indicated in the 1787 Etat. A distinction is sometimes indicated there between Concert and Orchestra positions, and the Concert positions evidently were more illustrious.
- Whether the person was **famous enough to merit an entry** in at least one of the eight early sources consulted as bellwethers of fame. If so, the person's name is shown in boldface in all columns and abbreviations below the name indicate in which source(s) the person was mentioned:

    R = "Riegger" = Gottfried Johann Dlabacž, "Versuch eines Verzeichnisses der vorzüglichern Tonkünstler in oder aus Böhmen," in *Materialien zur alten und neuen Statistik von Böhmen*, ed. Joseph Anton von Riegger (Leipzig und Praag, Kaspar Widtmann): A–M, in Vol. 7 (1788), 133–162; G–Z, in Vol. 12 (1794), 225–298.

    Ga = "Gerber alt" = Ernst Ludwig Gerber, *Historisch-Biographisches Lexikon der Tonkünstler (1790–1792)* (Leipzig; reprint, Othmar Wessely ed., Graz, Austria: Akademische Druck- u. Verlagsanstalt, 1977): A–M, in Vol. 1 (1790), N–Z, in Vol. 2 (1792).

    L = "Lipowsky" = Felix Joseph Lipowsky, *Baierisches Musik-Lexikon* (Munich: J. Giel, 1811; reprint Hildesheim: G. Olms, 1982).

    Gn = "Gerber neu" = Ernst Ludwig Gerber, *Neues Historisch-Biographisches Lexikon der Tonkünstler (1812–1814)* (Leipzig: Kühnel, 1812–1814; reprint, Othmar Wessely ed., Graz, Austria: Akademische Druck- u. Verlagsanstalt, 1966): A–D, in Vol. 1 (1812); E–J , in Vol. 2 (1812); K–R, in Vol. 3 (1813); S–Z, in Vol. 4 (1814).

D = "Dlabacž" = Gottfried Johann Dlabacž, *Allgemeines historisches Künstler-Lexikon: für Böhmen und zum Theil auch für Mähren und Schlesien* (Prague: G. Haase, 1815; reprint Hildesheim: G. Olms, 1973): A–H, in Vol. 1; I–R, in Vol. 2, S–Z, in Vol. 3.

S = "Schilling" = Gustav Schilling, *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-lexicon der Tonkunst* (Stuttgart: F.H. Köhler, 1835–1842): A–BQ, in Vol. 1 (1835); Braga–F-Moll, in Vol. 2 (1840); Fockerodt–Irland, in Vol. 3 (1840); Moritz–Ries, in Vol. 4 (1841), Irregularer–Durchgangmorin, in Vol. 5 (1841); Riesenharfe-Zyka, in Vol. 6 (1835).

Gs = "Gassner" = Gustav Schilling and F. S. Gassner, *Universal-Lexikon der Tonkunst: neue Hand-Ausgabe in einem Bande* (Stuttgart: F. Köhler, 1849).

M = "Mettenleiter" = Dominicus Mettenleiter, *Musikgeschichte der Stadt Regensburg, aus Archivalien und sonstigen Quellen bearbeitet* (Regensburg: Bössenecker, 1866), 272–283.

These abbreviations are presented in chronological order and in consistent positions (vertically aligned) in the table to indicate graphically when each musician came into prominence and to permit a quick assessment of their relative fame.

The chart is arranged like a modern concert program: director, singers, keyboard, string sections, woodwind instruments, brass instruments, timpani — but with a final group for people whose positions could not be determined. Within these groupings, individuals are presented in an informal hybrid order based on seniority and relative rank within the section. Thus, it can be inferred that Schacht's Triple Oboe Concerto would have been played by many of the musicians from the 1787 roster, and a long-term concertgoer to the Thurn und Taxis court would have recognized most of them. (Alphabetic superscript labels for incidental notes are given at the start of the relevant lines, and the corresponding notes are at the end of the chart.)

Rosters

Chart 1.1: Rostered Thurn und Taxis musicians from 1777 to 1806.

Name position lexicon references: **R Ga L Gn D S Gs M**	**1777**	**1782**	**1787**	**1806**
Schacht, Theodor von (1748–1823) *Intendant* **Ga L Gn S Gs M**	**[Schacht]**	**Herr von Schacht**	**[Schacht]**	**[Schacht]**
---------- Singers ----------				
Friggieri, Domenico tenor **L**	**Friggieri (Fritschery)**	**Fritschery**		
Croes (=? Maria Augusta de Croes, née Houdier)	Mme. Houdiere	Mme. Gross	Croes, Md. (geb. Houdière)	Fr. Croes [AP]
Brunetti, Maria Antonia		Mlle. Prunetty	Brunetti, Sgra.	
Touchemoulin, Cathrine [daughter of Joseph] *Kammersängerin*			Touchmolin [Cathrine]	
* Zianetti *Sängerin*			Zianetti [P]	
Fischer, Barbara geb. Strasser (b. 1758) soprano **Gn**			**Fischer, Md.**	
Fischer, Ludwig Johann Ignaz (1745–1825) bass **Gn**			**Fischer, M.**	
Guiraud (Sängerin) [Guirand]			Guirand [Ac]	
Carl (Sänger)			Carl [Ac]	
---------- Keyboard ----------				
*** Küffner, Johann Jakob Paul (1713–1786)** **L S Gs M**	**Küffner**	**Küffner**	**Küffner**	
*** Küffner, David Gottlieb (b. 1758)** **L S Gs M**			**<in Paris>**	**Küfner [NP]**
Marchand, Heinrich (1769–after 1812) **M**				**Marchand**
---------- Violins ----------				
* Houdiere Hoftanzmeister	Houdiere			
Riepel, Joseph (1709–1782) *Kapellmeister*/composer/violinist **Ga L Gn S Gs M**	**Riepel**	**Joseph Riepel**		
Kaffka, Joseph (c. 1730–1796) Violinist **R L Gn D S Gs M**	**Kaffka (sen.)**	**Kafca, der ältere**	**Kaffka, Jos.**	
Croes, Henri-Joseph de (1758–1842) **M**	**De Croez (Groß)**	**Gross**	**Croes**	**Croes**

Name position lexicon references: **R Ga L Gn D S Gs M**	**1777**	**1782**	**1787**	**1806**
Kaffka, Wilhelm (1751–1806) Concert-violinist **R L Gn D S Gs M**	**Kaffka jun.**	**Kafca, der jüngere**	**Kaffka, [Wilhelm]**	**Kaffka**
Liber, Joseph Anton (1732–1809) Concert-violinist **L**	**Libert (Liber)**	**Libert**	**Liber**	**Liber** [NP]
Pokorny, Franz Xaver (1728–1794) Principal 2nd violin **R Ga L Gn D S Gs M**	**Pokorny (Pochornij)**	**Pockorni**	**Pokorni**	**Pokorni** [AP]
Sommer, Johann Matthias	Sommer	Sommer	[??]	Sommer [AP]
* Tauber	Tauber	Tauber	Tauber	
Touchemoulin, Joseph (1727–1801) *Kapellmeister* and 1st violin **Ga L Gn S Gs M**	**Touchemoulin**	**Touchemolin, der ältere**	**Touchmolin**	**Touchmolin (Frau)** [NP]
*** Touchemoulin, Ludwig/Egidius/Gilles (c.1759–1830)** [son of Joseph] Concert-violinist **Ga L Gn S Gs M**		**Touchemolin, der jüngere**	**Touchmolin [Gilles]**	**Touchmolin (Herr)** [NP]
Kalb, Joseph		Calw	Kalb	
Sadlo, Franz (d. 1829)		Sadler	Sadlo	Sadlo [NP]
* Plock		Plock		
* Gruber			Gruber	Gruber
Gspan(n), Ignaz (1750–1794)			Gspan, M.	
Klopp (=? Klob)			Klob [Acc]	Klob
*** Rothweil, Joseph (1767–1861)** **M**			**Rottweil Sohn** [Acc]	**Rothweil**
*** Roth, Vincent (1777–1828)** Concertmaster **M**				**Roth**
[A] *** Rudolf (Rudolph, Rudolff, Rudolphe), Johann Anton (b. 1770)** **R L Gn S**			**Rudolph, Anton** [Acc] [son of the violist]	**Rudolph**
* Spring			Spring Sohn [Acc]	
---------- Violas ----------				
* Bautte 1st Viola		Bautte	Baudi	
* Nicolai		Nicolai	Nicolai	
[B] *** Rudolf (Rudolph, Rudolphe), Anton (b. 1742)** **[Below, in Horn Section]** **R Ga L Gn S**	Below, in Horn Section	Below, in Horn Section	**Rudolph** [father of Anton]	Below, in Horn Section
---------- Cellos ----------				
[C] **Gretsch** **Ga L Gn S Gs**	**Gretsch**			
Schmid [father of Sebastian] 1st Cello **M**	**Schmid**	**Schmidt**	**Schmid**	**Schmid**

Name position lexicon references: **R Ga L Gn D S Gs M**	**1777**	**1782**	**1787**	**1806**
D Pronath	Pronath (Prunetty?)	Braunhard	Pronath	Pronath
Schmid, * Sebastian [son of the 1st cellist] **M**			**Schmid, Sebastian** Acc	**Seb. Schmid**
* Schmiz			Schmiz	
Willmann				Willmann
---------- ***Contrabasses*** ----------				
* Moenacher		Möenacher		
Gruber (=? Benno Grueber, 1759–1796)	Gruber	Gruber		Gruberin NP
Zaecherl			Zacherl Acc	Zacherl
---------- ***Flutes*** ----------				
Agostinelli (Augostinelli), Florante (1741–1809) 1st Flute **L M**	**Augustelli (Agostinelli)**	**Augustinely**	**Agostinello**	**Agostinelli NP**
Waldhauser 2nd Flute	Waldhauser	Waldhauser	Waldhauser	Waldhauser (Vater)
E Waldhauser, * Joseph flute/cello				Waldhauser (Sohn)
Donninger, Ferdinand (1716–1781)	Donninger			Donningerin AP
---------- ***Oboes*** ----------				
Palestrini, Giovanni (1744–1829) 1st [Concert] Oboe **Ga L S Gs M**	**Palestrini (Balestrini)**	**Palestrini**	**Ballestrini**	**Palestrini**
Hanisch, Franz Xaver (b. 1749) 2nd Concert Oboe **R L Gn D S Gs**	**Hannisch (Jannitsch)**	**Janitsch**	**Hanisch**	**Hanisch**
Müller			Müller Acc	Müllerin NP
F Fritsch			Fritsch Sohn Acc	
---------- ***Clarinets*** ----------				
Schierl, Joseph (1757–1797) 1st Clarinet **L**	**Schierl**	**Schirl**	**Schirl**	**Schirlin AP**
Wack, Wolfgang (b. 1758) 2nd clarinet **L**		**Wack**	**Wack**	**Wack**
* Rottweil [? brother of Joseph Rottweil/Rothweil, the violinist]			Rottweil Sohn Acc	

Name position lexicon references: **R Ga L Gn D S Gs M**	**1777**	**1782**	**1787**	**1806**
---------- Bassoons ----------				
G *** Schmidner (Schmidtner, Schmid), Joseph (1748–1808)** 1st Bassoon **L**	**Schmid**	**Schmidt**	**Schmidner**	**Schmidner**
Kněžek (Knieschetzh/Knischek/[Knieschek]) Václav (Wenceslaus) (1745–1806) 2nd Bassoon **L D**	**Knieschek**	**Knieschеck**	**Knischek**	**Knieschek**
---------- Horns ----------				
*** Vogel, Joseph** **L Gn**	**Vogel**			Rudolph (Vater) NP
H *** Rudolf (Rudolph, Rudolphe), Anton (b. 1742)** [1st Concert Horn] **R Ga L Gn**	**Rudolf**	**Rudolph**	Above, in Viola Section	Rudolph (Vater) NP
Fritsche, Joseph	Fritsch (Fritsche)	Fritsche	Jos. Fritsch (Friggieri) P	Fritsch AP / Fritschin AP
* Zeh 1st Concert Horn			Zeh	Zeh
Stumm 2nd Concert Horn **L**	Stumm	Stum	Stum	Stumm
Weiss 1st Orchestra Horn	Weiss	Weiss	Weiss	Weiss NP
Mini (Miny), Andreas Orchestra Horn			Miny	
---------- Trumpets ----------				
Fritsch sen.	Fritsch sen.	Fritsch, der ältere		
Neugebauer	Neugebauer	Neugebauer		
Fritsch jun.	Fritsch jun.	Fritsch, der jüngere		
I ? Menacher, Georg (d. 1786)	Menacher	Moenacher	[below in Staff ?]	
---------- Timpani ----------				
Höffelmaier (Höffelmayer, Höfflmeier)	Höftelmayer	Höffemeyer		
* Kapelldiener		Kapelldiener		
* Bluns		Bluns		
---------- Staff or Unknown ----------				
J ***** 3 Gallicanten	3 Gallicanten			
K Menacher, Georg (d. 1786) Musikcassir	[Above in Trumpets ?]	[Above in Trumpets ?]	Menacher, Georg	

Name position lexicon references: **R Ga L Gn D S Gs M**	**1777**	**1782**	**1787**	**1806**
* Callicaut Baader			Callicaut Baader	
Reitmeier			Reitmeier Sohn [Acc]	
* Naderin				Naderin [AP]
[L] ? daughter of Ziegler, Kaspar (d.1800) Musik-Kassier				Zieglerin (Tochter) [NP]
* Reuss				Reuss
* Bader				Bader
* Sänger				Sänger
* Schmahl				Schmahl

[A] In the entry for the violist Rudolph, the 1787 Etat states that his son Anton plays in the orchestra, and the following entry lists another Rudolph as an *Accessisten*. In 1806 one Rudolph was pensioned (presumably the father), and another was active (presumably the son). Additionally, Lipowsky is quite clear that father and son Rudolfs (using the Bohemian spelling), Anton (b. 1742) and Johann Anton (b. 1770), were esteemed members of the orchestra, respectively, as a hornist (not a violist) and a violinist. Anton *Vater* came to Regensburg soon after 1770 and was succeeded in the horn section before 1787. He would have been too senior a member of the orchestra to be described as someone's son and he would have been given a pension then, unless after stepping down from the first horn chair he had remained on staff in another position — possibly as an extra horn player (rostered as an *Accessisten*). However, Johann Anton, as a promising 17-year-old pupil of Wilhelm Kaffka, would have been an ideal *Accessisten* and certainly could also have just been called "Anton." If he was the *Accessisten*, then his father must have been playing viola in 1787, having switched to the string section rather than continuing to play horn. Logically, there are other possibilities, but any other solution would require introducing more Rudolphs and assuming that some were not there for very long.

[B] See note A, above, about Anton Rudolf.

[C] Probably not Haberkamp's Johann Konrad Gretsch (c. 1710–1778), if Lipowsky is right that Gretsch the cellist died in 1784.

[D] Hauser's conjecture that Pronath may be Prunetty, the singer, seems unlikely. The 1787 Etat specifies that Pronath was a cellist, and it seems more probable that Forkel's Braunhard of 1782, also a cellist, is the same person.

[E] The 1787 Etat reports that Waldhauser Sr. had two sons, Joseph, who played flute, and Johann, a singer/keyboardist. Because the 1806 list appears to be grouped by instrument, the son immediately below the father is presumed to be a subsequent flutist — and therefore Joseph.

[F] As the son of the *Houffourier* (quartermaster), this *Accessist* Fritsch would not have been the son of any of the brass players by that name.

[G] The 1787 Etat lists both bassoonists improbably as "II. Fagottist," but Lipowsky, 312, identifies "Joseph Schmidtner" as the first bassoonist.

[H] See note A, above, about Anton Rudolf.

[I] Georg Menacher as *Musikcassir* (*Musik-Kassier*, "Music Treasurer") earned 150 florins in the 1787 Etat, and Menacher as a trumpeter was paid 300 florins in 1777. These are probably the same person, who switched to the finance job after the full-time trumpet jobs were eliminated between 1782 and 1787. If so, it is unclear whether his salary was cut in half or whether the court saved a portion in the year of his death.

[J] If "Gallicanten" is indeed a corruption of "Kalkanten," these individuals may have been the assistants who ran the organ bellows (see note 72 above, p. 33).

[K] See note I, above, about George Menacher.

[L] Kaspar Ziegler was the *Musik-Kassier* (Music Treasurer) after Georg Menacher (Angerer, Brook, vii), and presumably would have been the father of Ziegler's daughter ("Zieglerin [tochter]"), who was a pensioner in 1806. He is also named in the instructions given to Henri-Joseph de Croes in 1783, when he was appointed *Kapellmeister* (see Appendix C).

Chart 1.1 shows several important facts about the evolution and stability of the music forces at the Thurn und Taxis court. The string section grew steadily until the number of active staff positions in the whole department peaked in the 1787 Etat, which also records a dramatic increase in the number of singers employed that year along with the presence of extra wind players. These extra hires offset the striking elimination of full-time trumpet and timpani positions. The expansion of the vocal department coincided with the elimination of the trumpet and timpani positions, and these changes indicate an increased emphasis on opera to the detriment of ceremonial incidental music.

Careful scrutiny of the different sections reveals other trends, as summarized in Chart 1.2.

Chart 1.2: Counts by section of Thurn und Taxis musicians from 1777 to 1806.

	1777	**1782**	**1787**	**1806**
Singers	2	3	7	0
Strings (vln–vla–vc–bass)	14 (10–0–3–1)	19 (13–2–2–2)	24 (16–3–4–1)	12 (7–0–4–1)
Winds (fl–ob–cl–bsn)	8 (3–2–1–2)	8 (2–2–2–2)	11 (2–4–3–2)	7 (2–2–1–2)
Horns	5	4	4	2
Trumpets–Timpani	4–1	4–3	0–0	0–0
TOTAL (not counting Intendant and Keyboardist)	34	41	46	21
CORE ORCHESTRA TOTAL Strings. Winds, Horns (total adjusted to discount likely extras)	27 (26, less 5th horn)	31	36 (33, less extra oboes and clarinet)	21 (22, plus 2nd clarinet)

In the strings, the proportion of violins and violas to cellos and basses increased until 1787 steadily from 10/4 (2.5/1) in 1777 and 15/4 (3.75/1) in 1782 to 19/5 (3.8/1). The 1806 ratio, 7/5 (1.4/1), suggests that perhaps a more bass-heavy balance was then being favored. However, the orchestral staffing during the period of the orchestra's disbandment was probably not determined by aesthetic considerations but simply by attrition and other practical exigencies, as the presence of five violinist pensioners indicates.

The size of the wind and horn sections remained basically constant with paired winds and four horns. Three flutes are listed for 1777, but it is possible that Donninger, who was a primarily a flutist, may have doubled on clarinet. The presence of an extra

horn in that year (Joseph Vogel, at the end of his career) does not necessarily mean all five players were being used together. Likewise, in 1787 the addition of two oboists and a clarinetist should not be taken to indicate that the orchestra regularly used four oboes and three clarinets but rather that substitute players were needed, which is confirmed by the fact that the regular principal oboist Palestrini was finishing a two-year solo tour away from Regensburg during that season (see below). Indeed, these sections remained remarkably constant over nearly three decades.

Biographical Sketches

The following biographical sketches provide profiles of the most prominent musicians at the Thurn und Taxis court and perhaps convey the sort of information that might have been fodder for chatter among concert-goers there. They draw on the entries in the lexicons cited above and highlight intriguing facts. Obviously, some information that could not have been knowable in the late eighteenth century is included. Primary bibliographic data for each entry are presented parenthetically using the same abbreviation system found in Chart 1.1 above (see pp. 37–38) followed by volume/page citations. The entries are presented non-alphabetically in a hybrid ordering based on orchestral position, seniority, and prominence (i.e., *Intendant*, p. 48; singers, p. 53; keyboardists, p. 55; strings, p. 58; and woodwinds, p. 72).

The following table is provided to also permit alphabetic browsing:

Agostinelli, Florante (1741–1809) — flute 73
De Croes, Henri-Jacques (1705–1786) — violin.....60
De Croes, Henri-Joseph (1758–1842) — violin 61
Fischer, Barbara (1758–1825) — singer.....54
Fischer, Ludwig (b. 1745) — singer.....53
Fladt, Anton (1775–1850) — oboe.....79
Frantzel — oboe.....78
Fritsch — oboe.....78
Gretsch — cello 72
Hanisch, Franz (b. 1749) — oboe.....77
Kaffka, Johann Christoph (1754–1815) — singer/actor.....66
Kaffka, Joseph (1730–1796) — violin.....65
Kaffka, Wilhelm (1751–1806) — violin 66
Kněžek (Knieschek), Václav (1745–1806) — bassoon.....82
Küffner, David Gottlieb (b. 1758) — clavier 55
Küffner, Johann Jakob Paul (1713–1786) — clavier.....55
Liber, Joseph Anton (1732–1809) — violin.....69
Müller — oboe.....78
Palestrini, Giovanni (1744–1829) — oboe 73
Pokorny, Franz Xaver (1728–1794) — violin 67

Riepel, Joseph (1709–1782) — violin 58
Roth, Vincent (1777–1828) — violin 69
Rothweil, Joseph (c.1767–1861) — violin 70
Rudolf, Anton (b. 1742) — horn 84
Rudolf, Johann Anton (b. 1770) — violin 71
Schacht, Baron Theodor von (1748–1823) — *Intendant* 48
Schierl Joseph (1757–1797) — clarinet.....79
Schmidner, Joseph (1748–1808) — bassoon.....80
Stumm, Joseph (b. 1757) — horn 86
Touchemoulin, Joseph (1727–1801) — violin 63
Touchemoulin, Ludwig (c.1759–1830) — violin.....64
Vogel, Joseph (fl. 1770s) — horn.....84
Wack, Wolfgang (b. 1758) — clarinet.....80

Intendant **(Schacht)**

Schacht (Ga, 2/404; L, 303; Gn, 4/34; S, 6/157; Gs, 747; M, 277–279.)[76]

Baron Theodor von Schacht (1748–1823) received varying degrees of acknowledgement in his own day. As already noted above (p. 12) Schacht at age 25 was named *Musikintendant* in 1773 when Carl Anselm became Prince of Thurn und Taxis. Schacht, who as a boy studied music there from 1756 to 1766 with Joseph Riepel and Johann Jakob Paul Küffner (see profiles below), had been a *Hofkavalier* since 1771 and was no doubt familiar with the courtiers.

In 1792, around when Schacht composed the concertante for three oboes, Schacht was included in Gerber's lexicon, identified as *Intendant* at Thurn und Taxis and as a composer who had already had a symphony of his engraved ("hat daselbst . . . stechen lassen"). Gerber (1814) adds more details, including that Schacht also published a reduction of his ballet *La Rosière de Salency* for forte-piano, two violins, two horns, and

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[76] For sigla meanings (R, Ga, L, Gn, D, S, Gs, M) see pp. 37–38 above.

bass in 1784[77] and that Schacht "combined the understanding of a composer with the talent of a singer" in taking on the role of Osmin in a Regensburg production of Mozart's *Entführung* by "young gentlemen."[78]

Lipowsky, who adds that Schacht was born in Strasbourg in 1748 and studied with Jommelli at the Duke of Württemberg 's court in Stuttgart, explains: "Because of his deep insights about music and his knowledge of composition, he was appointed Intendant of Music and Travel Marshall by the Prince of Thurn und Taxis."[79] In 1805 Schacht quit that Regensburg post and went to Vienna to live. Lipowsky reports that he wrote many works, including operas, concertos for various instruments, symphonies, masses, ballets, and more.

Schilling and Gassner characterized him as a "talented composer" ("talentvoller Componist") of symphonies, other orchestral works, as well as songs and piano pieces — and acknowledged his having a "good low bass voice" ("eine gute tiefe Baßstimme zum Sänger").

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[77] *La Rosière de Salency* (Rtt Schacht 151) is Schacht's three-act ballet composed in 1778 after Grétry's opera. It was printed in Regensburg as Schacht's Opus II, but the arrangement itself is not catalogued (Haberkamp, 290).

[78] Gerber 1814, Vol. 4, 34: "Mit diesen Kenntnissen eines Komponisten verbindet er aber auch daß Talent eines Sängers, indem er 1792, bey einer Aufführung der Mozartschen *Entführung* durch junge Herrschaften zu Regensburg als Osmin austrat."

[79] Lipowsky, 303: "Wegen seinen tiefen Einsichten in die Musik, und seinen Kenntnissen in der Komposition wurde er vom Herrn Fürsten von Thurn und Taxis als Musik-Intendant und Reis-Marschall [sic] ernannt, . . ."

Thus, it is is clear that Schacht was known to have been a substantial composer. Mettenleiter indicates that Schacht was also well compensated and received extra pay for each of the additional appointments bestowed on him by Prince Carl Anselm, including Travel Marshall in 1779, Privy Councillor in 1790, and Chief Stable Master in 1795 (see Figure 1.1).

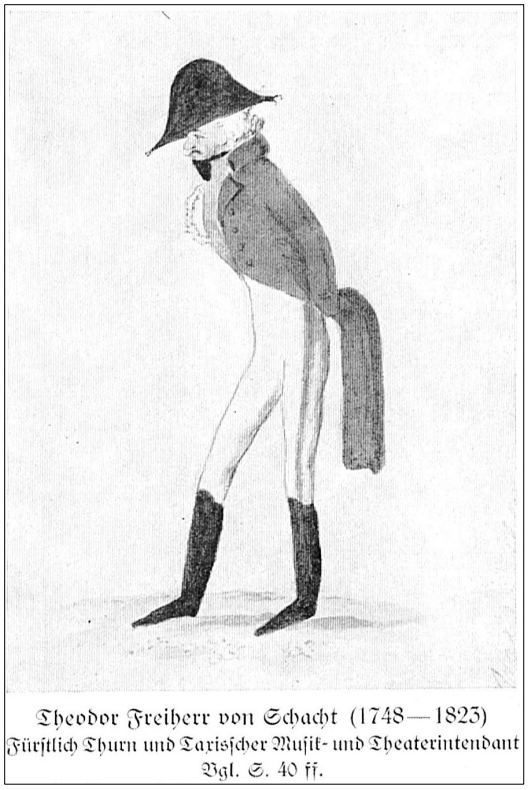


Figure 1.1: Baron Theodor von Schacht.[80]

Mettenleiter's comments also give a sense, albeit slim, of Schacht's personality. Evidently, he could be tough. He had "endured manifold awkward experiences, such as court trials involving both opera singers and musicians, etc."[81] and he held a "very stressful and sometimes unpleasant"[82] position for three decades. Mettenleiter, who was deeply familiar with Schacht through archival materials, observed that Schacht was a complex man:

> If one considers his truly stupendous hard work in composing, despite his various eccentricities one would find respect for this man, but one would

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[80] Reproduced from Färber, *Das Regensburger Fürstlich Thurn und Taxissche Hoftheater* . . ., 14.

[81] Mettenleiter, 280: "Schacht hatte mannichfaltige Fatalitä-täten [sic], sogar Prozesse vor Gericht durchzukämpfen, sowohl mit den Operisten als Musikanten etc."

[82] Ibid: "Seine Stellung war, ob sie gleich sehr einträglich war, . . . doch eine sehr anstrengende und mitunter unangenehme."

> also find it somewhat of a miracle that he survived on the so-slippery floor of a music directorship for so long [1773–1805].[83]

Mettenleiter also reckons with Schacht's compositional legacy. After providing an extensive list of Schacht's compositions — masses, quartets and sextets, serenades and *Harmoniemusik*, works for woodwinds, piano concertos, harp concertos and other harp works (including an arrangement of a Haydn symphony), a concerto for two pianos, two concertos for two English horns [not listed in Haberkamp's catalog], concertos for clarinet, concertos for bassoon(s), concertantes, the triple oboe concerto, sonatas, many ballets, and many operas — Mettenleiter asks: "And now, what's to be made of his compositions? My answer is, "Excess becomes a vice," [and] "there is a median in all matters."[84]

Mettenleiter's assessment, written in the mid-nineteenth century, anticipates a modern reaction to Schacht's output and confirms that the *Concertante a Tre Oboi Principale* is representative of Schacht's vices. As shown in the practical analyses of the work's three movements below, Schacht has many ideas and is exceedingly clever in what he does with them — too much so for later sensibilities. His subsequent non-

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[83] Ibid: "Rechnet man dazu den wahrhaft stupenden Fleiss im Componiren, so bekömmt man trotz mancherlei Eigenartigkeiten einen Respekt vor diesem Manne, besonders aber erscheint es fast wie ein Wunder, dass Schacht sich auf dem so schlüpfrigen Boden einer Musik-Intendanze etc. so lange (1775–1806 [sic]) zu erhalten wusste." Though Mettenleiter gives 1775–1806 for Schacht's tenure, other sources use 1773–1805 and Robert Holzer specifies 25 November 1805 as the date Schacht retired ("Theodor von Schacht [1748–1823]," in *Seven Symphonies from the Court of Thurn und Taxis*. The Symphony 1720–1840, Series C, vol. 7, ed. Barry S. Brook, xxii–xxiv [New York: Garland, 1984]).

[84] Ibid., 281: "Und nun, was ist von seinen Compositionen zu halten? Meine Antwort ist: '*nimium vertitur in vitium*;' '*est modus in rebus*.' "

prominence was also compounded by the fact that very little of his music was widely disseminated.

However, Schacht's reputation has recently begun to rise from obscurity. Archivists at Thurn und Taxis have preserved his works and documented his life in great detail, academic scholars are studying his works more actively, and performers are culling repertoire from the Thurn und Taxis library.[85] Indeed, since the 1973 recording of a clarinet concerto and the 1984 publication of two symphonies in facsimile, at least fourteen other works have been published.[86] Not surprisingly, the unusual *Concertante* for three oboes has attracted attention from others. A non-critical edition, edited by Chris and Francis Nex, was published in 2001,[87] and a recording of it played on three clarinets (!) was released in 1993.[88]

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[85] See "Works About Schacht," a separate section in the Bibliography that lists works that are primarily focused on Schacht or have sections about him. The most detailed information is written in German by scholars with direct access to the archives. Of these, the studies by Sigfrid Färber are the most comprehensive. In English, the synthesis of the preceding scholarship in Douglas Spaniol's dissertation is the most clear and effective. The articles by J. Murray Barbour and Jan LaRue complement Hugo Angerer's multiple accounts of Schacht's life and output.

[86] See Bibliography.

[87] Theodor von Schacht, "Concertante a Tre Oboi Principale in B♭ for three oboes, two horns, and strings (Rtt Schacht 46), "ed. Chris and Francis Nex (Lancaster, UK: Phylloscopus, 2001). Because this edition makes a number of modernizations and standardizations without comment, some of Schacht's irregularities are glossed over. However, by providing score, parts, and a piano reduction, the Nexes have made this work — and others by Schacht — conveniently available. (Phylloscopus Publications prints and distributes copies by demand from the UK, http://www.phylloscopus.co.uk, and has an eclectic catalog.)

[88] *Theodor von Schacht: Klarinettenkonzerte*. Dieter Klöcker, Waldemar Wandel, Oliver Link; Bamberger Symphoniker, Hans Stadlmair. 1 CD. Orfeo C 290931A (1993).

Singers
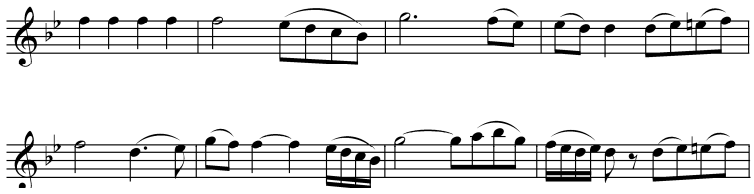
Fischers (Gn, 2/136–139.)

Husband and wife singers, the Fischers came to Regensburg by 1785[89] and brought enormous experience and renown. Gerber reports that they were acclaimed singers throughout Europe.

Ludwig Fischer (1745–1825), who was born in Mainz and trained in Mannheim, early in his career performed most notably in Vienna (National Theater) and Paris

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In his liner notes, translated by Lionel Salter, Dieter Klöcker, the lead clarinetist of the recording, misleadingly writes in his liner notes: "Following the usages of the time, in his triple concerto Schacht leaves open to choice the question of what instruments the soloists should play. In our case he leaves it free whether the work should be performed with clarinets or with oboes." The MS unequivocally specifies "a tre oboi principale" and offers no alternative. Accurately though, Klöcker notes Schacht's "closeness to Mozart" and finds a passage in the triple concerto reminiscent of Mozart's writing in the flute quartets. Klöcker further believes the opening theme of Schacht's triple concerto resembles the primary theme of Mozart's clarinet concerto (composed in 1791), but perpetrates a fraud by substituting Mozart's principal theme for Schacht's in his recording:



Ex. 1.1: Schacht's opening theme above Klöcker's Mozartean rendition of it below.

Klöcker also quotes Mozart in an interpolated cadenza added before the first solo entrance.

[89] Paul Corneilson, ed., *The Autobiography of Ludwig Fischer: Mozart's First Osmin*, (Malden, MA: Mozart Society of America, 2011), 7–8. Gerber gives 1786, but Corneilson's biography is more credible.

(Concert Spirituel). In 1782, he was the first Osmin in Mozart's *Die Entführung*; and Mozart valued Fischer's "excellent bass voice."[90]

Barbara Fischer, née Strasser, (1758–after 1825) was born in Mannheim and sang at courts throughout Bavaria (Pfälz, Württemberg , Ludwigsburg — where she sang ten operettas during Carnival, and Munich) before joining the National Theater in Vienna with her husband in 1779.

The couple toured Italy, receiving great ovations in Venice, and accepted positions at Thurn und Taxis in 1785. Schacht's 1786 opera seria *Calipso Abbandonata* was written for them and Maria Antonia Brunetti, another staff singer.[91] Unfortunately, Mme. Fischer became ill (with "Brustkrankheit" Gerber specifies) and withdrew from performing after 1789. M. Fischer went on to sing in Berlin (for the King), London (Salomon concerts), Vienna again, Dresden, and Leipzig.

In his autobiography, Ludwig noted: "In Dresden [circa 1784] I sang in the concert at court, also in the church. From there I went to Regensburg. They offered an appointment for me and my wife. A really excellent Italian opera was engaged there. I accepted it, my wife also. We stayed there five years. Every year I took the opportunity to travel several months to various small courts. In the year 1788 I went to Berlin and sang twice in Potsdam before his Majesty . . ."[92]

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[90] Peter Clive, *Mozart and His Circle: A Biographical Dictionary* (New Haven: Yale Univ. Press, 1993), 52–53. The year of Ludwig Fischer's death is also taken from Clive.

[91] Haberkamp, 268–269.

[92] Corneilson, 41.

Keyboardists

Küffner Family (L, 161; S, 4/251–252; Gs, 513; M, 274–275.)

There was and remains some confusion about the identities of the various Küffners. The primary reason for this is that besides the Regensburg-based father and son — **Johann Jakob Paul Küffner (1713–1786)** and **David Gottlieb Küffner (b. 1758)** — there was also a Würzburg-based family with the same name whose most prominent member was the violinist and composer Joseph Küffner (1776–1856), son of the *Hofcomponist* at the Würzburg court Wilhelm Küffner (1727–1797) and grandson of a *Stadtpfeifer* from near Regensburg, also named Johann Küffner.[93]

The earliest report (already noted above) about the father and son from Thurn und Taxis is found in Schubart, who begrudgingly shows them some respect:

> *Kiefer* [sic]. An unusually thorough clavierist, of course more a theoretician than a genius, but certainly a master in the understanding of fingering, in light and heavy performance, [and] in the art of reading and accompanying. He is the creator of clavier taste which now prevails at the Taxis court. His son, clavierist for the new Prince Palm, plays the pieces

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[93] The names of the Regensburg Küffners are stated least equivocally by Mettenleiter, who gives "Joh. Jak. Paul" for the father in his biographical entry and "David Gottlieb" for the son in the 1787 Etat — though he neglects to give a name for the son in his biographical remarks (Mettenleiter, respectively 274, 270, 275). Their dates are least ambiguous in Schilling, who gives 1713–1786 for Johann Jakob Paul and 1758 for the son's birth year. The 1787 Etat gives David Gottlieb's age as 30 then, so 1758 tallies reasonably well. Anomalously, Mettenleiter gives 1784 for Johan Jakob Paul's death, and Haberkamp uses 1727 for his birth. Robert Eitner, citing both Schilling and Mettenleiter, settles for 1713–1786 (Robert Eitner, *Biographisch-Bibliographisches Quellen Lexikon* [Graz: Akademische Druck-u. Verlagsanstalt, 1959], V, 463).

The Würzburg Küffners are elucidated by Matthias Henke, "Küffner, Joseph [Georg]," *Die Musik in Geschichte und Gegenwart*, Personenteil 10: Kem–Ler, ed. Ludwig Finscher (Kassel: Bärenreiter, 2003), 799–800. Henke is also the author of *Joseph Küffner: Leben und Werk des Würzburger Musikers im Spiegel der Geschichte* (Tutzing: Schneider, 1985).

> of the best clavier masters with much precision. But he is giddy before the depths of a Bach: from this ocean has he just taken a sip as a martin in flight. In a word, neither he nor his father are intellects of significance, but they are still good musical artisans.[94]

According to Lipowsky, Küffner senior (no first name given) was born in Nürnberg and joined the Thurn und Taxis court in 1750 as a clavier player. He "was greatly renowned there for his neat and expressive playing. The wealth and variety of his invention, which were demonstrated in concertos and other compositions, earned him applause and led the Prince to appoint him *Kapellmeister*."[95] His works were published in Frankfurt and Paris. His son (no first name given) and pupil was an excellent keyboard player who was accordingly employed in that capacity also at the Taxis court.[96]

Lipowsky (1811), however, provides a separate entry for Johann Jakob Paul Küffner (1713–1786), who was also born in Nürnberg but, according to Lipowsky,

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[94] Trans. Dubois, 244; Schubart, 190: "*Kiefer*. Ein ungemein gründlicher Clavierist, freylich mehr Theoretiker als Genie; aber im Verständniss der Applicaturen, im leichten und starken Vortrag, in der Kunst zu lesen und zu begleiten — gewiss Meister. Er ist der Schöpfer des Claviergeschmacks, der gegenwärtig am Taxischen Hofe herrscht. Sein Sohn, Clavierist beym neuen Fürsten Palm, spielt die Stücke der ersten Claviermeister mit vieler Präcision. Nur schwindelt ihm vor den Tiefen eines Bachs: aus diesem Ocean hat er kaum noch als Schwalbe im Flug geschlürft. Mit einem Wort, weder er noch sein Vater sind Köpfe von Bedeutung; aber doch noch gute musikalische Handwerksleute." "Apparently Schubart met Kiefer (the son) in Munich," Dubois observes, in a footnote (Dubois, 10), citing *C.F.D. Schubart's, des Patrioten, gesammelte Schriften und Schicksale* (Stuttgart: J. Scheibe, 1839–1849), Vol. 1, 191. The first two volumes of this eight-volume work comprise Schubart's *Leben und Gesinnungen*.

[95] Lipowsky, 161: " . . . und erwarb sich durch sein nettes und ausdruckvolles Klavierspielen daselbst großen Ruhm. . . . die von einem Reichthume und Mannigfaltigkeit seiner Erfindung zeigen, und Beifall fanden; so ernannte ihn der Fürst zu seinen Kapellmeister."

[96] Ibid.: ". . . ist ein vortrefflicher Klavierspieler, weßwegen er in dieser Eigenschaft am Fürstl. Taxischen Hofe ebenfalls angestellt worden."

remained there as an organist. Schilling (1841) firmly states that **Johann Jakob Paul Küffner (1713–1786)** is Regensburg's Küffner senior but that he was was *Hofcembalist* (not *Kapellmeister*) at Thurn und Taxis, which concurs with Forkel's listing (see Appendix E below). Schilling also states that Johann Jakob Paul worked as an organist in Nürnberg before coming to Regensburg in 1750. (It is with him that Schacht studied as a boy.)

Schilling is also expansive about the skills of his son (David Gottlieb), whom he calls "a skillful virtuoso, especially on the clavier,"[97] noting that he worked for the Prince of Palm in Vienna and was very successful in Paris and London. Schilling, however, seems to have confused Johann Jakob Paul's son David Gottlieb with the violinist/composer from Würzburg and consequently uses "Joseph" as the first name. The melding of the two identities is further compounded by Schilling's both praising him as "one of the greatest clavier players of the age" but also noting that what he composed earned him many admirers and fans.[98] The fact that Schilling assumed Joseph to be Johann Jakob's son at least indicates the prominence of the Thurn-und-Taxis Küffners.

Gassner (1849) gives separate entries for Johann Jacob Paul and Joseph and correctly identifies the latter as the son of Wilhelm (of Würzburg), who he specifies was

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[97] Schilling, Vol. 4, 251–252: "Zum Rufe eines tüchtigen Virtuosen, auf dem Claviere besonders, gelangt, . . ."

[98] Ibid.: "Allgemein galt er dort für einen der größten Clavierspieler der Zeit, und was er componirte, ward mit einer wahren Begierde von Kennern und Liebhabern ausgenommen."

from Kallmünz (near Regensburg) and held the position of *Hofkapellmeister* in Würzburg. He says nothing of Johann Jacob Paul's son David Gottlieb.

Strings

The string section at Thurn und Taxis was dominated by several celebrated players and teachers. Two are still fairly renowned today: Joseph Riepel as a theorist and Franz Xaver Pokorny as a composer. Both held leadership positions in the *Hofkapelle*: Riepel as *Kapellmeister* and Pokorny as principal second violin. Several other players recognized as virtuosos in their own day are less well-known today: Joseph Touchemoulin, Henri-Joseph de Croes, and Wilhelm Kaffka. All three were related to other, less famous, violinists at the court: respectively, Touchemoulin's son and the fathers of de Croes and Kaffka.

Some of the players profiled below were no longer active by 1787, but they are included to flesh out the overall ensemble. Thus, the lower strings, represented by the cellist Gretsch, may share some of the general reputation of the strings, and Riepel's profound influence would probably still have been felt.

Riepel (Ga, 2/289–291; L, 282–283; Gn, 3/865–867; S, 5/745–746; Gs, 723; M, 277–279.)

Joseph Riepel (1709–1782) was the biggest draw to Regensburg, as Burney confirmed, and his theoretical works were enormously influential and have received

much scholarly attention in recent times.[99]

The early lexicon entries about Riepel say very little about his life but describe his theoretical writings extensively. Mettenleiter (1866) provides a lengthy synopsis of these works and devotes most of his separate biographical sketch to Riepel's many compositions. [100]

Riepel's interest in music was piqued in 1733, when as a philosophy student he began reading Johann Joseph Fux's *Gradus ad Parnassum*. In his early career, he served as a valet to General Alexander Graf d'Ollone and travelled through Bosnia, Serbia, and Slavonia during the Turkish wars of 1737–1739. He then settled in Dresden from 1739 to 1745 and studied with the composer Jan Dismas Zelenka (1679–1745). Subsequently he

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[99] Three of the major studies on Riepel are: Wilhelm Twittenhoff, *Die musiktheoretischen Schriften Joseph Riepels (1709–1782): als Beispiel einer anschaulichen Musiklehre* (Halle/Saale: Buchhandlung des Waisenhauses, 1935); Nola Jane Reed [Knouse], "The Theories of Joseph Riepel as Expressed in his *Anfangsgründe zur musicalischen Setzkunst (1752–1768)*" (Ph.D. diss., University of Rochester, 1983); and Thomas Emmerig, *Joseph Riepel (1709–1782): Hofkapellmeister des Fürsten von Thurn und Taxis*, Thurn und Taxis-Studien 14 (Kallmünz: Lassleben, 1984). Emmerig builds on Twittenhoff and offers the most authoritative biography. Reed [Knouse] concentrates on Riepel's theoretical writings. Several recent dissertations have also investigated Riepel's theories and applied them analytically: Joseph L Brumbeloe, "Formal Grouping in the Theory and Musical Practice of the Eighteenth Century," (Ph.D. diss., Indiana Univ., 1991); Stefan Eckert, "*Ars Combinatoria*, Dialogue Structure, and Musical Practice in Joseph Riepel's *Anfangsgründe zur musicalischen Setzkunst*," (Ph.D. diss., SUNY at Stony Brook, 2000); Gregory Thomas Hellenbrand, "The Symphonies of Johann Michael Haydn: A Chronological Perspective Using Theories of Joseph Riepel and Heinrich Christoph Koch," (Ph.D., Univ. of Illinois at Urbana-Champaign, 2006); and Kari Krueger Shea, "Joseph Riepel's *Concerto Pastorale* in B Flat for Clarinet and Bassoon Considered from the Perspective of the Composer's Theory of Composition," (D.M.A. diss., Univ. of Illinois at Urbana-Champaign, 2003).

[100] Mettenleiter, 49–56, 277–279.

went to Poland and came to Vienna in 1747. He joined the Thurn und Taxis court in Regensburg as *Kapellmeister* in 1749 and stayed there for the rest of his life.[101]

Gerber (1792), who could be speaking for all, characterized Riepel as "a thorough scholar and composer of music, a good violinist and a very honest man."[102] Gerber, Lipowsky, and Schilling recognized the importance of Riepel's teaching and itemized many of his theoretical works in their extensive entries.

Riepel's influence was enormous. Significantly for this study, Riepel taught composition to Schacht from 1756 to 1766 during the period when Riepel's major theoretical writings were published, 1752–1768, and it is possible that Riepel's application of the permutational process of *Ars Combinatoria* to compositional invention may underlie Schacht's melodic fecundity. Additionally Riepel's theories influenced Heinrich Christoph Koch, whose understanding of composition informs the practical analyses in Chapter Three. Riepel attracted many students to Thurn und Taxis, and some took positions at the court, including Schacht, Liber, Pokorny, and Schmidner.

De Croes Family (M, 272–273.)

The De Croes family was involved with the Thurn und Taxis music program from its inception in Frankfurt. **Henri-Jacques de Croes (1705–1786)**, a native of Antwerp

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[101] Thomas Emmerig, "Joseph Riepel," in Barry S. Brook ed., *The Symphony 1720–1840 Series C, Volume VII: Seven Symphonies from the Court of Thurn und Taxis* (New York: Garland, 1984), xvii–xviii.

[102] Gerber 1792, 2/289: ". . . ein gründlicher Musikgelehrter und Komponist, ein braver Violinist und ein sehr rechtschaffener Mann."

whose father (Henri de Croes) served as *Kapellmeister* to the royal court in Brussels,[103] "was engaged in 1730 as director of chamber music"[104] for the family in Frankfurt and tutored Prince Alexander Ferdinand (1704–1773) in music before his reign began in 1739.[105] In 1739 de Croes led an ensemble of fourteen musicians, but he left the court in 1742.

His son **Henri-Joseph de Croes (1758–1842)** had a long career at Thurn und Taxis starting as a violinist and being promoted first to *Kapellmeister* in 1798, when Touchemoulin was pensioned, and later to *Musikdirector* in 1805 as Schacht's successor.[106] His wife, **Maria Augusta de Croes**, was the daughter of a Thurn und Taxis violinist (**Houdière**) and herself a soprano at the court, and his son **Francis-Xaver** as of 1787 "showed promise as musician and composer."[107]

Mettenleiter presents portions of a lengthy letter he received from Henri-Joseph that describes his father's retirement and how Henri-Jacques had to petition to have his pension from Thurn und Taxis restored in 1775. Mettenleiter gives 1783 as the year Henri-Joseph de Croes was appointed *Kapellmeister* and includes the instructions given to him (reproduced as Appendix C below). The tone is quite similar to that of Carl

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[103] Traster, 100.

[104] Angerer, in Brook, xi.

[105] Ibid., xiii.

[106] Ibid., xiv.

[107] Trans. Traster, 103, citing Mettenleiter, 270 (below in §6.3,): "Sein Sohn *Fr. Xav.* inclinirt zur Musik und Feder." (*Feder*, literally "quill" or "feather," could also mean "writer" or "author.")

Anselm's note to Schacht, and the directions about rehearsal protocol reveal that discipline was still a problem — dictating, for instance:

> . . . 3) that in rehearsals, silence, order, and friendly proper conduct shall rule, as in concerts, so that 4) before beginning pieces everyone shall well and clearly — separately (not all at once) — tune in common with the keyboard, and 5) the tempo shall be taken from the direction of the first violin and not be changed otherwise arbitrarily, also 6) the accurate execution of *forte* and *piano*, likewise shadow and light, shall be observed in pieces — without a predilection for one or another master, [and] 7) rehearsals shall start no later than fifteen minutes after the given call time.[108]

Additionally, De Croes is told to inspect instruments stored in the library for damage monthly, report the slightest damage ("den mindesten verführten Schaden") immediately to the director, and work with the music treasurer ("*Musik-Kassier*" Ziegler) to get repairs made. Furthermore, he is reminded that music and instrument purchases need to be approved by the director and that matters of discipline must be handled officially and fairly by the director.

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[108] Mettenleiter, 273: ". . . 3) dass bei den Proben Stille, Ordnung, freundschaftliches ordentliches Betragen, so wie in denen Concerten herrsche, dann 4) Vor Anfang des Stückes gut und rein, separat (nicht alle zugleich) nach dem Clavier zusammengestimmt werde, auch 5) das von dem dirigirenden ersten Violinisten genommene *Tempo* nicht anderseitig willkührlich abgeändert werde, ferner 6) genauer Vortrag im *forte* und *piano*, übrigens Schatten und Licht eines Stückes ohne *prädilection* für ein oder den andern Meister observirt werde, 7) Spätestens eine Viertelstunde nach der angesagten Probestunde dieselbe angefangen werde." (See Appendix C below.)

Touchemoulin Family (Ga, 2/667; L, 350; Gn, 4/377; S, 6/674–675; Gs, 837; M, 282.)

Joseph Touchemoulin (1727–1801), born in France, began his violin career in the service of Elector Clemens August, archbishop of Cologne, and with permission went to Italy to study with Tartini. In 1753 he followed Clemens August to Bonn and became *Kapellmeister* there in 1760. He was respected as a composer, and his symphonies were published and performed in Paris. In 1761, Clemens August's successor, Maximilian Friedrich, cut salaries, and Touchemoulin decamped for Regensburg to join the *Hofkapelle* as a first violinist. After Riepel's death in 1782, Touchemoulin was appointed *Hofkapellmeister*. He was pensioned handsomely in 1798.[109]

Lipowsky called Touchemoulin's many compositions "tasteful" ("geschmackvollen"), and Schilling dubbed him "an excellent virtuoso on the violin and a solid composer" ("ausgezeichneter Virtuos auf der Violine und gründlicher Componist"). Schubart, in keeping with his general coolness about Regensburg music-making, observed, "[Touchemoulin's] taste is completely French: pleasant and soft. He plays the violin with vigor, yet in a manner which cannot please everyone."[110] Mettenleiter adds that he was known to be "an honest, honorable man." His grave marker

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[109] Angerer, "Joseph Touchemoulin (1727–1801)," in Brook, xviii–xix.

[110] Trans. Dubois, 243–244; Schubart, 189–190: "Sein Geschmack ist ganz französisch, weich und molligt. Er spielt die Violine zwar mit Kraft, doch in einer Manier, die nicht jedermann gefallen kann."

reads, "Religion without hypocrisy, love of fellow man without selfish motives, honesty, righteousness distinguished every word, every deed of the deceased."[111]

His son, **Ludwig/Egidius/Gilles Touchemoulin (c.1759–1830)**, a violin prodigy, was mentioned in all of the entries about Joseph, though in his 1793 article Gerber mistakes father and son for brothers. The son's first name is given variously in the lexicons as Ludwig (Lipowsky), Egidius (Mettenleiter), and Gilles (in the 1787 Etat). The earliest report is from Schubart, who heard father and son in Augsburg in 1774: "[Touchemoulin's] son, when he was twelve years old, displayed great talent for the violin on which he performed the most difficult concertos with great dexterity, but the indulgent bringing up of his father was not advantageous to him."[112] Lipowsky confirms that Ludwig was groomed in early youth to be a concertmaster, and according to Mettenleiter, he did become concertmaster in 1787. Sadly, he had to abandon music after losing his hearing and led a difficult life, as he himself wrote in a petition that Mettenleiter copied from the archives:

> I lost my hearing, and as a musician am frankly considered politely dead. As a consequence of this unlucky accident I was made art teacher to the pages and now have only a miserable existence. Although by nature I still have some affection for the fine arts, so it is under these conditions that now these feelings have become so weak that I would be very inclined to call an eternal servant for the Muses and voluntarily quit Parnassus. When

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[111] Trans. Angerer, "Touchemoulin," in Brook, xix.

[112] Trans. Dubois, 243–244; Schubart, 190: "Sein Sohn hat schon im zwölften Jahre grosse Talente für die Violine geäussert, indem er die schwerstern Concerte mit fliegender Fertigkeit vortrug: allein die weichliche Erziehung seines Vaters war ihm nicht günstig." In a footnote, Dubois cites Schubart, *Deutsche Chronik* (23 May 1774), 128. Another possible translation for "die weichliche Erziehung seines Vaters" might be "the wimpy example of his father" instead of "the indulgent upbringing of his father."

> I was hired, I was not yet 19 years old; [and] I have often done more than was required, namely by singing, which I am always pleased to undertake.[113]

Mettenleiter reports that Touchemoulin junior died in 1830 at the age of 71. Thus, he would have been born about 1759 — and already 15 when Schubart heard him.

Gerber, Schilling, and Gassner also mention a daughter, who was "a very talented clavier player."[114]

Kaffka Family (R, 12/244–245; L, 139; Gn, 3/3; D, 2/33; S, 4/26–27; Gs, 470; M, 274.)

The Kaffka family also contributed significantly to the formation of the Thurn und Taxis orchestra.

The Bohemian violinist **Joseph Kaffka (1730–1796)** joined the Thurn und Taxis court young in 1743, and his three sons were also employed there. Citing a letter received from Joseph Kaffka in 1788, Dlabacž states that this "excellent violinist" served from 1743 to 1788, primarily as concertmaster.[115] Joseph was an important source of

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[113] Mettenleiter, 282: "Ich verlor den Gehörsinn, bin sonach als *Musicus* freilich *civiliter* wie todt zu betrachten. Durch die in Folge dieses Unglücks erlangte Zeichenlehrerstelle bei den Pagen habe ich nur noch eine kümmerliche Existenz. Obschon für die schönen Künste von Natur aus ich noch einige Anhänglichkeit habe, so ist durch diese Verhältnisse dies Gefühl nun so geschwächt worden, dass ich sehr geneigt wäre, den Musen ein ewiges Valet zu sagen und den Parnass freiwillig zu verlassen. Als ich angestellt wurde, war ich noch nicht 19 Jahre alt; ich habe oft mehr geleistet, als verlangt war, nämlich durch Singen, dem ich mich stets gerne unterzogen habe."

[114] Gerber (1814), Vol. 4, 377: "eine sehr geschichte Klaviespielerin."

[115] Dlabacž (1815), Vol. 2, 33.

information for Dlabacž and is frequently cited in *Lexikon* articles. Schilling calls Joseph a "Violinvirtuos" and informs us that he died in 1796.

Wilhelm Kaffka (1751–1806) was also a violinist and after studying with Joseph Touchemoulin, the court concertmaster, became concertmaster by 1772. Dlabacž describes Wilhelm as "one of the top strongest violinists, a concertmaster, whose playing and composition are popular, as is known."[116] Lipowsky only discusses Wilhelm, indicating that he was more famous than his father. Schilling pronounces, "Equally distinguished [as Joseph] was his son, Wilhelm . . . [who] was among the most polished violinists and most tasteful concert performers of his time."[117]

Johann Christoph Kaffka (1754–1815),[118] who studied violin with his father and composition with Riepel, initially worked as a violinist and composer at the court but left to become an esteemed man of the theater — as an actor, singer, librettist and opera composer.[119] Gerber ignores Wilhelm and recounts Johann Christoph's triumphs in Breslau and St. Petersburg, noting that he left Regensburg in 1778. Schilling details

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[116] Dlabacž, in Riegger (1794), 244: ". . . einer der ersten stärksten Violinisten, und Konzertmeister, dessen Spielart und Komposition so beliebt, als, bekannt ist."

[117] Schilling, Vol. 4, 26: "Ausgezeichneter als er war sein ältester Sohn — 2) **Wilhelm,** der als Concertmeister in jener Capelle zu Regensburg 1806 starb. Derselbe gehörte zu den fertigsten Violinspielern und geschmackvollsten Concertisten seiner Zeit."

[118] Mettenleiter, 274, gives his first name as "Joh. Christian" and his birth year as 1759.

[119] Joseph Christoph Kaffka was something of a matinée idol as an actor, and as a composer and librettist was something of a plagiarist. See Thomas Baumann, *North German Opera in the Age of Goethe* (Cambridge, Cambridge University Press, 1985), 201–203.

Johann Christoph's career, touting his compositions and work in Breslau and Riga. Gassner echoes Schilling.

A third son, **Wolfgang Kaffka**, who is only mentioned by Mettenleiter, was playing trumpet for the Thurn und Taxis family in 1813, after the fall of the Empire and the disbandment of the orchestra.

Pokorny (R, 12/271; Ga, 2/163; L, 251; Gn, 3/742–743; D, 482; S, 5/496; Gs, 690; M, 276–277.)

Franz Xaver Pokorny (1728–1794), who is not unknown to modern musicians and has been the subject of current scholarship,[120] was recognized in his own time. Lipowsky reports that Pokorny was born in Bohemia but came to Regensburg to study with Riepel. After working for the court of Oettingen-Wallerstein he became [principal] second violinist at Thurn und Taxis. Dlabacž, who calls him both "fine" ("trefflicher") in 1794 and "very good" ("sehr gutter violinist") in 1815, reports that his fellow Bohemian

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[120] Dedicated studies include: J. Murray Barbour, "Pokorny und der 'Schacht-Katalog'; ein Beitrag zur Geschichte der fürstlichen Hofmusik," *Thurn und Taxis Studien* 3 (Kallmünz, 1963): 269–298; Robert Holzer, "Franz Xaver Pokorny (1728–1794)," in Brook, xx; Hugo Angerer, "Pokorny, Franz Xaver," in *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/21992 (accessed October 12, 2010). Several studies of horn repertoire also discuss Pokorny in detail: Andrew Kearns, "The Virtuoso Horn Concertos of Franz Xaver Pokorny," *The Horn Call* 14, no. 1 (October 1983): 33–46; Sterling Murray, "The Double Horn Concerto: A Specialty of the Oettingen-Wallerstein Court," *The Journal of Musicology* 4, no. 4 (Autumn, 1985 – Autumn, 1986): 507–534; Andrew Kearns, "Clarino Horn, Hand Horn, and Virtuosity in the Late Eighteenth-Century Horn Concerto," *The Horn Call Annual* 3 (1991): 2–30.

[Joseph] Kaffka took credit for enticing Pokorny to join the Thurn und Taxis court as a chamber musician.[121] Pokorny wrote many masses, concertos, and symphonies.

Lipowsky also identifies Pokorny's daughter as the horn virtuoso who was praised (also reported by Dlabacž and Gerber) for her performance of a concerto by Punto (Jan Václav Stich, Mozart's horn muse) at the *Concert Spirituel* in Paris in 1780.

An aspect of Pokorny's career not reported in these accounts is that after joining the Oettingen-Wallerstein court orchestra in 1753 he was sent to study in Mannheim during 1754. There he "worked with Johann Stamitz, Franz Xaver Richter, and Ignaz Holzbauer."[122] A broken promise, initially made in 1754 and still unfulfilled in 1766, to promote him to the post of choral director prompted his defection from Oettingen-Wallerstein. In 1766 he submitted a symphony to Thurn und Taxis and soon thereafter began "dividing his time" between the two courts — finally taking a full-time post at Regensburg in 1770.[123]

Pokorny wrote more than 100 symphonies and some 60 concertos. Many of his symphonies in the Thurn und Taxis library were misattributed, and it has been suggested that Schacht did so deliberately — possibly either to downplay Pokorny's fecundity which may have made Schacht's own symphonic output seem meager or to inflate the library's acquisitions of new works (by presenting more composers) — or mistakenly

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[121] Dlabacž (1815), 482: "Herr Konzertmeister Kaffka führt ihn in der Eigenschaft, . . ."

[122] Holzer, in Brook, xx.

[123] Ibid., xx.

during the hasty compilation of the library's catalog in the 1790s, decades after the works had been composed and copied.[124]

Liber (L, 183–184.)

Lipowsky tells us that **Joseph Anton Liber (1732–1809)** was born in Sulzbach and, after studying violin and composition with Joseph Riepel in Regensburg, became a first violinist and composer for the Taxis court.

His son **Wolfgang (b. 1758)**, who studied with him, was so talented that he played a violin concerto when he was just eight years old, but eventually became a priest.

Roth (L, 287; M, 279.)

Vincent Roth (1777–1828) was born in Regensburg and after studying with [Wilhelm] Kaffka became a first violinist at the Taxis court. Lipowsky admired his playing very much — especially his sight-reading skills — and asserted: "Were this artist to decide to travel abroad, he would shine as one of the top violinists."[125] Mettenleiter indicates that Roth became concertmaster himself in 1790 and regretfully shares the following report that [Henri-Joseph de] Croes wrote of Roth in 1806:

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[124] Ibid., xxi, citing Barbour, "Pokorny Vindicated," 38–58; and Angerer, in Haberkamp, xviii–xx.

[125] Lipowsky, 287: "Er ist ein vortrefflicher Violinspieler, der vorzüglich auch sehr fertig im Lesen ist, und vom Blatte weg die schwersten Stellen mit Ausdruck und Geschmack wegzuspielen verstehet. Würde sich dieser Künstler entschließen können, Reisen in das Ausland zu unternehmen, er würde als einer der ersten Violinisten glänzen."

> I can truthfully say that Roth's known talent and good performing deserve consideration, the young brave man truly regrets that he must work for bread to remain a good husband and father; . . . health and art thus go to the ground; his deepest wish would be to leave the theater where he has a monthly salary of 20 florins; he is already the only concert violinist, and a few more years in the theater will leave him stiff and unusable as a soloist.[126]

Rottweil/Rothweil (M, 279.)

Mettenleiter knew **Joseph Rothwei**l (c.1767–1861) and listened to him tell many stories of the old times. Rothweil was 94 when he died in 1861, which means he would have been born about 1767. He was no doubt one of the two Rottweil sons identified as "*Accessisten*" in 1787 and was promoted to court violinist in 1793. Mettenleiter asserts, "His playing was extremely delicate and fine, even still in his old age."[127]

As part of his duties, Rothweil accompanied the Thurn und Taxis family to Trugenhofen and gave lessons to the children. Mettenleiter adds that though he retired to Nürnberg, "where he could easily live on his pension," he remained homesick for Regensburg." The fact that he moved from Regensburg despite missing it suggests that

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[126] Mettenleiter, 279: "Ich kann mit Wahrheit sagen, dass *Roths* bekannte Talente und gute Aufführung Rücksicht verdienen, der junge brave Mann ist wahrlich zu bedauern, nach Brod arbeiten zu müssen, um als ein braver Gatte und Vater sich zu halten; . . . Gesundheit und Kunst geht damit zu Grunde; sein innigster Wunsch wäre, das *théatre* verlassen zu können, wo er einen monatlichen Gehalt von 20 fl. hat; er ist bereits der einzige Concert-Violinist und durch das *théatre* würde er in ein paar Jahren steif und unbrauchbar als Solo-Spieler."

[127] Mettenleiter, 279: "Sein Spiel war ungemein zart und fein, selbst in seinem hohen Alter noch."

his pension was too meager to support living there, hinting at more sadness in the post-imperial period for the Thurn und Taxis musicians.[128]

Rudolf (R, 12/278; L, 288–289; Gn, 3/894.)

Lipowsky states that **Johann Anton Rudolf (b. 1770)** was born in Vienna in 1770 and was brought to Regensburg by his father, the horn player below (see entry below in Horns, p. 84). He studied violin with Wilhelm Kaffka (1751–1806), and, like Kaffka, became concertmaster for the Thurn und Taxis *Hofmusik*. By 1811, when Lipowsky published, Rudolf was the Orchestra Director in Regensburg. Dlabacž had already in 1794 called him "a strong concert violinist" ("ein starker Violinkonzertist") when he was "around 17 years old,"[129] and similar accolades are heard from others.

It is not clear whether he stayed in Regensburg. Gerber in 1813 (Vol. III), who mistakenly believed him to be the son of the Paris-based Anton Rudolph/Rodolphe (see below, in "Horns"), states not impossibly that by 1813 he was in the orchestra for the *Comédie-Française* in Paris, and Schilling too believes he moved to Paris, though playing for the Opera, and having quite a career as a teacher. However, Bernsdorf, who was the first lexicographer to recognize that "Gerber and others confused [him] and his

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[128] Ibid: "Auf kurze Zeit hatte er sich nach Nürnberg zurückgezogen, weil er gemeint, er könne dort mit seiner Pension leichter leben. 'Aber es litt mich dort nicht lange,' sagte er mir, 'ich bekam Heimweh nach Regensburg.' "

[129] Gerber (1813), Vol. 3, 894, ventures that "Rodolphe oder Rudolf" was born "around 1771" ("ums J. 1771"), which Gerber probably inferred by subtracting 17 from the publication date of Dlabacž's first article, 1788.

father Anton with Jean Joseph Rodolphe (or Rudolph),"[130] shies away from repeating this claim.

Gretsch (Ga, 1/546–547; L, 99; Gn, 2/410; S, 3/309; Gs, 366.)

Gerber reports that the cellist Gretsch, who came to the Thurn und Taxis court in 1770 and died in 1784 at Regensburg, "in his compositions revealed a deep knowledge of harmony, very good taste, and the most perfect skill on his instrument."[131]

Winds

The woodwind section was assembled in the 1770s and was headed by two Italians, the principal flutist and the principal oboist. Bohemians filled the second oboe, second bassoon, and principal horn chairs. The principal bassoonist had come to Regensburg from Dietfurt to study composition with Riepel, and both clarinetists were from Regensburg. They were distinguished players and must have drawn listeners to concerts at Thurn und Taxis.

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[130] Eduard Bernsdorf, *Neues Universal-Lexikon der Tonkunst*, Vol. 3 (Offenbach: Johann André, 1861), 397: "Es muß noch gesagt werden daß dieser R.[udolph] und sein Vater Anton von Gerber und Anderen mit Jean Joseph Rodolphe (oder Rudolphe, s. d.) verwechselt worden ist."

[131] Gerber (1790), Vol. 1, 546–547: : "Violonzellist in der Kapelle des Fürsten von Thurn und Taxis in Regensburg 1770, ein Mann, welcher in seinen Kompositionen die grundlichsten Kenntnisse in der Harmonie, einen sehr guten Geschmack und die vollkommenste Fertigkeit auf seinem Instrumente verräth."

Flute

Agostinelli (L, 11; M, 272.)

The Venetian-born flutist **Florante Agostinelli (1741–1809)** was recruited by Schacht and came to Thurn und Taxis around 1774 to play principal flute. Lipowsky reports, "His pure silver tone that he knew how to draw from the flute was enchanting for each listener."[132] Acknowledging that his name was spelled inconsistently, Becker believes that the flutist "Agustinelli" whom Burney heard in Ludwigsburg in 1772 was probably the same person.[133]

Oboes

Palestrini (Ga, 2/69; L, 234–235; S, 5/361; Gs, 673; M, 277.)

Giovanni Palestrini (1744–1829) was born in Milan, where the famous Joseph Lenta guided him to become "one of the great artists on the oboe."[134] He toured in Italy, France, and Germany before being hired as a *Kammermusikus* at the Thurn und Taxis court in late 1772. In 1785 Palestrini launched a two-year tour that took him throughout Germany and eventually to Hamburg via Copenhagen. He returned to Regensburg and put down the oboe in 1806, when the orchestra was disbanded.

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[132] Lipowsky, 11: "Sein reiner Silberton, den er der Queerflöte zu entlocken verstand, war für jeden Zuhörer entzückend."

[133] Becker, 9–11.

[134] Lipowsky, 234–235: " . . . und wurde von Joseph Lenta daselbst auf der Oboe zu einen der ersten Künstler gebildet."

The critic and publisher Carl Friedrich Cramer (1752–1807)[135] raved about his performance in Coburg, February 1, 1785:

> The second virtuoso [on the program] was Mr. Palestrini from Milan, first chamber musician on the oboe for the Prince of Thurn und Taxis. An extraordinary master of his art, which I know is not an easy one to pull off. He played several concertos on the oboe and English horn of his own composition, which were terrific, albeit everyone would utterly overlook his worthiness in the performance itself. And so I had neither the time nor feeling for my part to enjoy properly his extraordinary skill, the ease with which he handled everything, even the greatest difficulties; because his expressive delivery, the intelligence, which spoke directly from his notes to the heart, and the vocalism of his expression alone took over my feelings. What hovers in my ears, even as I write this, is the inimitable growth of his notes, the continuity from one to another through all the intervening quarter and eighth notes, the soft whisper in some places, as if he wanted to speak of his soul in secret, and the tapering of others, for which he used only a few drops of breath, and that seemed to me as if he could break off the notes only at their outermost points; all of which certainly the eye could read nothing of on this paper. He made a trip via Hamburg to Copenhagen, and is for his part, something that always deserves to be noted of a virtuoso, a pleasant man.[136]

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[135] Shelley Davis, "Cramer, Carl Friedrich," in *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/06776 (accessed January 31, 2011).

[136] Carl Friedrich Cramer, *Magazin der Musik*, II, 494–495: "Coburg, den 1sten Februar, 1785 . . . Der zweyte Virtuos was Herr Palestrini aus Mayland, erster Cammermusikus auf der Oboe bey dem Fürsten von Thurn und Taxis. Ein außerordentlicher Meister seiner Kunst, dem ich nicht leicht einen vorzuziehen wüßte. Er blies einige Concerte auf der Oboe und dem english Horn von seiner eignen Composition, die vortreflich waren, obgleich die Ausführung selbst diesen Werth an ihm jederman ganz vergessen ließ. Auch hatte ich vor meinen Theil weder Zeit noch Gefühl, seine außerordentliche Fertigkeit, die Leichtigkeit, mit der er alles, auch die größten Schwierigkeiten, behandelte, gehörig zu bewundern; weil sein gefühlvoller Vortrag, der Geist, der aus seinen Tönen zum Herzen sprach, und das Gesangartige des Ausdrucks sich meiner Empfindung allein bemeistert hatte. Was mir noch, indem ich dies schreibe, in den Ohren schwebt, ist sein unnachahmliches Wachsen eines Tons, das Fortziehen von einem zum andern durch alle dazwischen liegende Viertel und Achtel Töne, das leise Flüstern bey manchen Stellen, als wenn er sie der Seele in Geheim sagen wollte, und das Abstoßen anderer, zu denen er nur einen einigen Tropfen Hauch anwandte, und die mir

Gerber by 1792 echoed this review but did not credit Cramer, instead citing a 1786 correspondence from Herr Bischofs in Nürnberg: "The value of his composition [a concerto played on tour] made one miss the excellence of his execution. His sensitive delivery and the extraordinary skill and ease with which he handled the greatest difficulties left everyone bowled over."[137] Bischofs also enclosed a silhouette of Palestrini, which may be the same as Figure 1.2.



Figure 1.2: Giovanni Palestrini.[138]

Lipowsky repeated and embellished this praise, making it clear that Palestrini was truly one of the greats: "His sensitive delivery and the lightness, along with the

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vorkamen, als wenn er den Tönen nur ihre äußersten seinsten Spitzen abbrechen könnte; alles etwas wovon freylich das Auge auf diesem Papiere nichts lesen kann. Er machte eine Reise über Hamburg nach Copenhagen, und ist, was bey den Virtuosen immer angemerkt zu werden verdient, ein seiner gefälliger Mann."

[137] Gerber (1792), Vol. 2, 69: ". . . mit einigen Conzerten auf der Hoboe hören; wo man über seine vortreffliche Ausführung ganz den Werth Seiner Komposition vergaß. Sein Gefühlvoller Vortrag und die außerordentliche Fertigkeit und Leichtigkeit, mit der er die größten Schwierigkeiten behandelte, rissen jedermann zur Verwunderung hin."

[138] Reproduced from Färber, *Das Regensburger Fürstlich Thurn und Taxissche Hoftheater* . . ., 14.

extraordinary skill with which he handled this wind instrument and overcame any of its difficulty, left everyone bowled over in amazement and liking his exquisitely beautiful tone. . . . After Le Brun and Ramm [Ludwig August Lebrun (1746–1790) and Friedrich Ramm (1744–1811), Mozart's oboe muse], those two great artists on the oboe, will the name Palestrini always be acclaimed with outstanding respect."[139]

Schilling also described how well Palestrini was received during his northern tour: "Here too his playing, which one called in every respect extraordinarily polished and tasteful, earned universal applause."[140] The comparison to Lebrun and Ramm was also echoed by Schilling and Gassner. However, both also erroneously report that Palestrini died in 1813, which is an indication of how inconspicuously he lived the remaining 16 years of his life.

Mettenleiter discovered and transcribed several archival documents that provide information about Palestrini's hiring and glimpses of his old age: a contract written for him by a Milanese named Rossi and several letters written after he retired. These documents are reproduced verbatim and translated into English below in Appendix D.

The contract, which cautiously includes an escape clause should the northern climate not suit Palestrini, is dated October 18, 1772. This date is significant. If accurate,

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[139] Ibid: "Sein gefühlvoller Vortrag, und die Leichtigkeit, dann ausserordentliche Fertigkeit, mit der er dieses Blasinstrument behandelte, und jede Schwierigkeit auf demselben überwand, rissen jedermann zur Verwunderung hin, auch gefiel sein vorzüglich schöner Ton. . . . Nach Le Brün und Ramm, jenen zwei großen Künstlern auf der Oboe, wird man den Namen Palestrini immer mit ausgezeichneter Achtung nennen."

[140] Schilling, Vol. 5, 361: "Auch hier ärndtete sein Spiel, das man in jeder Beziehung außerordentlich fertig und geschmackvoll nannte, den allgemeinsten Beifall."

it means that Palestrini was hired before Schacht was appointed *Intendant* the following year, suggesting that perhaps Schacht was not wholly responsible for recruiting all of the great talents that filled the wind section.

The letters from the 1800s, written in Italian and French, reveal a financially insecure pensioner seeking extra income through teaching, running a music school, or getting an additional allowance. He flatters the princess and pleads his own abilities. The last letter included by Mettenleiter, who does not identify its recipient, was written in 1826 when Palestrini was 82 years old. It precisely describes a terrifying night of infirmity and painfully testifies to the unworthiness of his retirement.

Hanisch (R, 12/236–237; L, 109; Gn, 2/495; D, 1/557–558; S, 3/446; Gs, 401.)

Dlabacž, citing a message from violinist Joseph Kaffka (see above), reports that the Bohemian **Franz Hanisch (b. 1749)** was "a famous oboist with a very pleasing warm and strong tone."[141] He wrote concertos for his instrument, some songs with guitar accompaniment, and other works. Lipowsky adds that before coming to Regensburg as second oboist, Hanisch was a court musician for the Prince of Palm. Schilling (and consequently Gassner) characterizes him as "not unfamous."[142]

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[141] Dlabacž, in Riegger (1794), Vol. 12, 236: ". . . "ein berühmter Hoboist; der sich Annehmlichkeit und Stärke des Tons sehr beliebt macht.""

[142] Schilling, Vol. 3, 446; Gassner, 401: "nicht unberühmpt."

***Accessisten*: Frantzel, Fritsch, Müller**

Guest: Fladt (L, 82–83; S, 2/731.)

In the orbit of this stellar section were several other oboists. The regulars included the two "*Accessisten*" listed in 1787, **Müller** and **Fritsch**, and another player named **Frantzel**. Müller's name is marked on the part for the second oboe in the echo group of Schacht's 1775 Sinfonia d'Eco (Rtt Schacht 7), and Frantzel's is on the first oboe part.[143] (The other members of the echo group were Schmidner (bassoon), Rudolphe (horn 1), and Fritsch (horn 2). The work also calls for two orchestra oboes, which were probably played by Palestrini and Hanisch. Thus, it seems likely that Müller and Frantzel were extra players added for the work's expanded orchestration. Frantzel is distinctive enough from "Fritsch" (a common surname at the court) that he is certainly yet another oboist in Regensburg. If these names were marked soon after the work's composition date of 1773, then Müller must have been a long-term reliable "sub" at the court — and a regular enough presence that, though still just an "*Accessist*" in 1787, he had earned a pension by 1806. They may well have been students of Palestrini or Hanisch and, perhaps, were among the local instrumentalists whom Nicolai praised for their playing in a performance of a mass by Bachschmidt at St. Emmeram's Abbey.[144] Because the 1787 Etat coincides with the end of Palestrini's tour, it may be that Müller played in the orchestra — probably second to Hanisch's first — while Palestrini was on tour.

Müller might also have been used as the third oboist for the Triple Concerto.

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[143] Haberkamp, 295.

[144] Nicolai, 367–368.

However, there is another oboist candidate, a young virtuoso who performed to great acclaim at the court in 1793, **Anton Fladt (1775–1850)**. Born in Mannheim, Fladt studied with the great Friedrich Ramm there and in 1790 (as a fifteen-year-old!) was appointed to the Munich *Hoforchester* after the death of the extraordinary Ludwig August Lebrun. In 1793 this prodigy "undertook his first trip to Regensburg where he played the oboe to great applause at the court of the Prince of Thurn und Taxis and was royally rewarded."[145] Fladt went on to have a spectacular career, based in Munich and touring across Austria, Italy, England (where he impressed the Prince of Wales who would become George IV), Germany, Bohemia, and Hungary.[146] His was a talent that would have been worthy of joining Palestrini and Hanisch as equal soloists, and perhaps his visit served as inspiration for Schacht's composition of the Triple Concerto.

Clarinets

Schierl (L, 306–307.)

Lipowsky reports that **Joseph Schierl (1757–1797)** was born in Regensburg and was appointed first clarinetist at the Thurn und Taxis court, but died "too early for the Arts. . . . His sweet tone on the clarinet enchanted his listeners."[147]

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[145] Lipowsky, 82–83: ". . . und unternahm 1793 seine erste Reise nach Regensburg, wo er am Hofe des Fürsten von Thurn und Taxis ein Konzert auf der Oboe mit vielem Beifalle spielte, und fürstlich belohnet wurde."

[146] Schilling, Vol. 2, 731; Bernsdorf, Vol. 1 (Dresden: Robert Schaefer, 1856), 860.

[147] Lipowsky, 306–307: "Er starb, zu frühe für die Kunst, 1797. Sein milder Ton auf dem Klarinete bezauberte seine Zuhörer."

Wack (L, 365.)

Wolfgang Wack (b. 1758) was born in Regensburg. He studied clarinet with an earlier Thurn und Taxis court clarinetist, Joseph Schulz, and became the second clarinetist in the court orchestra.

Bassoons

Schmidner (Schmid/Schmidt/Schmidtner) (L, 312.)

Lipowsky reports that **Joseph Schmidner (1748–1808)**, the first bassoonist for Thurn und Taxis, was born in Dietfurt and came to Regensburg to study with Joseph Riepel, remaining there until his death.

Exactly when Schmidner came to Regensburg is not known, and modern scholars have suggested that he may have been preceded in the post by Franz Ignaz Schmidt (Schmied) (1766–1842), an esteemed bassoonist who had a major career in Dresden during the early nineteenth century playing in the circle of Carl Reinecke and Carl Maria von Weber. The claim, which is repeated by Spaniol, derives from Woodrow Joe Hodges' study of bassoonists born before 1825.[148] Hodges evidently inferred that the

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[148] Spaniol, 20; citing Woodrow Joe Hodges, "A Biographical Dictionary of Bassoonists Born before 1825" (Ph.D. diss., University of Iowa, 1980), 583–585. Hodges' sources for his entry on Franz Ignaz Schmidt are, as he lists them: Robert Eitner, *Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlicher Zeitrechnung bis zur Mitte des 19. Jahrhunderts*, 11 vols. (Leipzig: Breitkopf und Härtel, 1900–1904; 2nd improved ed., Graz: Akademische Druck-und Verlagsanstalt, 1959–1960), Vol. 12, 38; Johann Nikolaus Forkel, *Musikalischer Almanach für Deutschland: 1782–1789* (Leipzig: Schickertscher Verlag, 1782–1789), 103; Roger Hellyer, "'Harmoniemusik': Music for Small Wind Band in the Late Eighteenth and

"Schmidt" found in Forkel's 1783 roster was Franz Ignaz Schmidt and not just a variant of "Schmidner" (or "Schmidtner" as spelled by Lipowsky) as has been reasonably assumed by others, including Kearns.[149] (None of Hodges' other sources suggests any association between any "Schmidt" and either Thurn und Taxis or Regensburg.)

The case is complicated by the fact that a Thurn und Taxis bassoon part from a composition dated 1772, when Franz Ignaz would only have been eight years old, is marked with the name "Schmidt." Spaniol explains this labeling by suggesting that the name may have been written later, noting the existence of a second set of parts for the same piece from around 1780. However, there is some other evidence that has been overlooked. Schmidner's full name appears on the first bassoon part from Schacht's 1775 *Sinfonia d'Eco* (Rtt Schacht 7), cited above. Furthermore, "Schmid" is already used to designate a bassoonist in the 1777 Etat. Since it is highly unlikely that an eleven-year-old boy held the position, it is far more logical to assume that Schmidner's name was on occasion truncated — and not always consistently.

Early Nineteenth Centuries," 2 vols. (Ph.D. dissertation: Oxford University, 1973), 335; Alfred Dörffel, *Geschichte der Gewandhausconcerte zu Leipzig*, 2 vols. (Leipzig: Breitkopf und Härtel, 1881–1884), I, 194; Adam Carse, *The Orchestra from Beethoven to Berlioz* (Cambridge: W. Heffer, 1940), 120, 487; *Allgemeine Musikalische Zeitung*, 50 vols. (Leipzig: Breitkopf und Härtel, 1798–1848), IV (1801–1802), 248; *AMZ,* VIII (1805–1806), 137; *AMZ,* XXV (1823), 317; *AMZ,* XLIV (1842), 638; Eduard Bernsdorf, ed., *Neues Universal-Lexikon der Tonkunst*, 4 vols [sic]. (Dresden: Robert Schaefer, 1856 [sic]), III, 306; Ernst Ludwig Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler*, 4 vols. (Leipzig: A Kühnel, 1812–1814), III, 832; Max Maria von Weber, *Carl Maria Weber: Ein Lebensbild*, 2 vols. (Leipzig: Ernst Keil, 1864), II, 39.

[149] Spaniol, 20, citing Andrew Kearns, "The Eighteenth Century Horn Concertos in the Thurn und Taxis Court Library in Regensburg" (M.M. thesis, Univ. of Illinois at Urbana-Champaign, 1986), 11.

Kněžek/Knieschek (L, 151; D, 79.)

Lipowsky tells us that **Václav Kněžek (1745–1806)**[150] — Wenceslaus Knieschek — was born in Prague and played for the Palm court there before coming to Regensburg as second bassoonist. He composed masses, vespers, cantatas, and piano pieces; and several were engraved in Regensburg.[151] Dlabacž calls him "an excellent musician."[152]

Another Bohemian bassoonist, **Johann Nepomuk Kunz (1768–1795)** aspired to join the court orchestra as a bassoonist but was rejected. He had played in a military band for Archduke Ferdinand. However, after playing in a concert at Thurn und Taxis he was not hired, evidently because he was "not accustomed to play the bassoon." His talent as a singer though was recognized in Regensburg, and he had a successful career as a tenor.[153]

Horns

The horn repertoire from the Thurn und Taxis court has attracted modern scholarly attention from Andrew Kearns,[154] who analyzed concertos by Pokorny,

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[150] Despite Lipowsky's giving Knieschek's birth year as 1743, Haberkamp uses 1745 (Haberkamp, 495).

[151] Lipowsky, 151; ". . . denen einige auf Steinabdruck in Regensburg erschienen sind."

[152] Dlabacž (1815), 79: ". . . ein vortrefflicher Musikus . . ."

[153] Lipowsky, 162–163, cited by Hodges, 401–402, per Spaniol, 21: ". . . ihm nicht gewöhnten Fagotte blasen mußte . . ."

[154] Andrew Kearns, "Clarino Horn, Hand Horn, and . . .," 2–30.

Schacht, and composers based at Oettingen-Wallerstein (Joseph Fiala, 1748–1816; and Antonio Rosetti, 1750–1792), along with other compositions. These works reveal the extraordinary virtuosity that was achieved in the late eighteenth century — and especially the remarkable use of the high register in first-horn parts and the sophisticated use of hand-stopping in low parts. Noting that "a remarkable school of horn playing had developed" at Oettingen-Wallerstein, Kearns writes, "The Thurn and Taxis court was highly influenced by Wallerstein where horn playing was concerned, but the tradition of excellent horn playing at Thurn and Taxis was, to some extent, a parallel development."

In the 1760s the Regensburg horn tradition was established by Joseph Vogel and solidified by two players on leave from Wallerstein, Johannes Thürrschmidt and Joseph Fritsch. After Thürrschmidt returned to Wallerstein around 1770, Anton Rudolf (b. 1742) replaced him as first horn to Fritsch's second. By 1777 Weiss (first name as yet undetermined) and Joseph Stumm, were also on staff as "Orchestra hornists" — as opposed to the "Concert hornists." Kearns speculates that this distinction may "reflect some division of duties between the theater and concert orchestras."[155] In 1785, upon Fritsch's retirement, Stumm succeeded him as second Concert horn and was replaced in the second Orchestra horn chair by Andreas Miny. By 1787 Franz Xaver Zeh (1756–after 1811) had taken over the first Concert horn position from Rudolf. Vogel, Rudolf, and Stumm were recognized by the documentarians of their day.

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[155] Ibid., 4. Kearns gives Rudolf's full name as "Johann Anton Rudolf" and adds "ca.1810" for his death, but Lipowsky and others use just "Anton" for the hornist, and "Johann Anton" for his son, the violinist. It is entirely possible that both father and a son were formally "Johann Anton." The provenance of the death date is not clear.

Vogel (L, 358)

According to Lipowsky, **[Joseph] Vogel** was "a very good horn player"[156] and especially important for being the teacher of the Böck brothers (Ignaz and Anton) who were extraordinarily famous as a touring horn duo.[157] Indeed, in his four-page article about the Böcks, Lipowsky calls Vogel "one of the first horn players of his age."[158]

Rudolf (R, 12/278; Ga, 2/347; L, 288–289; Gn, 3/894.)

The various localized spellings of Rudolf (Rudolff, Rudolph, Rudolphe, Rodolphe) and the coincidence of there being two horn virtuosos by that name with connections to south German courts during the late eighteenth century have led to their being confused with each other.

The Thurn und Taxis player was unequivocally identified by Lipowsky as being **Anton Rudolf (b. 1742)** from Leitmeritz in Bohemia. After studying with his brother in Dresden, he travelled and came to Regensburg, where he was hired for the Thurn und

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[156] Lipowsky, 358: ". . . ein sehr guter Waldhornist . . ."

[157] The Böck (Boeck) brothers were written about extensively (Dlabacž, in Riegger [1788], 145; Gerber [1790], Vol. 1, 176; Dlabacž [1815], 182; Lipowsky, 24–27). In 1775, they came to Vienna and were hired by Prince Batthyany. In 1785, they went to Stockholm at the Swedish king's request but did not stay long because of the climate and soon began touring — Copenhagen, Hamburg, Berlin, Dresden, Prague, Vienna, Venice, Paris, London, Brussels, Holland, Bonn, Koblenz, Mainz, Frankfurt, . . . St. Petersburg, Munich, Rome, Florence, Naples, etc. — always with great acclaim. Also see Sterling Murray, "The Double Horn-Concerto . . .": 512–514.

[158] Lipowsky, 25: ". . . einem der ersten Waldhornisten seiner Zeit."

Taxis orchestra. Lipowsky (1811) says he had "great skill and dexterity" ("große Geschicklichkeit und Fertigkeit").

Gerber and Dlabacž, however, confused the Bohemian-born hornist at Regensburg with a German player based in Paris. In his 1794 entry for Riegger's *Materialien* about the Bohemian-born Thurn und Taxis hornist Anton Rudolff [sic], Dlabacž interpolated facts from Gerber's 1792 article (which Dlabacž cited) about Gerber's Rudolph (no first name specified). Because Dlabacž's Rudolf/Rudolff was "a very famous horn player due to the sweetness of his tone and ingratiating wind-artistry,"[159] Dlabacž readily assumed that Gerber's Rudolph, who was there described as "one of the greatest masters on the horn" ("einer der größten Meister auf dem Waldhorne"), must be the same player. Thus, Dlabacž picked up the fact that Rudoph had played in the Paris opera orchestra in 1759, went to Stuttgart in 1763, and was again in Paris by 1767. Dlabacž adds that Rudolff was at Thurn und Taxis by 1788. In his revised *Lexikon* entry (1813) Gerber corrected the spelling of his horn player to Rodolphe but — citing Dlabacž in Riegger — incorrectly added "Anton," specified Bohemia as his birthplace, and placed him in Regensburg by 1788, before returning him to Paris where he died.[160] As noted above in the sketch of Anton's violinist son, Bernsdorf explained

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[159] Dlabacž, in Riegger (1794), Vol. 12, 278: ". . . ein durch die Lieblichkeit des Tons und schmeichelnde Blasart sehr berühmter Waldhornist, . . ."

[160] Dlabacž does not specify 1788 in his article, so it would seem that Gerber is deducing it by mistakenly using the publication date of the first portion (A–F) of Dlabacž's' two-part article in Vol. 7 (1788) of Riegger's *Materialien zur alten und neuen Statistik von Böhmen*, despite the fact that the second part (G–Z), which included "Rudolff," was not published until 1794, in Volume XII. Because Dlabacž cites Gerber's

that Anton Rudolph (Lipowsky's man) had been confused with Jean Joseph Rodolphe (Gerber's man). The fact that one of these horn players worked with Jommelli at the Württemberg court in 1763, intriguingly, would support an association with Schacht and other Regensburg musicians who were also in Stuttgart in the 1760s.

Stumm (L, 346.)

According to Lipowsky, **Joseph Stumm (b. 1757),** a Regensburg native, played second horn in the court orchestra and was a pupil of Anton Rudolf (the hornist).

With musicians like these, it is no wonder that the Thurn und Taxis library is full of virtuosic concertos (64 for flute, 109 for oboe, 70 for cembalo, 34 for clarinet, but only one for violin).[161] Indeed, a concertgoer there would justifiably have had high expectations, and Theodor von Schacht would have had some outstanding musical personnel to work with at the court. The Triple Oboe Concerto would have been performed splendidly.

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own 1790–1792 *Lexikon* in the article, it is certain that he wrote — or at least revised portions of — the second part of his article after 1792.

[161] Becker, 21–22.

CHAPTER 2.

INTRODUCTION TO THE EDITION OF RTT SCHACHT 46

The Autograph Manuscript

The manuscript for Schacht's *Sinfonie Concertante a Tre Oboi Principale* in B♭ Major is housed in the Fürst Thurn und Taxis Hofbibliothek, Regensburg. Its siglum is D-Rtt Schacht 46, and its RISM ID/AN is 450.010.951.[1] This sole manuscript dates from ca. 1790 and is in Schacht's hand according to Gertraut Haberkamp.[2] A microfilm copy of the manuscript is held by the Barry S. Brook Collection of the Center for Music Research and Documentation at the CUNY Graduate Center, New York. This edition was prepared from that microfilm.

The manuscript is a score — without parts — that runs 74 pages with 16 staves per page. Haberkamp notes that it comprises 38 leaves and its dimensions are 38 x 24 cm. For the primary movements, two orchestral systems are presented on each page with the three oboes on the first three staves (bracketed together in the first system of the first movement), the horns (in B♭) sharing the fourth, the violins on separate staves below them, the viola on the seventh staff, and the bass ("Basso") on the eighth. The first movement's cadenza is presented separately with five three-staff systems for the oboes, leaving one staff unused. The first movement fills 40 pages (numbered 1–40), its cadenza

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[1] T[heodor] von Schacht, 1748–1823, "Symphonies concertantes," (1790): *RISM Series A/II: Music Manuscripts after 1600*, EBSCO*host* (accessed February 2, 2010).

[2] Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg* (Munich: G. Henle, 1981), 273.

occupies another 5 pages (numbered 21–25 in the insert), the second movement takes 10 pages (numbered 41–50), and the third movement runs 19 pages (numbered 51–69).

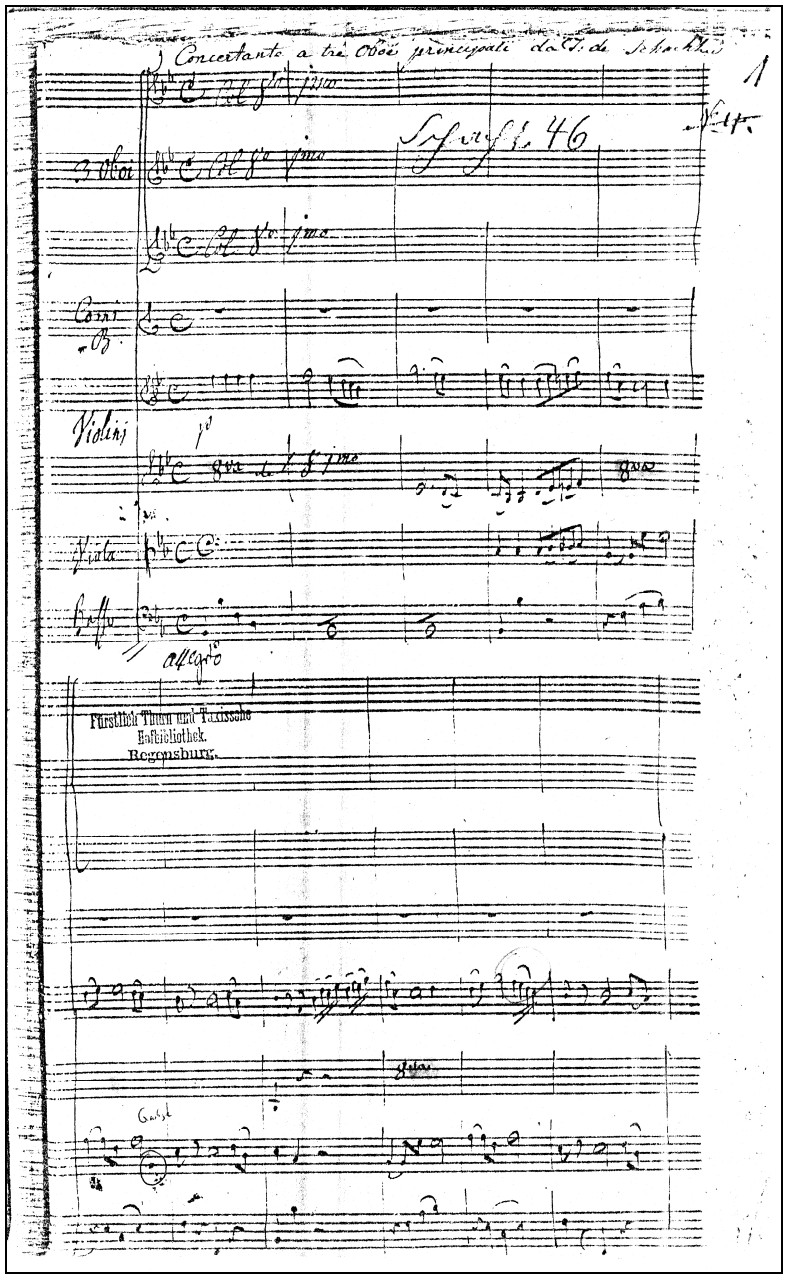


Figure 2.1: First page of the autograph score of Rtt Schacht 46.

Across the top of the first page (see Figure 2.1) is written "Concertante a tre Oboi principale da T:de Schacht." To the left of the respective staff or grouping, the

instruments are clearly identified in the first system: "3 Oboi, Corni B, Violini, Viola, Basso." The key, B♭, is shown by the key signature in staves for all but the transposing horns, which are notated in C. The common time meter is marked in each voice as "C." "Allegro" is written once below the time signature of the bass staff. Except for the initial systems that begin the second and third movements and for the change of tempo in the cadenza, all subsequent systems have neither key nor time signatures. In the first movement, Schacht occasionally places an instrument in the wrong staff and is then compelled to identify the desired instrument.[3] In all movements standard clefs are used and shown on the initial pages (treble for oboes, horns, violins; alto for viola; and bass for the bass part).

The first system of the second movement is labeled "Adagio non troppo" between the viola and bass staves. In each staff a single B♭ denotes F major and the time signature, 6/8, is marked. The only instruments identified are the horns, "Corni F," which have

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[3] Schacht makes similar mistakes in other works, including both Rtt Schacht 47 and Rtt Schacht 48, his single-movement concertantes for two oboes written in C and B♭, respectively (microfilm copies of the autograph manuscripts are held by the Barry S. Brook Collection of the Center for Music Research and Documentation at the CUNY Graduate Center, New York). Schacht's penchant for confusing staves has been noted by other scholars and editors. Jan LaRue, describing the autograph of Rtt Schacht 16, a symphony in E♭, notes: "Amusingly enough, on two occasions Schacht himself gets mixed among his curiously arranged staves, writing for bassoons in the clarinet spaces" (Jan LaRue, "A New Figure in the Haydn Masquerade," *Music & Letters* 40, no. 2 [Apr., 1959]: 137). Likewise, Allan Ross Thorpe provides an example from Rtt Schacht 31/II, the manuscript of Schacht's Concerto in B♭ for Two Bassoons, where "the clarinet and flute parts have been labeled, because the composer mistakenly interchanged the lines" (Allan Ross Thorpe, "Three Works for Bassoon (ca. 1780–1815) by the Composers Brandl, Schneider and Schacht including Histories, Scores and Commentaries on Editing" [D.M.A. diss., University of British Columbia, 1994], 84). Instances of Schacht's confusion in the present Triple Concerto are enumerated in the Critical Notes.

changed from the B♭ crook used in the first movement. The movement begins with only the three oboes playing. When the strings enter in the final measure of the first page (m. 11), Schacht divides the bass part in octaves and marks the top "Violone" and the bottom "Violoncello," thus ensuring that both will sound in exact unison.

The third movement (B♭ major; 2/4), which also begins with the oboes alone, has minimal labeling. Only changes from the preceding movement are marked. "Allegretto" is marked above the first system, "Rondeau" is specified between the viola and bass staves, and the horns are now back in B♭, denoted "Corni b."

The extensive first-movement cadenza for the three oboes is written out in the same hand on separate sheets. It is labeled "Einlage" (Insert) in the upper right corner of the initial sheet with its pages numbered 21–25. The three-staff systems are separated by double-slash dividers and on the first two pages are numbered from the third system on ("3tio, 4to, 5to, 6, 7, 8, 9, 10"). At the bottom, "137" — possibly a miscount of the cadenza's 136 measures — is marked above instructions for the copyist: "Einschub muβ gleich auf 3 Blätter separat aufgeschreib[en] werden." ("[This] insert must be written out equally on 3 separate sheets.") There is no doubt that this cadenza belongs to the concertante. In this insert Schacht presents the cadenza in context by prefacing it with a "cue" giving the preceding nine measures of the first movement (mm. 408–416). Included are the oboes' half notes of m. 408 and the first violin line, which is copied into the first oboe staff for mm. 409–416. In mm. 415–416, the first violin part is written out completely in all three oboe staves, except to have the first part diverge with a b♭" (instead of a g") on the pickup to m. 416. The cadenza begins in the third measure of the insert's second system. Schacht has written "Cadenza" above the first part. Its melodic

figures are easily recognizable from the main movement, and later passages also recall primary motives. In the ninth measure of the cadenza, the time signature changes to cut time, and Schacht indicates "alla Capella" above the first part, which launches an extended passage of imitative counterpoint that exhibits fugal pretensions in the "learned" style. The cadenza concludes with themes from the main movement, notated in augmentation with a half note in the cadenza equivalent to a quarter note in the Allegro.

Notational Idiosyncrasies of the Autograph

In Schacht's autograph, there are numerous markings that would be out of place in a published score. These notations are described in the following section. The principles by which they have been handled in this critical edition are presented in the concluding section of this chapter. Discussion of interpretive matters concerning some of these notations is reserved for the section on performance practice in the next chapter.

Doublings/Lacunae/Omissions

Haberkamp describes the MS as being "z.T. [zum Teil] nur skizzenschaft" ("partly just sketchlike"), but despite being rife with shorthand notations and obvious cross-outs and corrections the score is actually complete and sufficient for preparing parts without the need to interpolate or compose. There are notational lacunae throughout the score, but nothing significant is missing. If a part doubles another voice or repeats a preceding figure (full measure or just a beat), Schacht provides brief instructions or uses appropriate symbols to indicate what the notes should be. In the second and third movements, large sections are repeated exactly, and Schacht only writes out the melody

as shorthand for all the voices. His markings are commonsensical, consistent, and very rarely ambiguous.

Schacht often leaves measures noteless but uses logical abbreviations to indicate what — if anything — should be played (doublings, playing at the third, playing at the octave, etc.). He sometimes specifies whole-measure rests, often seemingly to preclude possible doublings (for instance, in the violas at the beginning of the first solo section [I, m. 63]). His directions are as simple as possible and often depend on context to complete their meanings. Most commonly, the second violin derives its notes from the first. Oboe parts similarly may complement one another. In these cases, where it is clear which voice is the source, Schacht specifies either in unison, at the third (always obviously below), or at the octave (generally the octave below for a second part doubling a first part). When necessary, he will specify the instrumental line to be copied — for instance, when the oboes or viola should double the first violin or when the viola should double the bass. Within a line, "idem" or symbols (𝄎, 𝄏) serve to call for exact repetitions (see Figure 2.2).

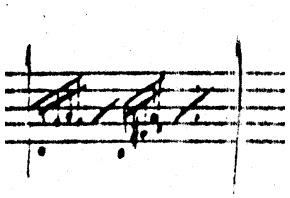


Figure 2.2: Symbols used for exact repetitions (I, m. 230, oboe 3).

All shorthand indications are logged in the Critical Notes, but because such usages are so common and sufficiently clear, only exceptional examples are discussed.

Beaming and Rhythmic Notation

Schacht's notation of pitch and rhythm is also very clear, but by modern standards his use of beams and ties can be inconsistent. (For instance, if the last of a group of four eighth notes is a pickup, he will often beam the first three and give the last note its own flag.) He also mixes his use of dotted notes and tied pairings, for instance using a dotted eighth for one occurrence of a rhythm but an eighth tied to a sixteenth for another. To indicate repeated eighths or sixteenths, he uses the typical shorthand practice of adding the appropriate number of slashes to the stem of a longer duration note. Thus for six sixteenths, he writes a dotted quarter with two slashes through the stem (). For eight eighths, he will mark a slash above or below a whole note ().

Sometimes, he uses two half notes on the same pitch with slashed stems for the same effect (). These irregularities might convey musically significant data (for instance, to only stress the first of the eighths with the whole-note notation but to stress both the first and fifth with the half-notes notation) or show evidence of a compositional decision (i.e., determining the pitch of the first two beats and then deciding to remain on the same pitch for the next two). However both the presence of identical passages spelled slightly differently and Schacht's use of other shorthand notations whenever possible suggest that often he was just writing out the music as quickly as he could and not being overly fastidious about subtleties.

Accidentals

In marking accidentals, Schacht also relies on context. His flats, sharps, and naturals are unmistakable (except for a few instances that are presented in the Critical

Notes), but he does not mark all deviations from the key signature. He is conscientious — though not perfect — about marking accidentals in multiple voices, especially in more chromatically inflected passages, but he does not always repeat accidentals in successive measures, particularly when a key has been established and a figure is being repeated. For instance, in the closing B♭-major Rondeau, during a drive to F major (mm. 23–32) all e naturals are marked in measures 23–25, but afterwards the two naturals in m. 27, in oboe 1 and viola, suffice for all e's in the four subsequent bars. As Douglas Spaniol has noted, "It was common practice for Schacht to have accidentals remain in effect over bar lines."[4] However, it is usually perfectly clear what key a passage is in, and there is little room for confusion. Again, Schacht has prepared the score for a competent, stylistically informed musician (himself or an assistant presumably) and does not worry about spelling out the obvious. He does though anticipate some possible moments of ambiguity and is generous about supplying cautionary accidentals, especially after minor-mode or chromatic forays (e.g., I, m. 39).

Dynamic, Expression, and Articulation Markings

Schacht's dynamic markings, which range from *ppp* to *ff*, are precise and carefully placed — near the appropriate notes and simultaneously (for the most part) in multiple staves. But Schacht uses variant abbreviations liberally and interchangeably. Thus *p* may be in the upper strings but *po* in the bass, or *f* may be paired with *fr*. For special effects Schacht also provides expressive markings and articulations — again

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[4] Douglas E. Spaniol, "The F Major Bassoon Concerto (Rtt Schacht 30) of Theodor von Schacht (1748–1823)" (D.M.A. diss., Ohio State Univ., 1998), 72.

using diverse abbreviations and without utter consistency. Occasionally a dynamic mark is missing from a voice, but there is rarely any confusion about what dynamic should be used. Schacht uses the following terminology, including primary and alternate spellings:

ff	*p*	*rf*	*cres*	*dolce*	*arco*
ffor	*po*		*un poco cres*	*Dolce*	*pizzicato*
		sf	*un pocho cres*	*dol*	*piz*
f	*pp*	*sfr*	*un pocho cresc*	*dolce assai*	
fr	*ppo*		<> [hairpins]	*po e dolce*	*p è piz:*
for			*un poco* <>		*piz po*
	ppp		*p* <>	*ten*	
fp			*po* <>	*teni*	
fpo			*pp* <>	~~ [wavy line]	

Chart 2.1: Dynamic. expression, and articulation markings in the manuscript.

To a modern eye, most of these markings are easily recognized and interpreted following modern practice. However, several are somewhat perplexing: the use of a now obsolete symbol, a wavy line, as an articulation symbol (e.g., II, m. 1); the imprecise — by the standards of modern music publishing — positioning of crescendo and diminuendo hairpins (e.g., I, m. 204–207); and the archaic uses of *rf* (I, m. 106) for a quick crescendo and of *ff* in passages where *sforzandi* might seem more appropriate (e.g., I, mm. 24–28). The appropriate meanings of these marks can be deduced from their

specific musical contexts, but may initially challenge modern players (see respectively pp. 135–136, 106–107, 119–121 below, in Performance Practice, and pp. 289–297).

These markings demonstrate how musical notation has evolved and been standardized during the intervening two centuries of music publishing,[5] and they offer direct evidence of how Schacht was influenced by his colleagues and teachers, who are known to have employed them. The wavy line, though used by some for vibrato or tremolo, was definitely used to indicate *portato* (very sustained playing) by Regensburg's Joseph Riepel and Franz Xaver Pokorny[6] and possibly used similarly by Schacht's concertmaster, Joseph Touchemoulin.[7] Hairpins were used by mid-century to indicate the

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[5] For a history of the use and evolution of these terms see Clive Brown, *Classical and Romantic Performing Practice 1750–1900* (Oxford: Oxford Univ. Press, 1999).

[6] Brown reports that "for [the symbol] (c) [] . . . [Riepel] prescribed a very sustained portato for which he described the execution as follows: 'the bow is hardly raised at all, rather, it almost represents the sound of a lyre.' (In practice, though, the wavy line was commonly written without a slur.)" Likewise, "Pokorny had used the wavy line and dots under a slur to mean portato" (ibid., 243).

[7] Touchemoulin (1727–1801) studied with Tartini, and there is circumstantial evidence that suggests Tartini and his school used the wavy line in this fashion. Pierre Baillot (1771–1842), who studied with another of Tartini's disciples recommended the use of "a sign rather similar to the eighteenth-century wavy line" for "portato" in his 1834 treatise — when such usage was out of fashion (ibid., 246, 256). The implication is that Baillot may have inherited this practice from Tartini's disciple and Baillot's teacher, Pietro Nardini (1722–1793). If so, it seems likely that Touchemoulin would also have learned this usage from Tartini. Intriguingly, Nardini served as concertmaster from 1762 to 1765 in Stuttgart under Jommelli, with whom Schacht studied from 1766 to 1771. Though Schacht just missed overlapping with Nardini in Stuttgart, Schacht presumably absorbed the practices of the established musicians there, many of whom — including Antonio Lolli (1725–1802), Jommelli's solo violinist from 1758 to 1770 — had worked with Nardini and may also have inherited this practice from the Tartini school. (Paul David, et al., "Baillot, Pierre," in *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/01797; Maria Teresa Dellaborra, "Nardini, Pietro," in *Grove Music Online*, *Oxford Music Online*,

messa di voce ornamentation of a long note with a swell and diminuendo.[8] The archaic use of *rf* can be traced directly to Schacht's training with Jommelli, who used *rinforzando* for a rapid crescendo.[9] And, the ambiguous use of dynamic markings like *ff* and its correlates both "to indicate an absolute dynamic level" and "to identify certain notes that required a particular accent" was common among many other late eighteenth-century composers.[10] Thus, Schacht was hardly progressive in his choice of markings, and may even have been reactionary. Especially given that his work was intended for in-house use and not for widespread distribution, it should not be surprising that Schacht's use of these

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http://www.oxfordmusiconline.com/subscriber/article/grove/music/19572; Jean Harden, "Touchemoulin, Joseph," in *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/28213; Albert Mell, "Lolli, Antonio," in *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/16891; Pierluigi Petrobelli, "Tartini, Giuseppe," in *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/27529; [all accessed February 2, 2010]).

[8] David Boyden, *The History of Violin Playing from its Origins to 1761* (Oxford: Oxford Univ. Press, 1965), 389: "L'Abbé [le fils in 1761] does not mention vibrato at all, but he places an emphasis on 'enfler et diminuer le son' (swelling and diminishing the sound = messa di voce), he has explict signs for this effect (◁▷), and he uses the 'swelling' and 'diminishing' copiously in his music."

[9] Brown explains: "Both 'crescendo (il forte)' and 'rinforzando' were sometimes used in the same work, for instance by Jommelli. It seems likely that Jommelli's terminology was not merely casual; the musical contexts in which these terms are used by him in *L'Olimpiade* suggest that 'rinforzando' was intended to signal a particularly rapid and powerful crescendo, or perhaps an exceptionally forceful delivery of the group of notes to which it applied. In the following decades 'rinforzando' (or its variants and abbreviations) was often applied to short groups of notes where an increased intensity, rather than a normal crescendo, seems to have been required" (Brown, 87–88).

[10] Brown, in his section on "Italian Terms and Abbreviations as Accents" (ibid., 65–95), presents numerous examples of how these terms were used and discusses the variety of situationally apposite ways in which they could be interpreted.

symbols and markings is less standard and consistent in this autograph than in scores from later periods.

Slurs

Unfortunately Schacht draws many slur marks as imprecisely as he does hairpins. Many curved lines are found over groups of notes. Most clearly begin and end with specific notes, but others float nearby and could capture fewer or more notes. Often the context clarifies how the notes should be grouped, but some situations are less clear. Sometimes the different voices are not slurred in tandem. Schacht's sloppiness about articulations poses a challenge to determine (a) whether as with his use of shorthand markings he presumed the interpretive choice would be clear based on familiarity with his general style or (b) whether articulations were more discretionary for him and not worth his agonizing over (nor our attempting to follow slavishly). The first possibility seems unlikely because, though informed taste and stylistic knowledge quite reliably reveal missing accidentals, they are less dependable for exposing "wrong" slurrings and articulations. Perhaps a passage would sound unstylistically jazzy, quite unconventional, or somewhat incoherent, but it will not be simply incorrect. The second possibility, that Schacht expected slurrings and articulations to vary somewhat — though unsettling for an editor — gains credence both from the discrepancies between how he marks multiple occurrences of identical or analogous passages and from his neglecting to specify articulations in some passages, especially in solo parts. Hence, it seems that Schacht tolerated — and perhaps relished — some articulative irregularities, probably trusting performers to make final decisions about exact execution.

Editorial Principles

Confronted by such a functional manuscript, an editor must determine how to present the work faithfully and accurately and how much normalization and modernization should be done. While a facsimile would be the most literal (at least visually), musical works exist to be heard. Therefore, the goal of this edition is to facilitate performances of the work penned by Schacht without distorting his presumed intentions for how it might sound and without restricting the interpretational license that he evidently expected.

The editing approach for the present score is generally conservative, with minimal editorial intervention beyond what the autograph manuscript requires. Presumably this edition will be consulted both by performers curious about unusual repertoire and by scholars interested in Schacht. The musician should be able to discover his or her own interpretation of this work, and the scholar should be able to discern Schacht's specifications; and neither should be restricted by an editor's prejudices. To satisfy both, this edition provides a functional, complete score with minimal editorial emendations and maximal transparency on how the autograph was realized. Additionally, it is intended that the editing process itself will be exposed and documented here.

The following alphabetically arranged discussions describe how the idiosyncrasies of Schacht's autograph described above have been handled.

Accidentals

As noted above, following the common practice of his time Schacht often omitted accidentals that are expected in modern practice. These consequential, non-discretionary accidentals have been added as required but are not identified directly in the score, though they are itemized in the Critical Notes.

Schacht provides many accidentals that are redundant by modern standards — either as repetitions of consequential accidentals within a measure or for accidentals that are already supplied by the key signature. Such cautionary accidentals have all been preserved, both because they are helpful and because they reveal aspects of Schacht's harmonic thinking, especially how sensitive he is to the possibility of (mis)perceiving some chromatic inflections as modulatory tonicizations. For example, in II, m. 35, where the piece is in C major, neither accidental for both the initial b♭' (4th note) and the final b♮' (11th note, governed by the 5th-note b♮') in oboe 3 is strictly necessary, but the first helps clarify the chromatic scale and the second asserts that the b' should pull up to the c' even as the melodic line falls back to g'. Likewise, in m. 36, the temptation to tonicize the G is averted by stipulating f♮ — as if to say, "Don't think in G!" However, in accordance with modern practice, all cautionary accidentals are now enclosed in parentheses.[11] A few

[11] A strict definition of cautionary accidentals has been used in determining when to use parentheses. An accidental not in the key signature governs only through the measure of its occurrence until cancelled by another. An accidental from the key signature is cautionary unless it is needed to override its previous cancellation within the measure of its occurrence. The repetition of an accidental that has not been overridden is likewise cautionary.

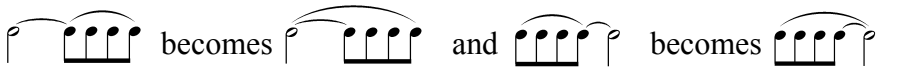
cautionary accidentals have also been added in passages that required the addition of countervailing consequential accidentals or by analogy to other passages.

All added or emended accidentals are listed in the Critical Notes, with comments for interesting cases.

Articulations and Slurs

To systematically standardize Schacht's varied articulations would whitewash their complexity. Hence, editorial suggestions are minimal and always shown explicitly. Editorially-supplied slurs are shown with dashed curves, and editorially-supplied staccato dots are displayed as half-hollow dots with the symbol: ◑ .[12] Schacht leaves many passages unmarked, and these are left unmarked in the critical edition unless an obviously analogous passage suggests a clear emendation, in which case dashed curves and/or half-hollow dots are used.

When a slur begins or ends with a note that is already tied to another, the slur has been modernized to include both of the tied notes. Thus,



Occasionally an editorial dashed slur is used to extend an authorial solid slur to create a longer one that matches how the slur is found in an analogous passage. For

[12] Brackets are not used because they would add avoidable clutter around dots. The use of dashed slurs can also be easily mixed with solid ones.

instance, at I, mm. 194–195:

 is emended to match and becomes

The wavy lines for *portato* are preserved. Replacing them with a more familiar symbol, such as a long dash for each note or *tenuto*, would gloss over this reminder that late eighteenth-century practice is not always co-extensive with modern technique.

When Schacht's markings are imprecise and have been interpreted, comments are provided in the Critical Notes.

Bass Part

Schacht wrote the bass part in a single staff. Occasionally, the parts diverge and he labels them: *Violoncello* (or variants) and either *Violone* or *CB* (for *Contra Basso)*. As in the autograph, both voices are presented on a single staff, stemmed in opposite directions when split. Where Schacht switches from F-clef to C-clef, his clef change has similarly been preserved (e.g., I, m. 33–42). Schacht's instrumental labelings, which indicate when the cello should play alone (e.g., I, m. 63) and when the double bass join, have been standardized as either *Vcello* or *Vc* and *CB* with the original label recorded in the Critical Notes. Only occasionally does Schacht mark *T* (realized as *Tutti*) directly in the bass staff, though he does write *S* (realized as *Solo* or *Soli*) at structural points throughout the score. These markings, in brackets when copied from another staff, are presented in the bass staff to assist the players in determining when to double. (See the discussion of Bass Doublings below, pp. 117–119.)

Beaming

Despite the fact that some of Schacht's beaming may coincide with phrase structure (for instance, by flagging an eighth note to set it off as an upbeat), reproducing his irregular beaming would be more confusing than helpful. His music is so stylistically conventional that any such notational nuances would be unnecessary. All beaming has been consistently standardized without comment, as follows:

In the Allegro, sixteenths are grouped by quarter note, and eighths by half note.

In the Adagio, eighth notes and sixteenths are grouped by the dotted-quarter note, and thirty-second notes are subgrouped by the eighth note.

In the Rondeau, all eighths and sixteenths are beamed by quarter note, and again thirty-second notes are subgrouped by the eighth note. Where Schacht beamed a pair of eighth notes across the second beat, those notes are now flagged separately (e.g., III m. 1, oboes 2 and 3).

In all meters beams are used over rests contained within metrical groups, but not extended over rests that begin or end beats (e.g., III m. 165–166).

Cadenza

The cadenza appears within the body of the Allegro, but with distinct measure numbers (mm. c_1–135). It is inserted after m. 416, following the cues in Schacht's autograph, and elided with the final ritornello so that c_136 is also m. 417.

Clefs

The original bass clefs (𝄢 and 𝄢) have been modernized, but otherwise all clefs have been preserved exactly. In several instances, Schacht omitted a clef required by modern practice, and these have been added with a comment in the Critical Notes.

Divisi

Schacht's notation of *divisi* parts has been followed but with several modernizations. Ties, slurs, and articulations are shown in both voices (not just one). Doubled whole notes, in the horns, are written as two adjacent whole notes (e.g., I, m. 27). Articulation markings are provided for each voice, but dynamics are marked once and meant to be shared. Accidentals are marked in both voices, on the assumption that the lines are independent and that one player might not see a preceding accidental in the other voice.

Schacht commonly wrote for *divisi* violas,[13] and this work too has numerous passages that bring paired violas to the fore (I: mm. 17–19, 24–25, 106, 180–182, 312–315, 342, 381–383; II: mm. 30–31, 37–38, 75–76; III: mm. 174–178, 182–186, 221–222).

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[13] Andrew Kearns noted that "the string orchestration of Regensburg serenades is characterized by the frequent use of divided violas (sometimes written as two separate parts)" (Andrew Kearns, "The Eighteenth Century Orchestral Serenade in South Germany" [Ph.D. diss., Univ. of Illinois, 1993], 164); and Jeffrey Lynn Traster also found the Thurn und Taxis practice of using "pairs of violas [to be] unusual" in *Harmoniemusik* (Jeffrey Lynn Traster, "Divertimenti and Parthien from the Thurn and Taxis Court at Regensburg [1780–1823]: A Source of Repertoire for Wind Ensemble" [D.M.A. diss., Univ. of Texas at Austin, 1989], 36). Schacht's fondness for split viola parts may stem from his training with Jommelli, for whom writing "occasional independent viola parts" was typical (Marita P. McClymonds with Paul Cauthen, Wolfgang Hochstein, and Mauricio Dottori, "Jommelli, Niccolò, §1: Early career," in *Grove Music Online* [accessed 13 January 2008]).

Except in the second movement, Schacht uses split stems for these passages. In this edition, the second movement passages are also shown with *divisi* stemming and not as double stops with a shared stem. These changes are recorded in the Critical Notes.

Doublings/Lacunae/Omissions

Schacht's shorthand instructions are realized in the score in regular notation, with the exception of indications for the oboes to double the first violin in tutti passages. These markings are preserved but not realized.[14] Schacht's original indications for all doublings, such as "*Col V^{o} I^{mo}*," are reported in the Critical Notes at the measures where they occur. Explanations of how they are realized are only provided for unusual cases.

Articulations, dynamics, expressions, and hairpins in the source part are applied to doubled parts without comment in the score.

There are a few places where Schacht seems to have forgotten to write out specific pitches (e.g., II, m. 28). Notes that appear to be missing by analogy, such as the lower note of a double stop, are tacitly inserted and occur as plain notes, but always with a comment in the Critical Notes. When a melodic figure is missing a resolution note (most commonly when the concluding measure begins the next page in the MS), a suggestion is provided in the score within brackets and an explanatory comment is provided in the Critical Notes.

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[14] In a score, not only would it be redundant to repeat these notes (once, let alone three times) but doing so would obscure the structure of the piece, the main Tutti-Solo divisions. In actual parts, providing the violin material as cue notes could be helpful and would permit intrepid oboists to play in tutti sections at their discretion. This matter is discussed further in pp. 132–134 of "Performance Considerations."

Dynamics and Expressions

Variant spellings have been standardized in the score, but the exact original indications are recorded in the Critical Apparatus (see the Inventory of Original Dynamic and Expression Markings, pp. 286–287). Thus, the following are used: *ff* (for *ff*, *ffor), f* (for *f*, *fr for), fp* (for *fp* and *fpo), p* (for *p* and *po), sf* (for *sf* and *sfr), poco* (for *poco* and *pocho), cresc*. (for *cres* and *cresc), pizz.* (for *piz*, *piz:*, *pizzicato*), and *dolce* (for *dolce*, *Dolce*, *dol*). *Tutti* and *Soli* are always spelled out, though only *T* and *S* appear in the manuscript source. Whenever a marking has been added editorially, brackets are used. Inconsistent markings have not been changed, and antiquated usages have not been modernized (see the relevant discussion in Performance Considerations, pp. 119–121).

Except for rendering MS triangles as paired hairpins, the placements of Schacht's dynamic hairpins have been replicated as accurately as possible both to cajole readers to recognize their symbolic (*messa di voce* ornamentation) — as opposed to literal (not just louder-softer) — signification and to encourage conscientious interpretation of them.

Schacht's use of *ff* and *sf* is, as noted above, archaic and inconsistent. Furthermore, Schacht's scribal sloppiness compounds the confusion. Because the symbol "*f*" without its horizontal cross stroke resembles a tall, thin "*s*" and some of Schacht's horizontal strokes catch only one character, it is possible that some of the apparent "*ff*"s could be sloppy "*sf*"s and vice versa.[15] The occurrences of these symbols are presented

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[15] Of the 77 candidate markings, 64 have a horizontal stroke through (or at least abutting) both vertical curves (*ff*), 12 through only the second character (*sf*), and one through only the first (*fs*). See the Inventory of *Fortissimos* and *Sforzandi* in the Critical Apparatus for a complete accounting of these markings.

in the Critical Apparatus, pp. 288–296, and their musical meaning is discussed in the section on Performance Practice below, pp. 119–121.

Graces: Appoggiaturas and Grace Notes

The original stand-alone sixteenths and eighths used for appoggiaturas and grace notes are reproduced exactly unless noted otherwise. Because these notes are clearly part of their principal notes, it would be redundant and an unnecessarily cluttering modernization to add slurs connecting them to their principal notes. Their interpretation is discussed in Performance Considerations, pp. 121–131 below.

Rests and Rhythmic Notation

Whenever possible, the largest-possible-value rest that respects the basic meter has been used in lieu of multiple short-value rests without comment. Likewise, dotted notes and rests replace pairs of tied notes and multiple rests. However, where Schacht's original use of tied notes straddles principal metric beats, the tie has been preserved (for example, in the viola part: I, mm. 5–6, 9–10).

Instances of Schacht's using slashed stems with whole, half, quarter, and dotted-quarter notes to show repeated eighth, sixteenth, and thirty-second notes have been modernized with all notes spelled out. Because Schacht's exact original notations may reveal evidence of compositional decision-making or how he conceived of the harmonic rhythm, they are itemized in the Inventory of Rhythmic Shorthand Notations in the Critical Apparatus, pp. 297–299.

Soli during Ritornellos

Schacht's original written indications for the oboes to double the violin line during Ritornello passages are included in the score. They are reported in the Critical Notes and discussed in Performance Considerations, pp. 132–134.

Stemming

Schacht's stems usually, but not always, follow modern practice: downwards on the left of a note and upwards from the right. The direction and placement of stems have been modernized without comment. Where *divisi* writing occurs (in horns, violas, and bassi), the voices are stemmed in opposite directions.

Ties

As noted above, tied notes with slurs are placed under the slur. Dashed curves are used for editorially-suggested ties, which rarely merit a comment in the Critical Notes. Where Schacht has written only a single tie across double stops or parallel divisi parts, the tie has been applied to both notes without comment. A dashed tie within a double stop indicates that the second of the linked notes was missing in the autograph (e.g, in violins at I, mm. 12 and 14).

The Edition and Critical Notes together are intended to provide immediate and clear access to Schacht's composition, to expose editorial decisions, as well as to permit scholarly analysis of notational idiosyncrasies.

CHAPTER 3.

PERFORMANCE CONSIDERATIONS

The score itself must still be interpreted and understood in light of the conventions and practices that would have informed how Schacht both conceived the Triple Concerto and expected it to be performed. Chief among these considerations are those norms that have been superseded by modern practices but are being revived by scholars of authentic period practices. Modern oboe technique differs markedly from late eighteenth-century hautboy technique, and a review of that instrument's strengths and tendencies is extended here as an incitement towards idiomatic playing. Likewise, some conventional performance practices implied by Classical notation have been variously absorbed, obscured, or ignored by subsequent generations, and so suggestions will be offered for executing potentially ambiguous notations and for determining instrumental forces. Similarly, a structural analysis of Schacht's *Concertante* that invokes the approach of a contemporaneous theorist, Heinrich Christoph Koch (1749–1816), is provided as guidance for parsing and performing the work with fidelity to Schacht's expectations about how it would have been heard.

The Classical Hautboy

By the late eighteenth century, following decades of vigorous experimentation before 1760, the construction of hautboys had stabilized with a design that was, as Geoffrey Burgess and Bruce Haynes have noted, optimized to "remain longer in the

higher register,"[1] to "etch details finely, and to express subtle, *empfindsam* moods or affects."[2] Known as Type D2,[3] this instrument "was the oboe for which composers like Josef [sic] and Michael Haydn, Pleyel, Mozart, Stamitz, Boccherini, Cambini, Dittersdorf, Rosetti and Beethoven conceived their music."[4] It is safe, then, to assume that Schacht too had this model in mind.

As opposed to the hautboys used before 1760, Type D2 had smaller tone holes and a narrower bore. Its outer proportions were derived from Classical geometry and typically featured stylized and bulging balusters. The interior dimensions yielded profound acoustic effects: a smaller but more focused (and consequently more penetrating) tone, more precise pitches from the narrower tone holes, crisper response, the ability to make "upwards slurs of intervals larger than a 3rd,"[5] and a truer high

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[1] Geoffrey Burgess and Bruce Haynes, *The Oboe* (New Haven: Yale Univ. Press, 2004), 85. In the chapter "From Classical Hautboy to Keyed Oboe, 1760–1825" (pp. 85–124) Haynes "with additions by" Burgess recounts the design of this instrument, its players, its repertoire, surviving instruments and reeds, its upper register, and the post-1790 innovations — especially the addition of dedicated tone holes and keys to avoid cross-fingerings — that paved the way for the development of the Conservatoire oboe (so-called because it was adopted officially by the Paris Conservatoire in 1881), which is the basic model for modern instruments. The discussion here is drawn primarily from that chapter. The distinction between hautboy and oboe is used to distinguish between the earlier instruments that relied on cross-fingers and flexible embouchure and later instruments with fully chromatic key systems and greater stability.

[2] Ibid., 86.

[3] The classification system for oboes rests on the work of Eric Halfpenny's "The English 2- and 3-Keyed Hautboy," *The Galpin Society Journal* 2 (Mar., 1949): 10–26.

[4] Burgess and Haynes, 85.

[5] Bruce Haynes, "Oboe: 2. History to 1800," in Janet K. Page, et al., "Oboe," in *Grove Music Online*, *Oxford Music Online*,

register facilitated by the cleaner overtones generated by the more precise tone holes. The key work remained similar to earlier instruments, with just two standard keys: the "Great key" to cover the tone hole for c' (low C) and the "Small key" to open the vent for d♯/e♭. Neither speaker keys for the upper octaves nor the G-sharp key had been introduced yet. As with the Baroque hautboys, a variety of forked- or cross-fingerings were employed to generate notes outside the instrument's basic scale (d', e', f♯', g', a', b') by closing vents below the primary tone to flatten it to the pitch desired. Additionally, long fingerings that exploited secondary partials by flattening the sharp twelfth with forked fingerings — for instance, by using a variant of the fingering for g' to sound d" — were employed for the upper register. By the end of the 1780s, the range of the instrument had been extended by virtuosos to f'", which had been used in Mozart's *Oboe Quartet*, KV 370 (1781), and is called for in Schacht's Triple Oboe Concerto. As with antecedent models, c♯' could only be achieved with the same fingering used for c', which was itself normally sharp and could be either lipped down to a c' or pushed up to a c♯'; Schacht wisely does not call for it. Because c" was played with only one finger, some of the bravura arpeggiations in the present *Concertante* would have been easier to execute on a Classical instrument than on the modern oboe. Similarly, none of the trills would have been awkward.

From 1790 to 1825 "the principles of the Conservatoire oboe and the technique of playing it were first formulated"[6] in response to various shifts in musical aesthetics and

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http://www.oxfordmusiconline.com/subscriber/article/grove/music/40450 (accessed January 30, 2010).

[6] Burgess and Haynes, 102.

practice. For modern oboists these developments and the accompanying debates about them are quite telling. They reveal much about aspects of late Classical practice that were progressively rejected in the early nineteenth century and have been all but eliminated from modern oboistic orthodoxy. Modern oboists aiming to perform this *Concertante* as it might have initially been heard should therefore consider adopting some of these superseded techniques.[7]

The trends that provoked the innovations of this period included an increasing intolerance for instruments that required players to constantly make adjustments (of embouchure, wind, and alternate fingerings) for imperfections in intonation, the decline of meantone temperament, the emerging expectation that instruments should be able to play equally in all tonalities, and "the addition of keys, whose purpose was to replace the time-honored techniques of cross-fingering and half-holing."[8]

To some extent the addition of keys was a technical response to the changing attitudes about intonation and temperament, but using keys and dedicated vents for all semitones also directly influenced how the oboe was played. Where flexibility of embouchure and reeds had been a necessity to accommodate adjustments of pitch, stability now became desirable. Forked fingerings yield covered, dark sounds, and the use of dedicated vents and keys both produced brighter tones for these pitches and afforded

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[7] Of course, we should also acknowledge that it is utterly possible that Schacht and his cohorts would have welcomed the subsequent innovations and might have preferred a "modern" performance to the actual premiere. Regardless, knowledge of the proclivities of the Type D hautboy can inform interpretive decisions.

[8] Ibid., 102.

greater evenness of tone across all pitches. Players responded by building darker, more stable reeds. With the mechanical setup providing reliable intonation and consistent tone color, players were freed "from needing to trouble with the minutiae of tuning and response on individual notes."[9] Concurrently, "the concept of the Romantic 'long-line' phrase emerged."[10]

These early nineteenth-century developments are deeply rooted in modern oboe technique, which consequently prizes evenness and smoothness. Indeed, players today eschew sonic aneurysms and bulges within phrases and individual notes. This ideal is diametrically opposed to Quantz's 1752 recommendation that "each note, whether it is a quarter-note, eighth-note, or sixteenth, should have its own Piano and Forte, to the extent that time permits."[11] Recognizing that such Quantzian, short-range phrasing was still intrinsic for late Classical hautboy technique — and that our predilection for long lines would have been anathema (or at least near impossible to realize on hautboys) — should radically alter how modern oboists approach late eighteenth-century music. Instead of striving to find and make audible the longest-range melodic arches in a work (and being disappointed by works that confound such interpretive aspirations), performers should relish focusing on the shorter shapes and figures and should allow the whole to be

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[9] Ibid., 117.

[10] Ibid., 117.

[11] Ibid., 117 and 325, n. 117, citing Johann Joachim Quantz, *Essai d'une méthode pour apprendre à jouer de la Flute Traversiére/Versuch einer Anweisung die Flöte traversiere zu spielen* [separate versions in French and German] (Berlin: J.F. Voss, 1752; trans. E.R. Reilly as *On Playing the Flute*. London: Faber and Faber, 1966), XIV, §11.

generated by the parts rather than suppressing local gestures and micro-inflections that could feasibly distract from the overall musical shape.

To recreate the tuning and tone colors heard in 1790s Regensburg would require using Type D hautboys. The modern oboe, which is built for equal temperament, is neither sufficiently flexible to yield meantone's lower leading tones nor designed to yield the variations of tone color produced by the hautboy's necessary mixing of regular and forked fingers (except on a few notes). However, with a modern instrument, it should be possible to sculpt nuanced phrases in a fashion that was idiomatic for the eighteenth-century hautboy. Opportunities for such phrasing can be gleaned from the Practical Analysis below.

Performance Practice

Beyond considering the tendencies of the instruments used, one must address the meanings of written indications and unwritten expectations that could be variously interpreted or misunderstood. The entries below identify possible uncertainties of practice in the *Concertante* and recommend plausible solutions based on recent scholarship and some common sense.

In some of the musical examples, cue-sized notes are used for accompanying voices to provide context for evaluating the execution of the principal voice's material.

Appoggiaturas

See Graces: Appoggiaturas and Grace Notes, below.

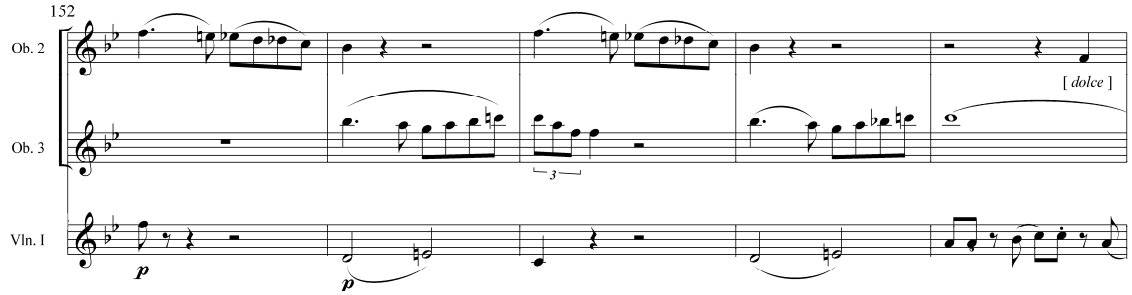
Articulation Patterns and Slurs

As noted in the description of the manuscript above, Schacht marks slurs and articulations inconsistently and provides no indications at all for many passages. "Whether these differences [for J.S. Bach, Haydn, Mozart, among others] were accidental and should therefore be regularized, whether they were introduced intentionally, or whether they were evolutionary, refined by these composers as they went along, and should thus be regularized according to the last entry is still cause for debate." [12] For cases where analogous passages reliably indicate how to handle Schacht's inconsistencies and omissions, suggestions are shown in the present edition and, when warranted, discussed in the Critical Notes. However, many situations, especially passages with no markings, are more idiosyncratic and could be executed reasonably in many different ways. These are left uninterpreted so that performers may choose their own articulations to suit their tastes.

It seems clear that Schacht expected articulations to be varied — not rigidly consistent — and used for expressive effects. Two passages are especially revealing. In movement I, there is a clear discrepancy between mm. 153 and 155, and a performer might be tempted to reconcile them. But the differences make sense musically.
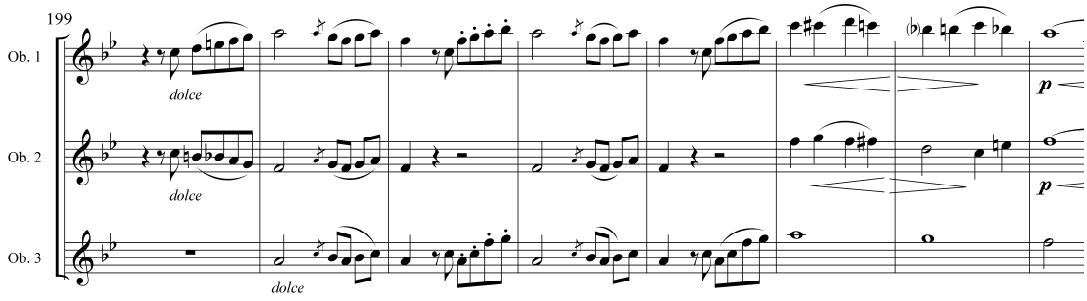
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[12] Robin Stowell, "Performance Practice in the Eighteenth-Century Concerto," *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge Univ. Press, 2005), 204.



Ex. 3.1: I, mm. 152–156, oboes 2 and 3 with violin 1.

Oboe 3's long slur in m. 153 carries the line graciously into the triplets of m. 154, which are the arrival point of the gesture; while articulating the eighths in m. 155 increases acoustic friction and calls attention to the reiteration of the approach to the c'", which can then float above — and not compete with — the new phrase that begins underneath it in the strings (m. 156). The change in articulation shifts the focus from downbeat to the pickup. An even more explicit example of Schacht's using articulation to control intensity occurs some fifty measures later, at mm. 201–203.



Ex. 3.2: I, mm. 199–204, oboes.

Here, a two-measure thought is expanded by elaborated repetition. Initially, the first and second oboes offer a *dolce* pickup of slurred eighth notes (in contrary motion) in m. 199 to the noble motif of m. 200 played by all three oboes. Schacht repeats the gesture twice: first with the first and third oboes articulating the pickup eighths (now in parallel motion)

in m. 201 as a declarative staccato reply to the *dolce* pickup; and then with the oboes again slurring the pickup (still in parallel motion) in m. 203 but now leading to an expressive chromatic plaint (m. 204ff.) instead of the noble motif. In this sequence Schacht controls the dramatic tension through changes in articulation. The staccato reply emphasizes the pickup instead of the arrival and shifts attention from the naturally significant part of the phrase, allowing Schacht to reserve expressive intensity for the altered arrival in m. 204. Using lowercase for pickups, uppercase for arrivals, and underlined bold for emphasis, these measures could be symbolized as:

| x | Y | **x'** | Y | x | **Z** |.

It is likely that such short-range phrasing, which may seem fussy to modern oboists, would be quite idiomatic for the Type D hautboy.

In applying slurs and articulations to undermarked passages, performers should aspire to be equally sensitive to whether tension can be modulated and how motivic developments can be most effectively highlighted.

Bass Doublings

The markings of the instrument names "Violoncello" and "Violone" (e.g., II, m. 61) as well as *divisi* writing in the Basso staff (e.g., I, m. 16) leave no doubt that Schacht expected the bass line to be executed by both cello and contrabass, for the latter of which "Violone" was a synonym.[13] However, it is clear that the double bass would not play all

[13] Cliff Eisen, "The Scoring of the Orchestral Bass Part in Mozart's Salzburg Concertos," in *Mozart's Piano Concertos*, ed. Neil Zaslaw (Ann Arbor: Univ. of Michigan Press, 1996), 416, 423–424, citing Leopold Mozart, *Versuch einer gründliche Violinschule* (Augsburg, 1756), 3. Likewise, James Webster unequivocally states, "There

the time — but not always very clear exactly which stretches should or should not be doubled.

Clues found in the part, though helpful, are not always conclusive. Markings for *Tutti* or *Solo* are inconsistent.[14] Though dynamics often correlate with structural events, it would be foolish to assume that a double-bassist could not play sufficiently quietly during some *piano* stretches. Likewise, passages that go beyond the usual range of the bass could have been handled. Thus, when the bass part extends below E — to C in both first and second movements (I, mm. 157, 159, 161; II, m. 44) and to E♭ in the third (III, m. 104–106) — and would require a C-extension on a modern double bass, it is possible

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is no evidence that the two different terms "Violone" and "Contrabasso" refer to different instruments" (James Webster, "Violoncello and Double Bass in the Chamber Music of Haydn and His Viennese Contemporaries 1750–1780," *Journal of the American Musicological Society* 29, no. 3 [Autumn, 1976]: 419). This identity is further confirmed by the inclusion of "Contraviolinisten" in listings of Regensburg instrumentalists considered among the rosters discussed above (Johann Nikolaus Forkel, *Musikalischer Almanach für Deutschland 1783* [Leipzig, 1782: reprint Hildesheim: G. Olms, 1974], 102; Hildegund Hauser, "Der fürstliche Hofmusiker Ferdinand Donninger: Eine Betrachtung seiner Flötenkonzert-Handschriften," in *Studien zur Musikgeschichte der Stadt Regensburg I*, ed. Hermann Beck, 6 [Regensburg: Gustav Bösse, 1979]: 187).

[14] In his study of Viennese practice, Dexter Edge even finds that tutti and solo markings could not "invariably have referred to *ripieno* practice, even in orchestral string parts" ("Manuscript Parts as Evidence of Orchestral Size in the Eighteenth-Century Viennese Concerto," in *Mozart's Piano Concerto*, ed. Neil Zaslaw [Ann Arbor: Univ. of Michigan Press, 1996], 427–460). Edge analyzed sets of parts from manuscript sources of Viennese concertos to get statistical evidence about *ripieno* practice and found that less than five percent of sources had *ripieno* parts, which is inconclusive. However, he notes that the Thurn und Taxis collection, which was not in the original study, "appears to have a somewhat higher proportion of sources with *ripieno* parts than the collections" examined in the original study (ibid., 451–452, n. 25). This finding suggests that the Thurn und Taxis musicians likely were accustomed to "reinforce the orchestra during tutti passages" (ibid., 435).

that Schacht's *Contraviolinisten* may have played these passages on instruments tuned to accommodate these pitches, or perhaps an octave higher.[15]

In the absence of explicit directions in the score, determining when these instruments should play will depend significantly on common-sense attention to achieving optimal balances during specific performances. Indeed, in some passages it might be prudent to use just a single cello (e.g., I, mm. 256–267ff.).

Dynamics

Schacht marks absolute dynamic levels fairly frequently and relatively consistently, though modern performers may opt to employ additional dynamics to support their interpretations. Changes in volume are marked far more sparingly, with *cresc* (or its variants) used in nine places, hairpins in just eleven passages, and — as noted above — *rf* once (I, m. 106) for a rapid crescendo (see p. 95, above). Hence, performers may also choose to add other crescendos and diminuendos. For instance, in the first movement a two-part passage is repeated with an expanded tessitura used in its first part (I, mm. 231–234, cf. mm. 220–223) and fuller orchestration used in its second part (I, mm. 235–242, cf. mm. 224–230). Both these compositional touches call for

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[15] Scholarly studies of late eighteenth- and early nineteenth-century double basses report that a great variety of instrument types and tunings were used. Adam Carse summarizes the complexity (Adam Carse, *The Orchestra from Beethoven to Berlioz* [New York: Broude Brothers, 1949], 392–393); David Chapman details similar findings to Carse (David Chapman, "Historical and Practical Considerations for the Tuning of Double Bass Instruments in Fourths," *The Galpin Society Journal* 56 [June, 2003]: 224–233); and Webster reports, "Orchestral bass parts were notated on a single staff, labelled 'Basso' or 'Bassi'; these were written *loco* for celli (and bassoons) and notated in terms of their full range down to C. The double bassists evidently had to adjust the pitches which exceeded their lower boundary of F1" (Webster, 429).

louder playing, which would also increase the dramatic excitement appropriate for the close of the second solo section.

Short-span crescendos and diminuendos are marked with < and > hairpins, but their placement is erratic by modern standards. Schacht tends to draw paired hairpins as a triangle with a single line under the rising and falling segments. Thus, the peak of the triangle should be the loudest point. However, if taken as literal diagrams, these markings sometimes call for parallel voices to be out of synch (I, mm. 204–207) and identical passages to be phrased differently (I, mm. 103–104 vs. mm. 316–318). Indeed, he tends to use hairpins either for sustained notes or for one- or two-measure chromatic gestures that demand to be played expressively. In one case, below misaligned two-measure hairpin triangles in the oboes, Schacht writes "*un poco*" before both a two-measure triangle in the violin and a one-measure triangle in viola, but for the bass he uses just "*un poco cres*" without hairpins (I, mm. 204–205) (see Figure 5.35 below, p. 313). Obviously, Schacht wants a strong gesture from the oboes here and expects the strings to support but not outplay them. He also is inviting each voice to make the most of its individual line. Effectively, Schacht is not describing the literal arcs of volume but is indicating that these arced gestures should be played *espressivo*, ornamented with *messa di voce* — but tastefully with less swelling from the strings. Consequently, hairpins should be interpreted loosely as calls for *messa di voce.*

In a number of passages, Schacht marks *ff* repeatedly, not as an overall dynamic level but as accents (I, mm. 24–28, 164–167, 170–172). He also occasionally marks *ff* where intensity is required but extremely loud playing would be inappropriate (II, m. 3). However, in other situations, *ff* makes sense as an overall dynamic (I, m. 198) or

indicates that a particular melodic line should be brought to the fore, above *f* (I, violins in mm. 12–16, violas in m. 175–179). Despite the fact some spots are explicitly and clearly marked *ffor* and *sfr*, most places are just marked predominantly *ff* or rarely *sf* — and, as noted above, not always clearly. (See "*Fortissimos* and *Sforzandi*" in the Critical Apparatus for a full reckoning of these markings.)

Graces: Appoggiaturas and Grace Notes

In his autograph score, Schacht uses freestanding sixteenth and eighth notes (𝅘𝅥𝅯 , 𝅘𝅥𝅮) in a variety of situations ornamentally — but not with utter consistency. Depending on melodic and textural contexts, performers may play them either as pre-beat grace notes or as on-beat appoggiaturas that could in turn be either short or long. Frederick Neumann's careful reasoning about such *Vorschläge* offers clear guidance for how modern performers may decide to interpret these symbols by applying theoretical dictates and musical common sense.[16] The following discussion is also informed by the scholarship of Robert Donington and the eminently practical observations of Clive Brown,[17] who summarily explains the lack of theoretical consistency and need for invoking informed taste:

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[16] Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music* (Princeton: Princeton Univ. Press, 1978), 164–199; idem, *Ornamentation and Improvisation in Mozart* (Princeton: Princeton Univ. Press, 1986), 6–96; and idem, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 300–350.

[17] Robert Donington, *The Interpretation of Early Music* (new rev. ed., New York: Norton, 1992); Brown, 455–490.

> Many eighteenth-century and early nineteenth-century theorists attempted to clarify distinctions between different types of single-note ornaments, to suggest ways of linking their appearance with their function, and to adduce rules for determining what they were intended to convey in any specific set of circumstances; but the haste and negligence of composers and copyists, and the lack of any universally accepted or recognized notational principles for these ornaments, seem to have made the interpretation of them quite as troublesome to many less experienced musicians at that time as it has to their successors. (Accomplished performers would, as implied by what was discussed earlier about the executant's attitude to notation, generally have been content to follow their instincts.)[18]

Consequently performers must decide how to execute these notes. The basic choices concern whether to play the *Vorschlag* before or on the beat of its principal note and how long it should be. By and large Schacht's sixteenth notes work best as grace notes (before the beat), and his eighth notes work as appoggiaturas (on the beat).

There are eight basic types of these *Vorschläge* in the *Concertante*:

1) A sixteenth note across a large rising interval in a single voice.

2) A sixteenth note across a large descending interval in a single voice.

3) A sixteenth note before four even notes in parallel voices.

4) A sixteenth note before and amidst pairs of even notes in a single voice.

5) A sixteenth note before a cadential dotted rhythm on a weak beat in a single voice.

6) An eighth note before a melodic dotted rhythm in duple meter or a long-short rhythm in compound duple meter that begins on a strong beat in one voice.

7) A sixteenth note before an on-beat eighth note followed by two sixteenths in one voice.

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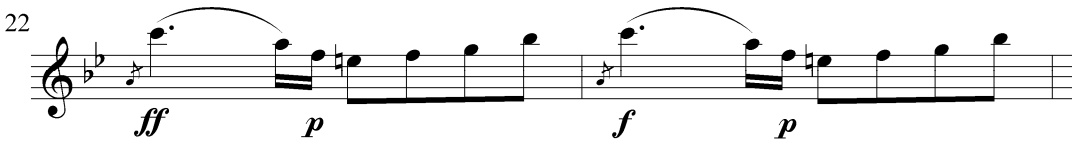
[18] Ibid., 459.

8) A sixteenth note before two even notes on a weak beat in one voice.

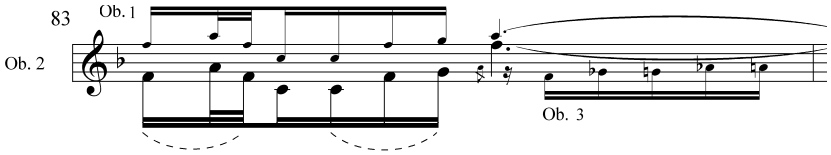
Each is discussed with examples below.

1) A sixteenth note across a large rising interval in a single voice (Examples 3.3a–c).
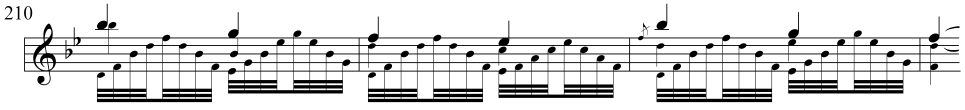
Locations: I, mm. 22–23 (violins); II, m. 83 (oboe 2); III, m. 212 (oboe 1).



Ex. 3.3a: I, mm. 22–23, violins.



Ex. 3.3b: II, m. 83, oboes.



Ex. 3.3c: III, mm. 210–212, oboes.

Execute as: grace note (pre-beat).
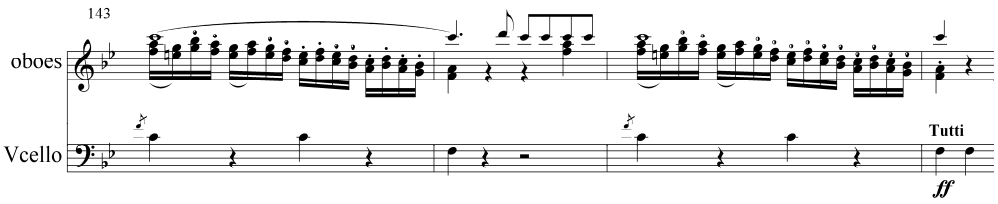
Rationale: Consistent with Neumann's observation that "*upward leaping* instrumental *Vorschläge* . . . tend to be grace notes,"[19] these gestures would work very

[19] Neumann, *Mozart*, 36 (discussed extensively, 70–75).

effectively as pre-beat grace notes. In Ex. 3.3a grace notes would increase the excitement and accentuate the high c'". In Ex. 3.3b the grace in oboe 2 has "the function of smoothing the voice leading" (in a technique also used by Mozart) and "should be as unobtrusive as possible,"[20] permitting the second oboe to get out of the way quickly for the third oboe's entrance after the downbeat. For Ex. 3.3c using a grace note in m. 212 would intensify and demarcate the repetition of the phrasal gesture. In all cases, on-beat appoggiaturas would disrupt the forward motion.

2) A sixteenth note across a large descending interval in a single voice (Example 3.4).

Locations: I, mm. 143, 145 (cello).



Ex. 3.4: I, mm. 143–145, cello.

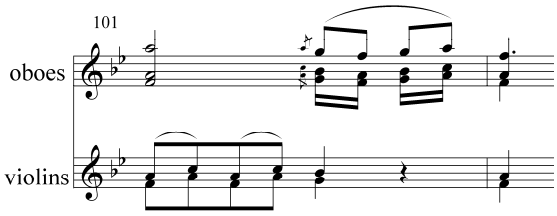
Execute as: grace note (pre-beat).

Rationale: A snappy pre-beat execution would support and energize the sixteenth-note flourish in the oboes, whereas an on-beat delivery would detract from the flourish. A slight portamento could also be used to cheeky effect.

[20] Ibid., 70.

3) A sixteenth note before four even notes in parallel voices (Example 3.5).

Locations: I, mm. 101, 200, 202 (oboes); 312, 314 (oboes and violas).
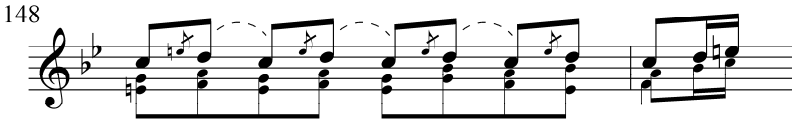


Ex. 3.5: I, m. 101, oboes.

Execute as: grace note (pre-beat).

Rationale: In this figure, playing the *Vorschläge* on the beat would obscure the notated passing appoggiatura, blur the balance between the two halves of the measure and mar the even rhythm ("Tartini's rule").[21] Playing them as pre-beat graces also fits better with the eighth notes of the violins' accompaniment figure in beats 1–2.
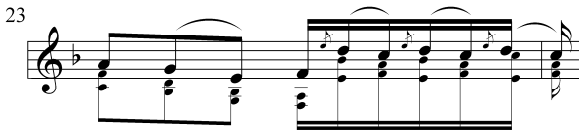
4) A sixteenth note before and amidst pairs of even notes in a single voice (Examples 3.6a–b).

Locations: I, mm. 148, 169, 368–370, c_125–128 (oboe 1); II, mm. 23, 48, (oboe 1); II, 79 (oboe 3).



Ex. 3.6a: I, m. 148, oboes.

[21] Following Tartini especially and a host of theorists, Neumann discusses the importance of respecting groups of even notes (Neumann, *Mozart*, 10, 46–47; ibid., *Ornamentation*, 175).



Ex. 3.6b: II, m. 23, violin 1.

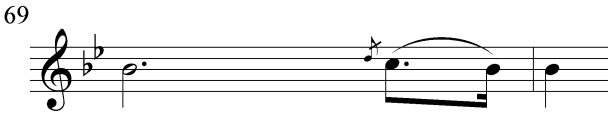
Execute as: grace note (pre-beat), probably.

Rationale: Either a pre-beat or on-beat execution would work, but grace notes would be lighter in nature and, by both preserving the even rhythm and emphasizing the syncopation, more jocular than on-beat appoggiaturas. Such appoggiaturas, especially repeated ones, could disrupt the forward motion and challenge the prevailing jovial affect by creating harried sighing effects.

While the brooding of such on-beat sighs might seem more appropriate for instances of this gesture in the second movement (II, mm. 23, 48, 79), even in the slower context appoggiaturas would disrupt the line (see Ex. 3.6b). Schacht uses this gesture — in all instances — to extend a phrase. Each time it is followed by a more vigorous and defining cadential formula that amplifies the phrase that preceded the extension. Appoggiaturas would draw attention to the preparatory formulaic motive and thus weaken the impact of the following cadential gestures.

5) A sixteenth note before a cadential dotted rhythm on a weak beat in a single voice (Example 3.7).

Locations: I, mm. 69[22], 262 (oboe 1).



Ex. 3.7: I, m. 69 (and m. 262), oboe 1.

Execute as: grace note (pre-beat).

Rationale: A corollary of the logic that defends even rhythms is that thematically prominent dotted rhythms should also be preserved and not dulled by an on-beat appoggiatura.[23] This figure occurs twice, and Schacht uses an eighth note in m. 69 but — demonstrating irrefutably his somewhat careless notational inconsistency — a sixteenth note in m. 262.

6) An eighth note before a melodic dotted rhythm in duple meter or long-short rhythm in compound duple meter that begins on a strong beat in one voice (Examples 3.8a–c).
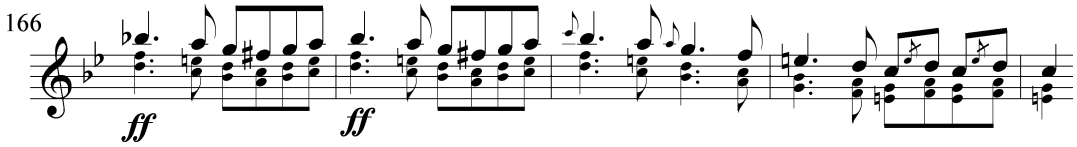
Locations: I, 168 (oboe 1); II, mm. 7, 57[24] (oboe 1); II, 34, 41 (oboe 1).
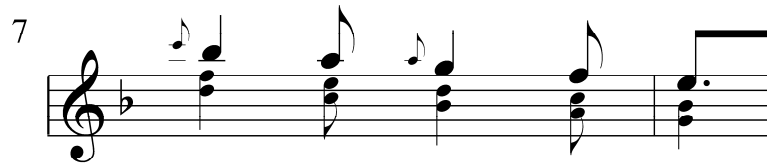
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[22] In I m. 69, Schacht inconsistently uses an eighth note (i.e., the slash through the stem and flag is missing). In the edition it has been standardized as a sixteenth to match m. 262.

[23] Neumann, *Mozart*, 55–57.

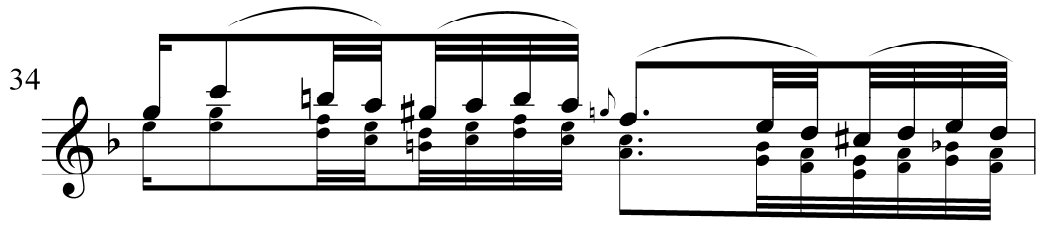
[24] In II m. 57, Schacht inconsistently uses a sixteenth note. In the edition it has been standardized as an eighth to match m. 7.



Ex. 3.8a: I, mm. 166–169, oboes (and type 4 *Nachschlag* in m. 169).



Ex. 3.8b: II, m. 7 (and m. 57), oboes.



Ex. 3.8c: II, m. 34 (and m. 41), oboes.

Execute as: appoggiatura (on-beat).

Rationale: These gestures, most spelled as an eighth note, occur at dramatic moments and pit a single dissonant note in the first oboe against the other two oboes. Ex. 3.8a and Ex. 3.8b are harmonically identical, although set in different tempos and meters. For Ex. 3.8a a slightly long eighth note would be appropriately pathetic without undermining the large dotted rhythm. A shorter eighth or an exact one would create a small-scale syncopation, and a near or full quarter (as recommended by Leopld Mozart's rule of two-thirds[25]) would possibly obliterate the basic dotted rhythm with a square one.
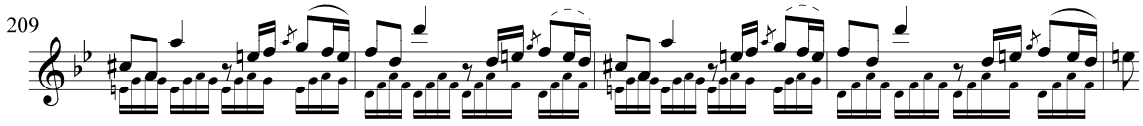
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[25] Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries*, 337.

In 3.6b in compound-duple meter (*Adagio ma non troppo*) , a slightly short eighth note would be sufficiently plaintive without defining a pulse on the second eighth. In Ex 3.8c a long sixteenth would be similarly effective and would echo the syncopation that begins the measure.

7) A sixteenth note before an on-beat eighth note followed by two sixteenths in one voice (Example 3.9)

Locations: I, mm. 209–210 (oboe 1); 211–212 (oboe 2).



Ex. 3.9: I, mm. 209–212, oboes.
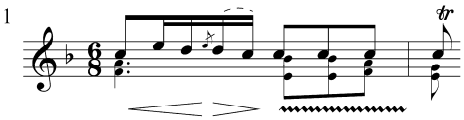
Execute as: on-beat sixteenth-note appoggiatura (equalized sixteenth).

Rationale: Neumann's conclusion that in most cases for a turn or scalar formula of a *Vorschlag* preceding an eighth and two sixteenth notes "equalization is the indicated solution for Mozart" applies for Schacht as well.[26] Here, where the ornamental note is itself an appoggiatura and the accompanying sixteenths establish a melodic and rhythmic regularity that would be challenged perversely by another rhythm, sixteenths work well.
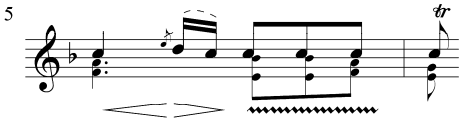
[26] Neumann, *Mozart*, 89.

8) A sixteenth note before two even notes on a weak beat in one voice (Examples 3.10a–b).

Locations: II, mm. 1, 5, 51[27], 55 (oboe 1).



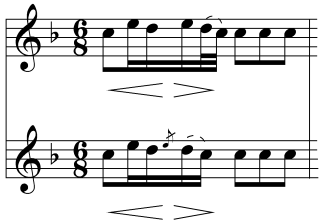
Ex. 3.10a: II, m. 1 (and m. 51), oboes.



Ex. 3.10b: II, m. 5 (and m. 55), oboes.

Execute as: pre-beat grace or on-beat long appoggiatura (in one voice).

Rationale: The underlying rhythm (quarter–eighth) must be respected by the decoration. A grace note would work, but might be too glib. A value of half the ornamented note (i.e., a thirty-second note) would create both a snap on the fifth sixteenth and an agogic accent on the sixth sixteenth. However, using the denomination of the notated *Vorschlag*, a sixteenth, for an on-beat appoggiatura and executing the original notes as two thirty-seconds would yield a strong emphasis on the third eighth-note pulse.



Ex. 3.10c: Possible realization of II, m. 1, oboes.

[27] In II m. 51, Schacht inconsistently uses an eighth note. In the edition it has been standardized as a sixteenth to match m. 1.

This appoggiatura could even be played longer, almost as a dotted sixteenth with two sixty-fourths, though not too squarely.

Orchestra Size

Obviously this piece requires three oboists and two horn players, but the appropriate number of string players is less fixed. Assuming that the size of the orchestra in the 1790s was still close to the staffing of the 1787 Etat discussed above (pp. 39–44), Schacht would have deployed twenty-four strings: sixteen violins, three violas, four cellos, and one bass. This orchestra was substantially larger than Forkel's 1782 roster of eighteen string players (12–2–2). Indeed, it would have been larger than typical contemporaneous court orchestras, which averaged twelve violins during the period 1774–1796.[28] "The enormous number of violins compared to lower strings" was typical of Italian opera orchestras,[29] and reflects Schacht's training with Jommelli and Regensburg's maintenance of an Italian opera house. It is, of course, possible that not all players would have been used or that extra players could also have been brought in. Possibly a violinist would have played viola to bolster the *divisi* passages, as was common practice in other orchestras.[30] For a historically-informed modern performance, the size would have to be adjusted to account for other variables, such as reproducing the

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[28] Zaslaw, "Toward the Revival of the Classical Orchestra," *Proceedings of the Royal Musical Association* 103 (1976–1977): 179.

[29] Ibid., 200. Zaslaw also notes that such a balance would "have worked brilliantly" for the operas of Jommelli and others.

[30] Zaslaw, "Mozart's Orchestras: Applying Historical Knowledge to Modern Performances," *Early Music* 20, no. 2, Performing Mozart's Music III (May 1992): 170.

original acoustics and using original instruments and period techniques. Thus, the 1787 Etat can only be used more as a guide, following Neal Zaslaw's caveats about the reliability of personnel lists and his practical advice to distinguish between "observing the letter and observing the spirit of [historical discoveries]."[31] To represent the piece effectively, performing forces should be used that let all lines be heard clearly and that are sufficiently commensurate with the size of the performance space, so that tuttis "fill the hall with sound — enough sound that it bounces off the walls."[32]

Soloists (Not) Doubling Ritornellos

There is little consensus among experts about the question of whether soloists would have followed indications in scores to double orchestral parts during ritornellos in late eighteenth-century concertos. Some scholars believe that the soloist would certainly have played, but others are more skeptical and favor an *ad hoc* approach. Robert Levin finds the argument that such indications were intended as cues to be convincing[33] and cites Mozart's indication in solo woodwind concertos as corroborating evidence, reasoning, "It is difficult to believe that the [wind] soloist actually doubled the violin line

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[31] Ibid., 197, 200.

[32] Ibid., 204.

[33] Robert D. Levin, "Instrumental Ornamentation, Improvisation and Cadenzas," in *Performance Practice: Music After 1600*, ed. Howard Mayer Brown and Stanley Sadie (New York: Norton, 1989), 288.

in 18th-century performances; nor is there any evident musical value in doing so."[34]

Dexter Edge equivocates convincingly:

> It is virtually certain that soloists in eighteenth-century Viennese concertos had the option of playing and probably were expected to play during tuttis, except when the timbre of the solo instrument contrasted sharply with that of the other instruments of the ensemble; this reservation applies, for example, to concertos for harp, mandolin, and, to a lesser extent, oboe.[35]

Thus, modern performers should be free to make their own decisions. With three oboists, the doubled passages could be distributed among the soloists to avoid fatigue but would have to be handled judiciously to avoid blurring the structure of the piece.

Schacht's indications in the autograph do not provide strong evidence either way as to his expectations. In the first movement "*Col V^{o} 1mo*" is used in all three oboe parts in the first measure of the work and similar markings occur for *tutti* interjections and ritornellos (I, m. 75–78, 88–90, 175–198, 242–255, 268–271, 409–414, 418–426). Schacht also uses whole-note rests in non-active oboe parts after these tutti passages, for instance for oboes 2 and 3 at the beginning of the first Soli section, where oboe 1 plays alone (I, m. 63). The second movement has no such doublings, and the third movement has only one instance of the marking "*V1^{o}*," shown in all three oboe staves at the start of the third and final orchestral ritornello (III, m. 137). However, the final three eighth notes of the violin part in the orchestral refrains are shown in the pickup measure to the solo

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[34] Ibid, 291, n. 34. See also Robin Stowell, "Performance Practice in the Eighteenth-Century Concerto," in *The Cambridge Companion to the Concerto*, ed/ Simon P. Keefe (Cambridge: Cambridge Univ. Press, 2005), 225–226.

[35] Dexter Edge, "Manuscript Parts as Evidence of Orchestral Size in the Eighteenth-Century Viennese Concerto," in *Mozart's Piano Concerto*, ed. Neil Zaslaw (Ann Arbor: Univ. of Michigan Press, 1996), 445.

episodes (III, m. 18, 82, 144), either implying that the oboists could have already been playing or as cues. The fact that only the third orchestral refrain is marked explicitly to be doubled by the oboes gives some credence to reading the final eighth notes as cues, especially because having the oboes join for the final exultant statement would be triumphant and theatrically satisfying. Interestingly, Schacht marks rests for the oboes in the first two bars of the final seven-measure orchestral ritornello (III, mm. 215–221), as if to ensure that the soloists would accept the orchestra's approving conclusion before the audience's actual applause.

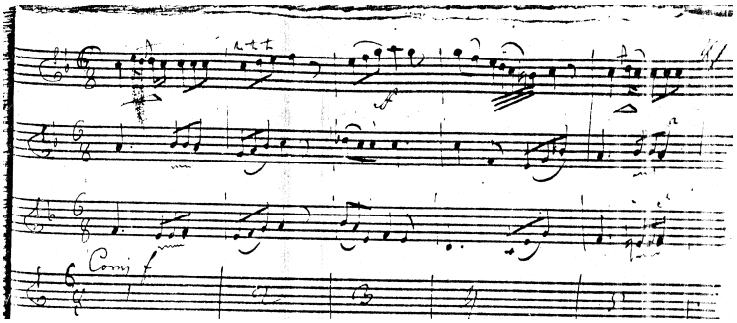
Trills

There are two basic types of trills in this *concertante*: cadential trills and decorative trills. The cadential trills occur at punctuation points and are commonly in thirds on the supertonic and the leading tone resolving to the tonic together (e.g., I, mm. 107, 230, etc.). The decorative trills are enchained in the midst of sequenced scalar figures or fragments (e.g., I, mm. 80–82, 250–251, 386–389; c_108–110; II, m. 2; III, mm. 41–44; etc.). Performers may begin cadential or decorative trills from the upper note or the principal, may linger on the first note, vary the speed of the trills, and use a *Nachschlag* (or not) to conclude the trill. These choices will depend on which aspects of the melodic line the players wish to emphasize, and similar passages could be played differently to provide variety. Obviously, paired trills should be played similarly. With the decorative trills, there may not be time to do much more than a single alteration — let alone to add a a *Nachschlag*. In such a series of trills ("continuous trills" in Donington's

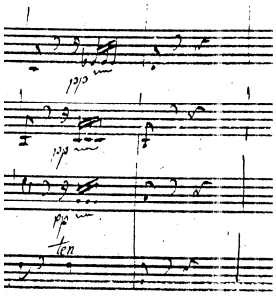
terminology[36]) another possibility would be to execute them as a series of turns, which may be more graceful, especially when paired, as at I, mm. 386–389, and like passages (I, c_108–110; II, m. 2; III, mm. 41–44).

Wavy Lines

Wavy lines appear in the theme of the Adagio and in a cadential figure that reintroduces the theme in the Rondeau. In the second movement, they occur below three eighth notes in the lower oboe parts (mm. 1, 5; repeated mm. 51, 55) In the third movement, they are written below three sixteenths that repeat the same pitches in the violins and viola parts above a quarter note marked "*ten*" in the basses (mm. 64, 126).



II, mm. 1–5, oboes.



III, mm. 64–65, strings.

Figures 3.1a–b: Wavy line articulation symbols in the manuscript.

A modern performer would be unlikely to recognize this symbol but might mistake it for the squiggles that performers today use informally to mark a *ritardando* into parts (which coincidentally might work in the third-movement occurrences though not at the very outset of the second movement). In fact, it was used as an articulation marking.

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[36] Donington, 253–255.

As noted above (see pp. 94–98), Schacht was very likely following in the tradition of his teacher Riepel and the Tartini-trained players of Stuttgart by using this unusual sign to indicate a sustained articulation, *tenuto* or *portato*. Brown asserts that Riepel used the wavy line for a very sustained portato wherein "the bow is hardly raised at all" and notes that Pokorny, another Riepel pupil at the Thurn und Taxis court, and Cambini used the wavy line similarly. Brown also explains that by the early nineteenth century this usage "became largely obsolete" except in Parisian practice, most notably in the instruction manual of Pierre Baillot, a grand-student of Tartini.[37]

In determining how to handle the matters discussed above and others that will no doubt arise, performers will need to begin by understanding the music and deciding which shapes to bring to the fore and how all the individual gestures cohere. The following discussion aims to provide assistance for that task.

Practical Analysis

Contemporaneous Expectations: Heinrich Christoph Koch

The goal of this analysis is to present an account of the Schacht's Triple Oboe Concerto that jibes conceptually with how it might have originally been understood and

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[37] Clive Brown, *Classical and Romantic Performing Practice 1750–1900* (Oxford: Oxford Univ. Press, 1999), 423–426.

thereby provide period-appropriate guidance for performing it. The *Concertante* is daunting because of its great length (especially the first movement) and the seemingly rambling nature of its many distinctive melodic ideas that are often dovetailed together. Indeed, Schacht manipulates his themes and phrases rather ingeniously, frequently isolating phrase segments, elaborating those ideas, and recombining them. Additionally, he performs similar operations with complete phrases and larger structures. Though modern listeners, trained to identify strong thematic contrasts and, in the first movement, expecting a defined development section between stable areas,[38] may initially be flummoxed, Schacht's contemporaries would have recognized Schacht's compositional procedures and appreciated his versatile ability to expand his material into extended periods.

Of the eighteenth-century theorists whose writings could guide this analysis, the most relevant and prominent for this study would be Joseph Riepel (1709–1782), Schacht's teacher and Regensburg colleague, and Heinrich Christoph Koch (1747–1815), Schacht's exact contemporary and a proponent of Riepel's theories. Because Schacht studied with Riepel during the period when Riepel's major theoretical work was published, the lessons recounted in dialogue form in Riepel's *Anfangsgründe zur musikalischen Setzkunst* (1752–1768) could depict young Theodor's tutelage. Using

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[38] Joel Lester, *Compositional Theory in the Eighteenth Century* (Cambridge, MA: Harvard Univ. Press, 1992), 296–297: "Additionally, a thematic view of sonata form often regards the development section as a place where the themes are taken apart, prior to their restatement in a form close to their original presentation in the recapitulation. This promotes the view that the exposition and recapitulation are the relatively stable parts of the form supporting the variable development in the middle."

Riepel's mid-century writings might permit judging how well Schacht learned his boyhood lessons, assessing the extent to which he was influenced by Riepel, or even speculating about how Riepel might have reacted to Schacht's Triple Oboe Concerto had he survived to hear it. However, Koch's *Versuch einer Anleitung zur Composition* (1782–1793), which was written within the decade of Schacht's circa 1790 *Concertante* and is heavily indebted to Riepel,[39] offers a contemporaneous and sympathetic understanding of Riepelian compositional practice. Indeed Koch would have recognized Schacht's compositional procedures and appreciated his versatile ability to expand his material into extended periods. Consequently, following Karol Berger's advice that "anyone attempting to reconstruct the original competent hearing of Classic instrumental music must call Heinrich Christoph Koch as a chief witness, "[40] the analyses below invoke Koch's terminology to parse the *Concertante*'s structural components and show how these elements function in relation to each other — with the goal of assisting performers in determining which elements to emphasize (or not) and how to inflect them.

Koch's theories, which he presented in his three-volume treatise on composition, *Versuch einer Anleitung zur Composition* (1782–1793) and his *Musikalisches Lexikon* (1802), have received significant scholarly attention. Leonard Ratner wrote seminal

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[39] Nancy Kovaleff Baker, trans. and introd., *Introductory Essay on Composition: The Mechanical Rules of Melody, Sections 3 and 4 (From* Versuch einer Anleitung zur Composition*, 1782–1793 by Heinrich Christoph Koch)* (New Haven: Yale Univ. Press, 1983), xviii.

[40] Karol Berger, "Toward a History of Hearing: The Classic Concerto, A Sample Case," in *Convention in Eighteenth- and Nineteenth-Century Music: Essays in Honor of Leonard G. Ratner*, ed. Wye J. Allanbrook, Janet M. Levy, and William P. Mahrt, Festschrift Series No. 10 (Stuyvesant, NY: Pendragon, 1992), 410.

articles and discusses Koch extensively throughout *Classical Music: Expression, Form and Style*.[41] Nancy Kovaleff Baker explicated Koch's work in her Ph.D. dissertation and various articles[42] and translated substantial portions of the *Versuch* into English.[43] Joel Lester concludes *Compositional Theory in the Eighteenth Century* with an exegesis of Koch's theories, while others have written more pointed studies of his work.[44]

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[41] Leonard G. Ratner, "Harmonic Aspects of Classic Forms," *Journal of the American Musicological Society* 2 (1949): 159–163; idem, "Eighteenth-Century Theories of Musical Period Structure," *Musical Quarterly* 42 (1956): 439–454; idem, *Classic Music: Expression, Form and Style* (New York: Schirmer, 1980).

[42] Nancy K. Baker, "From *Teil* to *Tonstück*: The Significance of the *Versuch einer Anleitung zur Composition* by Heinrich Christoph Koch" (Ph.D. diss., Yale Univ., 1975); idem, "Heinrich Koch and the Theory of Melody," *Journal of Music Theory* 20, no. 1 (1976): 1–48; idem, "The Aesthetic Theories of Heinrich Christoph Koch," *International Review of the Aesthetics and Sociology of Music* 8 (1977): 183–209; idem, "Heinrich Koch's Description of the Symphony," *Studi musicali* 9 (1980): 303–316; idem. "'*Der Urstoff der Musik'*: Implications for Harmony and Melody in the Theory of Heinrich Christoph Koch," *Music Analysis* 7, no. 1 (Mar., 1988): 3–30.

[43] Heinrich Christoph Koch, *Introductory Essay on Composition: The Mechanical Rules of Melody, Sections 3 and 4 (From* Versuch einer Anleitung zur Composition*, 1782–1793)*, trans. and introd. Nancy Kovaleff Baker (New Haven: Yale Univ. Press, 1983). A three-volume facsimile edition of the original treatise is also available: Heinrich Christoph Koch, *Versuch einer Anleitung zur Composition* (Leipzig, 1782–1793; reprint Hildesheim: G. Olms, 1969).

[44] Lester, 273–299; and notably: Jane Stevens has described Koch's account of concerto form ("An Eighteenth-Century Description of Concerto First-Movement Form," *Journal of the American Musicological Society* 24, no. 1 [1971]: 85–95) and presented his work in historical context ("Theme, Harmony, and Texture in Classic-Romantic Descriptions of Concerto First-Movement Form," *Journal of the American Musicological Society* 27, no. 1 [1974]: 25–60.); Elaine Sisman presented Koch's analysis of a Haydn movement ("Small and Expanded Forms: Koch's Model and Haydn's Music," *Musical Quarterly* 68, no. 4 [Oct., 1982]: 444–475); Shelley Davis argued that the concept of recapitulatory tuttis in concertos is latent in Koch's 1802 remarks on concerto form ("H.C. Koch, the Classic Concerto, and the Sonata-Form Retransition," *Journal of Musicology* 2, no. 1 [1983]: 45–61); Ian Bent focused on his aesthetics of compositional process ("The 'Compositional Process' in Music Theory 1713–1850," *Music Analysis* 3

The crux of Koch's compositional reasoning, which closely echoes Riepel, is that basic musical ideas are articulated by resting points and that the strength of their relative conclusiveness can be controlled so that they can be combined and extended into coherent, large-scale structures. Introducing carefully chosen hierarchical terminology, he systematically presents the elements and types of basic phrases and explains how they may be extended and compounded into larger phrases and periods, which can in turn be joined to form complete works. He is enormously sensitive to the harmonic implications of melodic activity and to the interplay of melody and harmony with meter, periodicity, and texture. In addition, he is quite aware that all rules will have exceptions and that "the tribunal of feeling" must be appealed to "for the discrimination of the sections of melody."[45] Indeed, his whole method presumes that "the knowledge of these forms [for

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[1984]: 29–55); Karol Berger applied Koch's notion of musical punctuation to concertos by Beethoven and Mozart ("Toward a History of Hearing: The Classic Concerto, A Sample Case," in *Convention in Eighteenth- and Nineteenth-Century Music: Essays in Honor of Leonard G. Ratner*, ed. Wye J. Allanbrook, Janet M. Levy, and William P. Mahrt, Festschrift Series No. 10 [Stuyvesant, NY: Pendragon, 1992], 405–429; and "The First-Movement Punctuation Form in Mozart's Piano Concertos," *Mozart's Piano Concertos: Text, Context, Interpretation,* ed. Neil Zaslaw [Ann Arbor: Univ. of Michigan Press, 1996), 239–259]); and William Rothstein incorporates Koch's thinking into his treatment of hypermeter and applies Schenkerian criteria forensically to assess claims of phrasal expansion (*Phrase Rhythm in Tonal Music* [New York: Schirmer, 1989]). Additionally, in a recent master's thesis, Robert Tompkins has used Koch's distinction between basic and expanded phrases to count the lengths of phrases in works by Beethoven ("Beethoven's Opus 18 String Quartets: Selected Movements in Consideration of the Formal Theories of Heinrich Koch as Expressed in *Versuch einer Anleitung zur Composition*" [master's thesis, Univ. of North Texas, 2006]).

[45] Koch, trans. Baker, 4, n. 7 (Vol. 2, §81). Volume and section references are provided parenthetically to permit readers to quickly find the original passages in the facsimile edition. Page references are to Baker's translation, though some exact references to Koch's original are also provided in brackets when German terms not given by Baker are included in this text.

short compositions] is useful to the beginning composer not only in itself but also with regard to the larger products of the art; for these forms are at the same time representations in miniature of larger compositions."[46]

As one aspect of composition Koch speaks of "melodic punctuation" and observes that "a period ends the sentences of speech in the same way as the cadence closes the periods of melody; the phrase and incise [*Einschnitt*][47] differentiate the melodic sections of the period just as do the semicolon and comma the smaller divisions of the sentences in speech."[48] Though Koch is very clear about not pushing the analogy to speech much further, explaining that "subject and predicate cannot be differentiated enough in melodic sections,"[49] he is clearly working in the rhetorical tradition of Mattheson.[50] By situating such thinking in a historical context, Berger discloses why musicians who wish to engage more directly with eighteenth-century works must make an active effort to recapture this approach:

> During the nineteenth century punctuation gradually lost its central position as the foundation of the theory of musical form. . . . One stopped taking much notice of punctuation, as the rhetorical concept of form was replaced by the notion of the thematically and tonally driven musical logic, a change precipitated by the rapid disappearance of rhetoric from

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[46] Ibid., 118 (Vol. 3, §39).

[47] For *Einschnitt* Baker has coined the term "incise" to capture Koch's usage of the term for both the point of incision and the melodic unit up to the point of incision. Lester prefers "segment," which also preserves the sense of cutting in the original (Lester, 287). Here "incise" is used to avoid restricting "segment" from being used non-technically.

[48] Koch, trans. Baker, 2, n. 3 (Vol. 2, §79).

[49] Ibid., 6 (Vol. 2, §81).

[50] Lester, 286.

> the intellectual horizon of educated Europeans and its replacement with philosophical aesthetics as the foundation of all theory and speculation about the arts. The romantic revolution made it inevitable that the cadence, as the most conventional of all musical phenomena, would give ground to the theme, thought to be the seat of compositional originality and individuality, once convention as such became suspect and uniqueness praised above all else.
>
> It is prudent, however, to recover what romanticism has helped us to forget, and to consider punctuation seriously when thinking about classical form.[51]

As one analyzes Schacht's Triple Concerto, Koch's attention to how cadences are strengthened or weakened and how phrases are extended or compounded illuminates both how periods are paced and how they are grouped together. Such insights are especially helpful for determining how to shape the phrases and where significant arrival points should be heard in a performance.

The goal of the following analyses (pp. 166–212 and 337–387) is simply to describe the work in ways that would be familiar to musicians like Koch and thus to reveal the rhetoric underlying its phrasing. The essential elements of Koch's thought that inform the analysis, both implicitly and explicitly, are presented in the following topical summaries of his work.

Melodic Procedures

Resting Points: Melodic ideas are articulated by **resting points** [*Ruhepuncte des Geistes*], which may be more or less noticeable depending on their endings and the proportional lengths of the sections they define.[52]

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[51] Berger, "The First-Movement Punctuation Form . . .," 241–242.

Incomplete and Complete Melodic Ideas: Melodic sections can be classified according to their degree of completeness. A short idea, usually one or two measures in length, that cannot stand on its own is called an **incise** [*Einschnitt*], whereas a complete thought — depending on whether it can close a large period — is either just a **phrase** [*Absatz*] or a **closing phrase** [*Schlußsatz*].[53] The punctuation formulas of phrases and incises "consist in interrupting the continuity of the melody in the strong part of the measure by a tone of an essential triad basic to that key in which the melody is rendered or to which it is turning."[54]

Phrase Types: Beyond the distinction between general phrases and closing phrases, Koch identifies phrases by harmonic function according to the scale degree of their terminal triad's root, distinguishes between the **main phrase** [*Hauptsatz* or *Thema*] and **dissection phrases** [*Zergliederungssätze*], and classifies phrases by their length.

When the phrase ends on a triad of the keynote, it is called, in Baker's translation, a **I-phrase** [*Grundabsatz*], but if on the triad of the fifth degree, a **V-phrase** [*Quintabsatz*]. A V-phrase, which Koch also calls a **modulatory phrase**

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[52] Koch, trans. Baker, 1–2 (Vol. 2, §77–78). English terms, shown in bold face, are taken directly from Baker's translation unless noted otherwise. The original German terms are included here as provided by Baker or, for those not specified by Baker, as found in Koch per the supplemental citations given in brackets.

[53] Ibid., 2–3 (Vol. 2, §79).

[54] Ibid., 22 (Vol. 2, §92).

[*Aenderungsabsatz*], yields a local half cadence. He advises that a phrase ending on the triad of the fourth degree in C should be considered a I-phrase in F.[55] (Baker avoids using tonic and dominant because Koch does not use them in the modern sense: "Koch defines *Tonica* as the main note of a key to which there has been a modulation; it can, therefore, change in the course of a composition. The tonic note as we understand it he designates by the term *Hauptton* or *Grundton*; this remains constant throughout a given work. The tonic key he calls *Haupttonart* or *Grundtonart*."[56])

Koch's remark distinguishing the main phrase from others has been variously interpreted. He writes:

> Among the various phrases of a melody, the first usually contains the main idea, which, as it were, defines the feeling the whole should arouse. This will be called the theme or the main phrase. The remaining phrases, however, which present the different expressions of this feeling, may be called dissection phrases [*Zergliederungssätze*], because they are broken up in a different way in the realization. Because both types are not essentially different with regard to either their length or punctuation formula, however, it is not necessary to use this special distinction in this section.[57]

In her dissertation, Baker glosses *Zergliederungssatz* as "a principal melodic idea following the theme: perhaps the equivalent to *melodischer Haupttheil*."[58] Though Baker recognizes that Koch is using the term to differentiate the main phrase from subsequent phrases, she is skeptical about the validity of the distinction because Koch does not

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[55] Ibid., 36–37 (Vol. 2, §100).

[56] Ibid., xxiii, n. 34.

[57] Ibid., 3 (Vol. 2, §79).

[58] Baker, Ph.D. diss., 333.

specify how these phrase types are differently fragmented.[59] Lester, on the other hand, understands *Zergliederung* to derive from the fact that these phrases "dissect the piece into its parts" and finds that Koch is describing a notion of thematic unity whereby the main phrase's feeling should be reflected in subsidiary ideas — however acknowledging ambiguity about whether Koch is presuming affective or motivic unity.[60] In the Triple Concerto both interpretations are possible. Schacht does handle each movement's initial theme differently than the subsequent themes, suggesting that Koch's distinction may hold in some cases: initial themes (labeled "1P" in the analyses and reductions below) always appear completely intact and are not chopped up and rearranged as other phrases are. Lester's understanding is also plausible because initial themes do establish a sentiment that both governs the whole movement and present motivic elements that occur in other passages.

Koch's comments on the lengths of phrases are extensive and quite precise. He notes that "most common, and, also, on the whole, most useful and most pleasing for our feelings are those basic phrases which are complete in the fourth measure of simple meters" [*Vierer*] and explains that "if the notes which begin the phrase still belong to the

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[59] Koch, trans. Baker, 3–4. In a footnote, Baker writes: "*Zergliederungssätze*, dissection phrases, appear to be the equivalent of the main melodic ideas [*melodische Hauptttheile*], which elaborate on the feeling outlined by the initial theme. In the working-out or realization, they are fragmented in a different way, which remains undefined. Since the theme is also fragmented [*zergliedert*], Koch's special designation of the subsidiary thematic material as *Zergliederungssätze* seems to draw a distinction which is not there. Perhaps uncertain as to its definition, Koch uses the term very infrequently; he seems to prefer *melodischer Hauptttheil*, which is more straightforward in meaning."

[60] Lester, 288.

strong part of the measure, the measure is taken into account in determining the length of the phrase, . . . [but] when the notes come after the upbeat, they are never taken into account in determining length."[61] Phrase length is important because an underlying periodic rhythm is established that permits the proportional balancing of periods. Typically, a four-measure phrase comprises two two-measure incises. Longer basic phrases also occur, but Koch finds that many *Fünfer*, *Sechser*, and *Siebener* are generated by extending one or more segment of a *Vierer*.[62]

Cadences: Ending formulas are comprised of three vital notes: "the **note of preparation** [*Vorbereitungsnote*]" occurs on the strong part of the measure, the **cadential note** [*Cadenznote*] that "will imminently 'fall' onto the keynote" follows on the weak part, and "the **closing tone** or **caesura note** [*Schlußton, Cäsurnote*]" lands on the strong part.[63] Each of these notes can be decorated and augmented or diminished in length. The effect of such endings is felt to be most complete when the bass defines a root-position triad and the melodic line also settles on the root (i.e., a modern perfect authentic cadence). Any deviation, such as using inversions or putting the caesura on the third or fifth instead of the root, weakens the sense of closure.

The caesura note may be embellished primarily by means of (1) an **overhang** [*Ueberhang*] that extends the caesura into the weak beat with an additional triadic tone,

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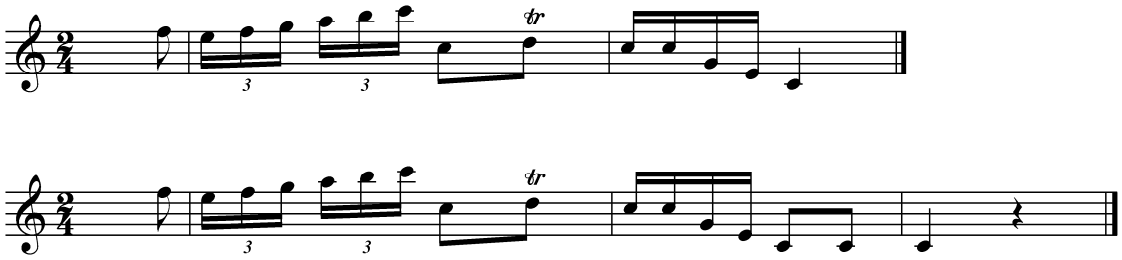
[61] Koch, trans. Baker, 11–13 (Vol. 2, §87).

[62] Ibid., 14–19 (Vol. 2, §89–91).

[63] Ibid., 38–39 [Koch, *Versuch,* II, 419] (Vol. 2, §§102–103) (emphasis added).

possibly introduced through passing tones or appoggiaturas, (2) a **suspension** [*Vorhalt*] or an **appoggiatura** [*Vorschlag*] that displaces the caesura from its proper position on the strong beat, or (3) a **filler** or **connecting figure** (author's terminology) [*der Raum . . . mit Noten ausgefüllt*] that covers the space between the caesura note and the beginning of the next phrase, masking but not obliterating the resting point.[64]

Koch explains with illuminating examples (Ex. 3.11, below) how an overhang, when "derived from the usual bass accompaniment, as in example 122 [top system], . . . often turns into an **appendix** [*Anhang*], which further strengthens the close itself, as in example 123 [bottom system]" when carried to the next strong beat:



Ex. 3.11: Koch's examples 122 and 123, showing an overhang extended into an appendix. [65]

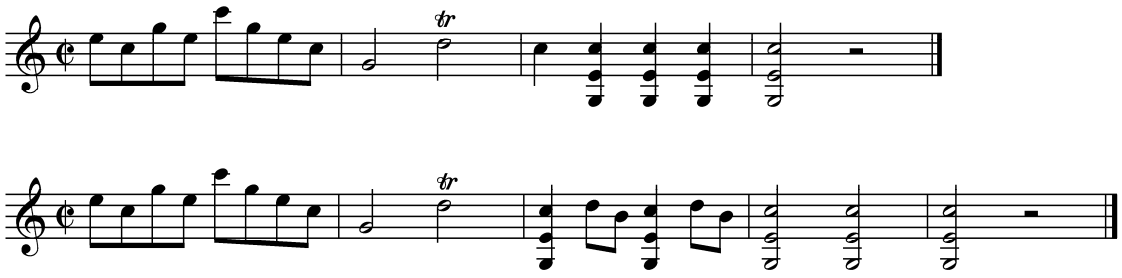
Additionally, he shows (Ex. 3.12) how "in fully scored pieces, for example in symphonies and concertos, this appendix usually consists of the triad on the keynote

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[64] Ibid., 23–35 [Koch, II, 402, 410–411] (Vol. 2, §§95–97).

[65] Ibid., 40, examples 122–123 [Koch, II, 423, figures 1–2] (Vol. 2, §104). The numbering system used here for Koch's examples follows Baker's comprehensive re-numbering of all examples in lieu of Koch's original numbering, which begins anew, generally at the start of a new section but not always. Thus, within §104 these two examples are respectively "fig. 1" and "fig. 2" in the original. However, the first example of Koch's §107 is labeled "fig. 6" continuing with the numbering from §106 (Koch, II, 429). Koch's original labeling is also presented in brackets within the footnotes.

repeated several times, as in example 124 [top system]; or the triad on the fifth of the key may alternate with that on the keynote, as in example 125 [bottom system]:"



Ex. 3.12: Koch's examples 124 and 125, showing symphonic appendixes.[66]

Thus, cadences are susceptible to elaboration and can be extended to subsequent strong beats.
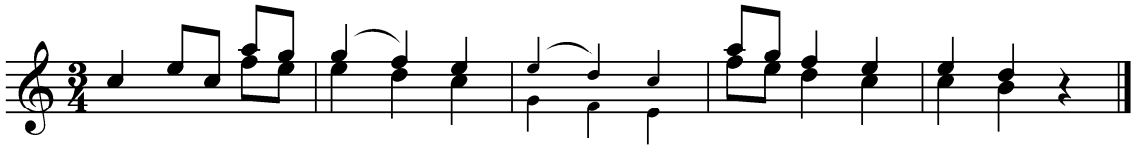
Extension of Melodies and Phrases: A phrase is defined to be "extended when it contains more than is absolutely necessary for its completeness," and Koch identifies several fundamental devices for extending a phrase: repetition of some portion of it, addition of an appendix to it, continuation of a motivic figure, and parenthetical insertion of material into it. These techniques also may be used in combination.

One or more measures may be repeated, and such **repetitions** [*Wiederholungen*] may be disguised (for instance by voice exchanges and decorations), sequenced, or transposed. Though Koch stipulates that "a five-measure phrase arising through the repetition of a measure retains the value of a four-measure phrase . . . with regard to the rhythmic relation of phrases," he also acknowledges that when the repetition is "not

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[66] Ibid., 40, examples 122–125 [Koch, II, 423, figures 3–4] (Vol. 2, §104).

noticeable enough," it "is usually treated as a five-measure unit in the construction of periods"[67] (Ex. 3.13 below).



Ex. 3.13: Koch's ex. 130, showing an internal repetition disguised by voice exchange (m. 3).[68]

The addition of an **appendix** [*Anhang*] may be achieved by repeating a section of the phrase itself, usually the cadential portion, or by adding a new ending idea that would be incomplete on its own. An appendix serves as an explanation that "further clarifies the phrase" and "is able to define its substance more closely."[69] Typically, an appendix generates a second phrase ending on the same root as the first, though these endings should not be identical (except as the appendix of a closing phrase). It is possible to use multiple appendixes, and an appendix may also close in a different key than its parent phrase. Like repetitions, appendixes should not be counted in determining rhythmical proportions amongst phrases.[70]

Phrases may also be extended internally by **continuing an idea** [*Forsetzung*] loosely with "mixed figures of notes," more closely by "pursuing a rhythmic formula," or
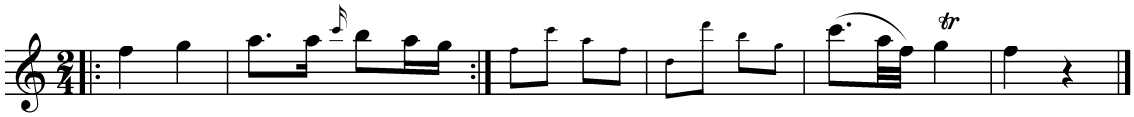
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[67] Ibid., 42, (Vol. 2, §106).

[68] Ibid., 42, example 130 [Koch, II, 428, fig. 5] (Vol. 2, §106). The repeated measure is shown here using smaller notes. In subsequent illustrations, this convention will be used to highlight other compositional devices.
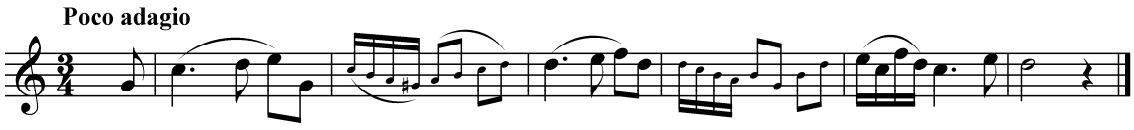
[69] Ibid., 45 [Koch, II, 435] (Vol. 2, §110).

[70] Ibid., 52 (Vol. 2, §115).

with passage work.[71] Another possibility — favored by Schacht — is **parenthesis** [*Parenthese*]: "the insertion [*Einschaltung*] of unessential melodic ideas between the segments of a phrase."[72] Koch's examples indicate that inserted material can have distinctive melodic contours and that double insertions are possible (Ex. 3.14 and Ex. 3.15):



Ex. 3.14: Koch's examples 177 and 179 conflated, showing a parenthetical insertion, mm. 3–4.



Ex. 3.15: Koch's examples 178 and 180 conflated, showing a double insertion, mm. 2 & 4.[73]

The second example (Ex. 3.15) is fascinating because the insertions create resting points so that consequently the third and fourth measures together would likely be heard together — without exposure to the unextended original phrase — as a varied repetition of the first two measures.

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[71] Ibid., 52–53 [Koch, II, 448] (Vol. 2, §116).

[72] Ibid., 53 [Koch, II, 451] (Vol. 2, §117).

[73] Ibid., 53–54, examples 177–180 [Koch, II, 451–452, figures 1–4] (Vol. 2, §117). Koch presents the original phrases successively, 177–178, before their extended versions, 179–180. Here his paired examples are conflated so that the original phrase is shown using full-size notes and the material added to extend it is rendered with small notes. Thus, in Ex. 3.14, mm. 1–2 and 5–6 constitute the original four-bar phrase, ex. 177, and mm. 3–4 are the extension added in ex. 179, which presents all six measures.

As will be seen Schacht, who was probably unaware of Koch's work, uses many of the above techniques to extend phrases in varied ways.

Compounding of Melodies and Phrases: Two or more complete phrases may be combined into a single compound phrase in several ways: dovetailing, weakening the conclusiveness of the first phrase so that a second is needed to complete it, entangling their segments, or inserting a complete phrase within another.

The most common method is **stifling** or **suppression** [*Tacterstickung* or *Tactunterdrückung*] of a measure by overlapping the caesura note of the first phrase with the beginning of the second phrase so that the two phrases are **dovetailed**[74] (author's term).

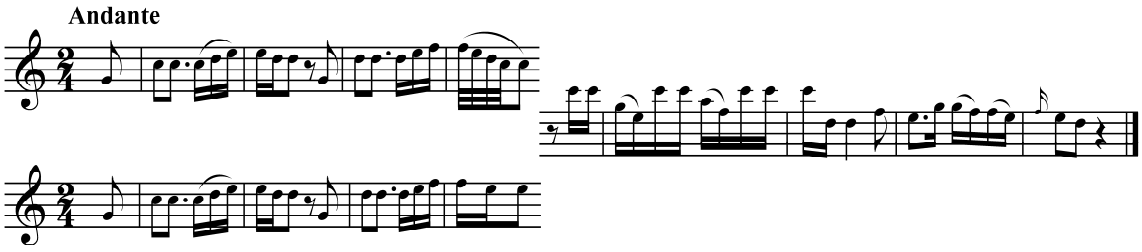
A more sophisticated technique, **weakening completeness** [*unvollständig gemacht*] (author's term), "[removes] that quality of the ending formula of the first phrase which characterizes it as a complete phrase" so that "the subsequent phrase is required for the completeness of the first."[75] This procedure exploits our sensitivity to how the successive use of the same punctuation formula creates an open-ended quality. Thus, the completeness of a phrase comprised of two similar incises can be weakened by making the ending of the second incise repeat the ending of the first. In the following example, the first two measures, in non-Kochian terms, pose a question that is answered by the next two measures to form a complete four-measure phrase (Ex. 3.16: top system). But, if

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[74] Ibid., 54–56 (Vol. 2, §121).

[75] Ibid., 56 [Koch, II, 459] (Vol. 2, §122).

the answer's ending is altered to repeat the first incise's close, the sense of closure is lost and effectively the question is repeated, forcing the subsequent phrase (mm. 5–8) to be heard as the answer to the now two-part question:



Ex. 3.16: Koch's examples 187 and 188 conflated, showing compounding by cadential weakening.[76]

The second phrase would be heard as a new phrase after the original first phrase (top system), but with the alteration in m. 4 (bottom system) it becomes hierarchically the second part of a single compounded eight-measure phrase. This expansion technique is very powerful and especially useful for creating balanced periods in which a long phrase answers shorter phrases, i.e., in measure groupings akin to ([2 + 2] + 4).[77]

It is also possible to compound phrases by simply mixing them up, either by **entangling** [*verwickelten Satz*][78] phrase segments or **inserting** [*eingeschoben*][79] one complete phrase between segments of the original phrase. In the following examples of
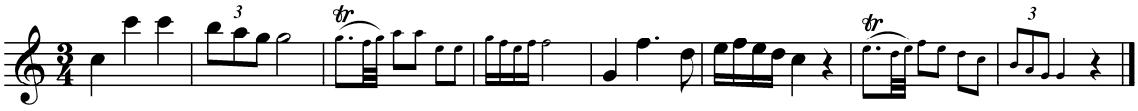
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[76] Ibid., 57, examples 187–188; Koch, II, 459–460, figures 3–4 (Vol. 2, §122). Koch includes the second phrase, mm. 5–8, in both examples.

[77] See the discussion of mm. 19–31 in the third movement in the analysis below and shown in the reduction as 1Ta in the phrasal reduction, Appendix A. This technique is used by Beethoven in many of his piano sonatas, which begin by immediately repeating the opening gesture to create incomplete phrases that demand to be answered.
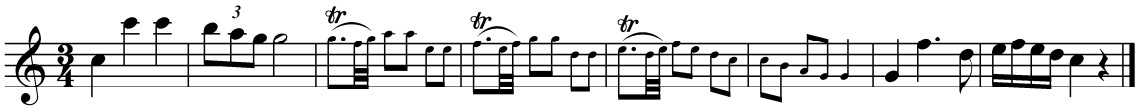
[78] Koch, II, 460 (Vol. 2, §123).

[79] Koch, II, 462 (Vol. 2, §124).

compound phrases, Koch's examples are conflated, using full-size notes for the primary phrase and smaller ones for the second, inserted phrase:



Ex. 3.17: Koch's examples 189 and 190 conflated, showing compounding by entanglement.



Ex. 3.18: Koch's examples 191 and 192 conflated, showing compounding by phrase insertion.[80]

The choice between entanglement or insertion can have important harmonic consequences that will be significant for balancing periodic structures. By entangling a I-phrase with a V-phrase Koch creates a compound V-phrase (Ex. 3.17, Koch's 189 & 190), but his insertion of a V-phrase within a I-phrase preserves its overall function as a I-phrase (Ex. 3.18, Koch's 191 & 192). Koch offers the following warning:

> I show the beginner these last two ways of compounding phrases, however, more to let him know how to explain and analyze them should the case arise, than to advise him to imitate them as a special device. Indeed, if one wishes to use such types of phrases, they must arise naturally [in the course of the music]; never should they be [deliberately] contrived, otherwise one easily falls into bad taste.[81]

And, of course, compounded phrases can also be extended through similar means.

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[80] Koch, trans. Baker, 57–58, examples 189–192 [Koch, II, 461, figures 1–2; 462, figures 1–2] (Vol. 2, §§123–124).

[81] Ibid., 59 (Vol. 2, §124). The brackets are Baker's.

Constructing Periods: The third volume of the *Versuch* (1793) completes Koch's presentation of the mechanical rules of melody with "Section 4: The connection of melodic sections, or the structure of periods." There he addresses fundamental matters like meter, melodic unity, and harmony, but is primarily concerned with answering the question: "How can melodic sections be connected in order to form a whole, or how should the sections of a period be constituted as to their length and punctuation formulas?"[82] He starts with simple binary forms with paired periods and eventually builds to full movements — considering various permutations of combining different types of phrases, modulatory possibilities, and how to extend melodic sections comprised of multiple phrases.

The primary challenge for constructing large periods concerns the succession of phrases. The gist of Koch's thinking is clear in the following discussion of how to prepare for the return of the main phrase as a closing phrase:

> Instead of a I-phrase, it is always better that a V-phrase precede the main phrase when it is repeated in the last period of a composition. The reason is easy to understand. The melody of the main phrase requires at its beginning the triad of the main key for its harmonic basis. Now, when the preceding melodic section closes as a I-phrase, then there is no change of harmony between the end of this phrase and the beginning of the closing phrase. The entrance of the main phrase is necessarily rather weakened through the repetition of exactly the same harmony, instead of arousing the greatest attention at once as a main phrase and, in our present case, as a closing phrase.[83]

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[82] Ibid., 64 (Vol. 3, §5).

[83] Ibid., 98 (Vol. 3, §31).

Such reasoning is crystallized in Koch's cardinal rule: "Neither two I-phrases nor two V-phrases in one and the same key may be composed immediately after one another with melodic sections which differ from each other, if the second of these sections is to have no unpleasant effect on us."[84] To tackle this problem, phrase endings need to be carefully controlled, and the most powerful way to manipulate them is to exploit compounding techniques.

To prepare his discussion of extended forms, Koch reviews his ideas about repetition (possibly varied by volume, figuration, accompaniment, texture, or voice exchange), appendixes, and extension (through scalar displacement, transposition, continuation of rhythmic pattern, *passaggio*, or parenthesis) — amplifying them and paying particular attention to balancing the lengths of segments. Ever practical, he also acknowledges that "the extension of a complete phrase" can also occur "in such a way that no specific means can be perceived. . . . Usually the phrases extended in this way are so constituted that they cannot actually be reduced into basic phrases." And, he continues with another appeal to taste: "When such a phrase consists — as it often does — of unequal segments, only taste can decide whether this inequality of segments is or is not offensive to our feeling."[85]

Having covered the basic construction of periods, Koch proceeds to building complete works. First, he describes how periods are typically arranged into main periods in a great variety of compositions: vocal works (recitative, aria, and chorus) and

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[84] Ibid., 110 (Vol. 3, §34).

[85] Ibid., 154 (Vol. 3, §63).

instrumental works (overture, symphony, sonatas, duets, trios, quartets, and finally concertos). Next, he lays out the mechanics of connecting melodic sections in the first main period of larger compositions, and finally discusses the construction of the remaining main periods.

As with smaller compositions, Koch's principal compositional challenge remains the cardinal rule cited above: the proscription against successive melodically distinct phrases with the same harmonic endings in the same key. He confronts this challenge by employing compounding techniques, which permit successions of would-be separate phrases by obliterating their endings in joining them together.

At the level of melodic sections, Koch advocates some techniques that he used for joining phrases (weakening the completeness of the first section, and dovetailing sections) and develops procedures for connecting devices that were earlier used for extending them (repetition and adding an appendix).[86] These two means of connection are permitted as exceptions to the cardinal rule, and Koch cites an example from C.P.E. Bach of successful successive I-phrases[87] and observes that successive V-phrases may be "used with good effect" if the first is "somewhat rushing" and the second "*cantabile*."[88] Appendixes are inoffensive at the sectional level in the same manner as at the phrase level:

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[86] Ibid., 213–223 (Vol. 3 §§128–142).

[87] Ibid., 221 (Vol. 3, §140).

[88] Ibid., 221 (Vol. 3, §141).

> In the comparison of the punctuation of phrases, only that phrase-ending with which the phrase attains its maximum completeness is taken into consideration. The preceding phrase-endings on exactly the same triad are not taken into account, but are considered as mere indices. Thus this multiplication of phrase-endings by means of an appendix takes place without transgressing the rule given in section 34 [cardinal rule above].[89]

Concerto Form

Overview: In his preliminary comments about the concerto, Koch alludes to the term's ambiguous lineage, reporting that the name may refer either to the "customary chamber concerto with which a musician can be heard on his instrument with the accompaniment of an entire orchestra" or "a *concerto grosso*, so-called by the Italians, in which several virtuosos may be heard on their instruments, sometimes alternately, sometimes together."[90] He also remarks that it "has no definite nature" and "its three main sections [i.e., movements] can assume every mood which music is capable of expressing."[91] Nonetheless, with "the concertos of C.P.E. Bach . . . as [his] ideal,"[92] Koch extensively considers the general nature of concertos, characterizes typical aspects of their melodies, and explains how they are commonly structured. Certainly Schacht's Triple Oboe Concerto exemplifies many of the features that Koch describes.

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[89] Ibid., 151 (Vol. 3, §58).

[90] Ibid., 198 (Vol. 3, §96).

[91] Ibid., 207–208 (Vol. 3, §119).

[92] Ibid, xx–xxi.

In a much quoted passage, Koch compares the dialogue between solo and orchestral voices to that between the actor and chorus in Greek tragedy:

> It appears to me that the concerto must be judged from an entirely different point of view than the solo [composition]. The expression of feeling by the solo player is like a monologue in passionate tones, in which the solo player is, as it were, communing with himself; nothing external has the slightest influence on the expression of his feeling. But consider a well-worked-out concerto in which, during the solo, the accompanying voices are not merely there to sound this or that missing interval of the chords between the soprano and bass. There is a passionate dialogue between the concerto player and the accompanying orchestra. He expresses his feelings to the orchestra, and it signals him through short interspersed phrases sometimes approval, sometimes acceptance of his expression, as it were. Now, in the allegro it tries to stimulate his noble feelings still more; now it commiserates, now it comforts him in the adagio. In short, by a concerto I imagine something similar to the tragedy of the ancients, where the actor expressed his feelings not towards the pit, but to the chorus. The chorus was involved most closely with the action and was at the same time justified in participating in the expression of feelings. Then the listener, without losing anything, is just the third person, who can take part in the passionate performance of the concerto player and the accompanying orchestra.[93]

A listener with such dramatic expectations would carefully attend to the exchange of ideas between soloists and orchestra in Schacht's *Concertante* and relish the brief orchestral outbursts that routinely punctuate the solo passages.[94]

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[93] Ibid., 209 (Vol. 3, §119).

[94] Inspired by this description, Karol Berger proposes that such an understanding would support hearing a concerto as a common narrative recounted differently by orchestra and soloist (double exposition) but then retold a third time (recapitulation), led by the soloist, with the differences therein reconciled ("Toward a History of Hearing . . .," 405–429).

Koch embellishes this idea by explaining how concerto melodies are typically extended and compounded and how voices frequently interact conversationally with interruptions:

> The type of melody [in a concerto], on the other hand, is very similar to that of the sonata. It is just as developed as in the sonata, but usually is more protracted through the means of extension already known to us, and the melodic sections are more connected by omitting the ending formulas of phrases. At the caesura-note of phrases or incises, the melody of the main part is sometimes interrupted by the orchestra with short passages, which consist either of repeated segments of the principal melody or of phrases which occurred only in the ritornello.
>
> In well-composed concertos, every single part of the accompanying orchestra makes its contribution to the main part, according to the ideal described before. As a segment of the whole, it is involved in the passionate dialogue and has the right to show its feelings concerning the main part through short phrases. To this end, these voices do not always wait for the conclusion of the incise or phrase in the principal part, but throughout its performance may be heard alternately in brief imitations; yet they must be placed and arranged so that they do not obscure the performance of the main part.[95]

Again, Koch could be describing Schacht's Triple Concerto.

Koch's accounts of the structures of the three movements normally found in a concerto also fit Schacht's work. Koch's comments on concerto form are made primarily in the fourth chapter of the *Versuch*'s third volume: "The connection of melodic sections into periods of great length, or the arrangement of larger compositions." In this chapter's first part, "The nature and arrangement of the most common compositions" (§§75–127), Koch describes the basic forms and attributes of many types of works, including concertos. In the following two concluding parts, he addresses "the connection of melodic sections," focusing separately on the "first main periods of larger compositions"

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[95] Koch, trans. Baker, 211 (Vol. 3, §123).

(§§128–147) and on "the remaining periods of compositions" (§§148–159). The bulk of these mechanical discussions are genre neutral and concern the harmonic ordering of phrases and their punctuation formulas, but Koch does intersperse pointed observations about how the procedures may be variously applied according to composition type. Consequently, the following sketches of typical concerto movements have been distilled from Koch's scattered remarks.

Concerto First Movement: The fundamental organization is clear: "The first allegro of the concerto contains three main periods [*Hauptperioden*] performed by the soloist, which are enclosed by four subsidiary periods [*Nebenperioden*] performed by the orchestra as ritornellos."[96] However, the relationships among these seven sections and their individual designs are more complex, principally because the whole work is only punctuated by four major cadences so that the orchestrational divisions are absorbed into a larger plan. The following chart shows typical distribution of these periods and major cadences, which are indicated by double lines of proportionately significant weights:

Hauptperioden:		**Soli 1**		**Soli 2**		**Soli 3**	
Nebenperioden:	**Ritornello 1**		**Rit 2**		**Rit 3**		**Rit 4**
Basic Keys:	I (– V –) I	I – V	V	V – vi	vi – V/I	I	I
Main Themes:	*Thema* … Closing Phrase	*Thema* . . . second half of period ideas			Closing Phrase	*Thema* . . . second half of period ideas	Closing Phrase

Chart 3.1: Basic Diagram of Concerto First-Movement Form.[97]

[96] Ibid., 210 (Vol. 3, §120).

[97] This chart is derived from Jane Stevens, "An Eighteenth-Century Description of Concerto First-Movement Form," 88. It is used as a template for charts in the practical analyses below.

The **first ritornello** "consists of the principal melodic sections of the plan of the allegro" but "brought into a different connection and extended through other means than in the [first] solo." Koch is clear about how the introductory ritornello should differ from the following opening solo part, which is for him the true first main period[98] of the movement:

> Although this [opening] ritornello includes sections of the main period, it does not (particularly in the concerto [as opposed to an aria or chorus]) contain each and every phrase of it, but only those which appropriately can be played by several instrumentalists simultaneously with ease and the necessary precision of execution. Other melodic sections which are non-essential but suited to the main period are connected with these phrases. Indeed, in the ritornello of the concerto, even the main phrase of the concerto part is not always used.[99]

Of the three possible forms described by Koch, his third, "the most usual in more modern concertos," corresponds most closely to the opening ritornello of the first movement of the Triple Concerto: "there is a formal modulation into the key of the fifth, and after the V-phrase in it a principal melodic section is played in this key. But immediately afterwards, without a formal close in this key, there is a modulation back to the main key and the ritornello concludes."[100]

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[98] For Koch, following Johann G. Sulzer's *Allgemeine Theorie der schönen Künste* (1771–1774), composition entails three stages: the plan [*Anlage*], realization [*Ausführung*], and elaboration [*Ausarbeitung*]. The main solo period presents the *Anlage* and is ontologically prior to the other sections, as Baker explains (Koch, trans. Baker, xvi; 210, n. 85).

[99] Ibid., 245 (Vol. 3, §156).

[100] Ibid., 210 (Vol. 3, §120). Alternatively, the first ritornello "either (1) makes up only one period in which the melody stays in the main key throughout the entire passage (with the exception of short passing modulations); or (2) consists of two periods connected with one another. In this case, when based in a major key, there is modulation

The **first solo** part "begins its period after a fully completed close of the ritornello" (i.e., it does not dovetail with the caesura of the ritornello).[101] This section corresponds to the first period of a symphony and follows the same basic form, presenting extended phrases with suppressed endings and modulating to the key of the fifth.[102]

Of the **second ritornello**, Koch says:

> At the caesura tone of the first main period which closes in the key of the fifth, the second ritornello begins again with the main phrase. It repeats a few melodic sections which already were contained in the first ritornello and closes likewise with a formal cadence in the key of the fifth.[103]

The **second solo** part continues:

> With the caesura-tone of this cadence [of the second ritornello], the **second solo** part begins in this key again. In fact, the second solo usually starts with a melodic section which was not contained in the first period, but is a powerful, conspicuous, yet suitable subsidiary idea, which again leads very appropriately to a main idea.
>
> This period is treated like the second main period of the first allegro of the symphony; therefore it is closed in the minor key of the sixth, at times also in the minor key of the second or third."[104]

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to the key of the fifth; after the V-phrase of this key a cantabile phrase from the solo is played, and then the first period of the ritornello is closed with a formal cadence in this key. With the caesura note of this cadence, a phrase begins which leads the melody back into the main key in one of those ways described in section 31. After the return to the main key, a melodic section of the first period is usually repeated, in order to give the entire ritornello a certain kind of completion and to maintain the unity of this passage before the close follows with the principal cadence in the main key."

[101] Ibid., 211 (Vol. 3, §122).

[102] Ibid., 199 (Vol. 3, §101).

[103] Ibid., 212 (Vol. 3, §124).

[104] Ibid., 212 (Vol. 3, §124).

The **third ritornello** begins with the second solo's caesura note:

> By means of a melodic section that is extended through sequence or the continuation of a metrical formula, the ritornello modulates back into the main key, in which it closes with a V-phrase; thus the third solo of the principal part can again begin in the main key.[105]

"In its form the **third solo part** in the concerto again resembles the third main period of the first allegro of the symphony."[106] Koch describes this section more closely:

> In the third period, most melodic sections of the first period are presented in a somewhat altered connection with the main key [the tonic].
>
> By means of a melodic section which is connected with the cadence of the second period, there is first a modulation back into the main key in which the third period begins, usually with the theme. After the repetition of the theme, a few melodic sections from the first half of the first period are either put in another combination or given a new shape, in the course of which there is usually a brief modulation to the key of the fourth. Finally the second half of the first period is repeated in the main key and with that the movement concludes.[107]

The **cadenza** extends the third period:

> At the caesura tone of this period, the ripieno parts usually introduce, by means of a few measures, a fermata on the six-four chord of the keynote. The soloist sustains this longer than the other instruments and connects with it either a free fantasy or a capriccio, which is mistakenly called a cadenza because it is made at the close of the composition.[108]

In the **fourth ritornello** "either only the closing phrase of the first ritornello with its appendix is used, or the theme once again precedes the closing phrase."[109]

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[105] Ibid., 212 (Vol. 3, §124).

[106] Ibid., 212 (Vol. 3, §125).

[107] Ibid., 244 (Vol. 3, §155).

[108] Ibid., 212 (Vol. 3, §125).

[109] Ibid., 247 (Vol. 3, §159).

Concerto Second Movement: Of the second movement, Koch observes, "In the more modern concertos, however, instead of the customary adagio, often a so-called romanze is composed." The character of such a work is akin to "the romance in poetry," and to describe it Koch quotes the aesthetician Johann Georg Sulzer (1720–1779):

> The name romance is given to short narrative songs in the extremely simple and somewhat antiquated tone of the old rhymed romances. Their content may be passionate, tragic, amorous, or even merely entertaining narrative. . . . Ideas and expression must be of the utmost simplicity and very naïve.

The form of such a movement in vocal works, Koch states, should usually be a rondo.[110]

Schacht's slow movement does have a simple and — though perhaps faux — naïve opening melody, but it is not a rondo. Instead its melodic organization forms a binary structure, A B A B', and thus conforms — in accordance with its title, *Adagio non troppo* — to Koch's description of an adagio:

> Fewer melodic sections are used in the adagio, for example, which, because of its slow tempo, cannot be as long as an allegro. Therefore, usually a I- and V-phrase of the main key and a V-phrase and cadence in the fifth [degree] are indeed sufficient resting points, and the means of connecting several melodic sections are used far more seldom. Indeed, those very feelings which are expressed in an adagio favor the presence of many resting points because they are more lingering than swift.[111]

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[110] Ibid., 212–213 (Vol. 3, §126). In a footnote, Koch notes that an "entertaining narrative" is not used because it would be inappropriate for a slow tempo. Baker has located Sulzer's description in his *Allgemeine Theorie der schönen Künste, in einzeln, nach alphabetischer Ordnung der Kunstwörter auf einander folgenden Artickeln abgehandelt* (Biel, 1777), 4:544. In her introduction to the *Versuch* Baker remarks on Koch's debt to Sulzer for his ideas about the creative process (xvii–xviii).

[111] Ibid., 229 (Vol. 3, §14).

Concerto Third Movement, Rondo: The last movement of the concerto "is either an allegro or presto. It may take the form of the first allegro, or an ordinary rondo with very amplified episodes, or variations on a short melody consisting of two sections."[112] Schacht offers a "Rondeau," and Koch would have expected to hear the rondo theme presented in the solo part first as a V-phrase and then "repeated as a ritornello by the orchestra" as a closing phrase in the main key. The "different periods or episodes [would] have no such similarity of melodic sections in common as do the periods of other compositions." Describing a rondo with three episodes (A B A C A D A), Koch says the first episode (B) would typically "modulate into the fifth" and would have "melodic sections exclusive to it which are dissected more or less, according to whether the passage is long or short" and would close with "a complete cadence" in the new key before the return of the rondo theme in the main key. The second episode (C), when the main key is major, is usually "in the minor key either of the sixth or of the main key," and a third episode (D) could be added "in a key to which there has not yet been a formal modulation."[113] In a footnote, Koch notes:

> In extensive workings-out of the rondo and especially in symphonies and concertos, often after the cadence of the episode there is a modulation back to the main key by means of an inserted melodic section. This is expanded through extension of a segment before the repetition of the rondo theme follows.[114]

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[112] Ibid., 213 (Vol. 3, §127).

[113] Ibid., 172–175 (Vol. 3, §86).

[114] Ibid., 174 (Vol. 3, §86).

Thus, Schacht's third-movement rondo might have seemed slightly unorthodox to Koch. Though its first episode does modulate to the dominant, the second only touches the submediant before settling into the subdominant, and in lieu of a final episode and refrain (D, A) features a lengthy coda cast primarily in the tonic.

Koch concludes his discussion of the rondo with the intriguing remark that "the second or third episode of the rondo, which begins immediately in a key related to the main one is often treated as an independent rondo."[115] Koch uses a rondo by Georg Benda (1722–1795) to illustrate this discussion generally and provides a rounded, three-phrase episode, wherein the first and last phrases are identical, specifically for this point.[116] Thus, Koch would recognize miniature formal structures embedded within larger sections and might have lauded Schacht's deployment of this technique in the Triple Oboe Concerto, especially in the anaphoric prolongations used in the first movement (see Chart 3.3 below).

The Structure(s) of the Triple Oboe Concerto (Rtt Schacht 46)

Schacht is so melodically fecund that most of his melodic figures could serve as primary material. Furthermore, because many of his ideas cohere as two-measure phraselets (incises), some melodic sections — especially in the first movement — can seem to ramble, promiscuously jumping among short ideas and obscuring the

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[115] Ibid., 177 (Vol. 3, §86).

[116] Ibid., 177–178, example 365 [Koch, III, 250–254, "Andantino aus Benda's *Walder*"] (Vol. 3, §86).

movement's large-scale periodic structure. The combination of such short gestures into extended phrases and compounded phrase groups is the essence of Schacht's rhetoric, and the goal of the following analyses and their corollary structural reductions in Appendix A (pp. 336–387) is to parse each movement's elements in accordance with contemporary theorizing — using Koch as a model — and thus help a modern performer assemble these components into a coherent performance of all three movements.

To track how phrases are fragmented and reshuffled, the modern labeling system developed by Jan LaRue,[117] whereby melodic elements are described in terms of primary (**P**), transitional (**T**), secondary (**S**), new (**N**), and cadential (**K**) functions, is quite helpful — despite the fact that this work's numerous melodic motives and their organization and frequent redistribution defy standard classification.

Though neither Schacht nor Koch could have anticipated functional labeling systems of subsequent theorists, nonetheless labeling motivic material by function elucidates Schacht's intriguing formal plan. Along with LaRue's basic symbols, several other symbols are employed below in the charts of each movement's basic structure (Charts 3.3–3.5) and in the structural reductions provided in Appendix A. These extra symbols are needed to accommodate and clarify Schacht's integration of distinctive substructures, especially the multi-part anaphoric prolongations[118] embedded in all three

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[117] Jan LaRue, *Guidelines for Style Analysis* (New York: Norton, 1970; 2nd ed. Harmonie Park Press, 1992). LaRue's system, which deliberately avoids letters used for pitches, is quite sophisticated and has been loosely adapted here.

[118] In three extended passages in the first movement Schacht repeats a distinctive motive to initiate each successive phrase in a series of extensions in a fashion that is akin to the rhetorical device of anaphora whereby the same word or phrase is repeated to begin

solo *Hauptperioden* of the Allegro and the pseudo-fugal passage in the Allegro's cadenza. Within the anaphoric prolongations, which are labeled "**AP**" and numbered serially, **R** and **D** are used to identify their distinct **r**efrains and **d**igressions; and in the cadenza **S** and **A** denote the would-be fugal **s**ubjects and **a**nswers.

The hierarchical classification of Schacht's material is further facilitated by the use of additional symbols to distinguish phrases and identify their elemental parts. Thus, numeric prefixes — as in **1T** and **2T** — differentiate functionally similar material by order of appearance. Lowercase alphabetic suffixes are used to label components of these phrase groups, with lowercase letters (**a**, **b**, **c**, **d**, **e**, **f**) denoting basic incises and **k** reserved for cadential figures. Distinct submotives within these elements may also be further differentiated with **x**, **y**, or **z**. Within the refrains of the Allegro's anaphoric prolongations **m** and **r** denote the basic **m**elodic material and the **r**hythmic fingerprint, respectively. Subsequent variants of phrases, phraselets, and motives are identified by the use of superscript primes (**'** and **"** etc.).[119] An asterisk (*****) is used for a derivative that precedes its ontological source — for material in the opening ritornello that, following Koch's Sulzerian premise about the first solo's being the *Anlage* (see p. 173 below),

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several successive clauses (as in Martin Luther King Jr.'s "I Have a Dream" speech). These passages are being labeled as anaphoric prolongations in an attempt both to describe them accurately and to signal their distinctiveness but not to imply that Schacht might have been deliberately mimicking the rhetorical device.

[119] These symbols are used to distinguish between exact and variant repetitions of phraselets within a phrase, and not to label all varied instances of a figure throughout the movement.

anticipates the true statement in the solo section. A parenthetical label indicates the melodic source of a motive's derivation.

Accordingly, **1P*k** (I, mm. 12–16) is the cadential figure (**k**) that ends the anticipatory derivative (*) of first primary phrase group (**1P**), and **1Kay'** (m. 244) is a variant (**'**) of the second motivic element (**y**) of the the first phraselet (**a**) in the first cadential phrase group's first variant statement (**1K'**). Within the nested anaphoric prolongations, the referents for the parent anaphoric prolongation are set off from the labels for the numbered refrains and digressions with colons. Thus, **AP1:D1c(1Td)** (mm. 135–136) occurs within the first anaphoric prolongation (**AP1:**) and is the third distinct incise (**c**) of its first digression (**D1**). Furthermore, its melodic line is derived from the fourth distinct motivic idea (**d**) of the first transitional phrase (**1T**) — i.e. mm. 135–136 echoes mm. 24–25. Additionally, explicit labels are used for phraselets with clear rhetorical functions, such as "**intro**" (for introduction), "**extension**," "**expansion**," "**appendix**," "**link**," and "**connector**."

One way of parsing each movement in detail is presented in the annotated reductions provided as Appendix A. The organization of the essential phrase groups are summarized in the charts below (Charts 3.3–5) and narrated in the accompanying commentaries. In these analyses **P**, **T**, **S**, **N**, and **K** are used as sparingly as possible, to permit labeling Schacht's vivid phraselets as subphrases of the largest possible phrase group and to thus reveal the large-scale formal plans of each movement. Certainly, the melodic ideas of this piece and their organization into whole movements could be interpreted differently, but the underlying patterns identified in these analyses describe

the work's intrinsic arrangement, and — however labeled — these melodic patterns will persist independently of how they are named. Regardless, Schacht clearly uses his wealth of melodic material systematically, consistently preserving the rhetorical functions of his ideas and "resolving" most of them into the tonic by the movement's end.

First Movement

The structure of the opening Allegro matches Koch's model with three solo sections (Koch's *Hauptperioden*) surrounded by four ritornellos (*Nebenperioden*).[120] Harmonically, they are consistent with Koch's description. Likewise, the sections are clearly articulated, as shown in Chart 3.2 and labeled in Appendix A, pp. 337–364.

Hauptperioden:		**Soli 1**		**Soli 2**		**Soli 3**	
Nebenperioden:	**Rit 1**		**Rit 2**		**Rit 3**		**Rit 4**
Start Measure:	1	63	175	200	242	256	417
Basic Keys:	I – V – I	I – V	V–V/V	V – vi	vi–V/I	I	I
Main Themes:	*Thema* . . . Closing Phrase	*Thema*	. . .	. . .	Closing Phrase	*Thema*	Closing Phrase
Conventional Function:	Orchestral exposition	Soli exposition	Development		Retrans -ition	Recapitulation with cadenza	Coda

Chart 3.2: Basic Structure of Movement I.[121]

[120] See discussion above, pp. 160–163, and Jane Stevens, "An Eighteenth-Century Description of Concerto First-Movement Form," 88.

[121] In Charts 3.1–3.5 varying line weights are used to show the relative strengths of major punctuation points. Full cadences followed by complete breaks are shown with double vertical lines, which are thicker when the cadence is followed by full rests (mm.

The most important events are further defined by Schacht's sparing use of the main theme (*Thema*, 1P*****/1P) and the opening ritornello's closing phrase (1K*****/2K). Consequently, in conventional concerto terms the movement divides into four parts: orchestral exposition, solo exposition, development, and recapitulation with cadenza and coda.

Beyond this basic structure, though, Schacht's arrangement of *Zergliederungssätze* (dissection phrases) is quite elaborate, as shown in Chart 3.3.

62, 255) and lighter when linked by a melodic *Eingang* (m. 199) or with the cadence dovetailed with the start of the next section (dashed lines: mm. 175, 242, 408).

Hauptperioden:		**Soli 1**		**Soli 2**		**Soli 3**	
Nebenperioden:	**Ritornello 1**		**Rit 2**		**Rit 3**		**Rit 4**
Start Measure:	1	63	175	200	242	256	417–426
Basic Keys:	I – V – I	I – V	V	V – iii – vi	vi – V/I	I	I
Main Themes:	*Thema* . . . Closing Phrase	*Thema* . . . ideas from first *Hauptperiod*'s second half	. . .		Closing Phrase	*Thema* . . . ideas from first *Hauptperiod*'s second half	Closing Phrase
Conventional Function:	Orchestral exposition	Soli exposition	Development		Retransition	Recapitulation with cadenza	Coda
Major Phrase Groups (initial measure, key)	**1P*** (1, I) **1P* Appendix** (12, I) **1T** (17, V–I) **Neap. Int.** (33, ♭II/I) **1T close** (39, V) **1K*** (43, I) **2K (or 1K* Appendix)** (53, I)	**1P** (63, I) **1K** (75, I) **2T** (79, I–vi–V) **2T close** (88, V) **1S** (91, V) **2S** (99, V) **1S Close** (109, I) **Anaphoric Prolongation 1** **R1** (117, V) **D1** (129, V–I) **R2** (137, I) **D2** (142, V) **R3** (156, V) **D3** (161, V/V)	**1P* Appendix** (175, V) **1T** (180, V/V) **Neap. Int**. (191, ♭II/V) **1T close** (196, V/V)	**2S** (200, V–iii) **1T** (209, V/iii–iii) **Anaphoric Prolongation 2** **R1** (216, iii-vi) **D1** (224, vi) **R2** (231, vi) **D2** (235, vi)	**1K*** (242, vi–I) **3K** (250, V/I)	**1P** (256, I) **1K** (268, I) **2T** (272, I–IV) **1T** (278, IV) **1S–2S–1S** (289, IV–V) **2T close** (305, V) **1S** (308, I) **2S** (312, I) **1S Close** (323, I) **Anaphoric Prolongation 3** **R1** (331, I) **D1** (343, I) **R2** (353, IV) **D2** (362, I) **R3** (377, I) **D3** (386, I) **1K'** (408, I) **Cadenza** (416, lasting 135 measures)	**2K (or 1K* Appendix)** (417, I)

Chart 3.3: Thematic Structure of Movement I.

Ritornello 1 (mm. 1–62: I–V–I)

Schacht's opening ritornello presents the major ideas of the concerto concisely. According to Koch, who adopted the Sulzerian premise that the first step in the creative process is its plan [*Anlage*] and expected that "the first main period of the solo part is worked out before the ritornello is arranged as the introduction to the solo part,"[122] the material in this opening ritornello section would have been derived from the previously composed first soli section of the piece. Consequently the "source" versions of the main theme and closing theme are anticipated here, and a contemporary audience member may well have attempted to discern which elements in the ritornello's rendition would subsequently be validated in the soli section. To capture this awareness of origination, it makes sense to label the main and closing themes accordingly as 1P* (mm. 1–12) and 1K* (mm. 43–62) even though they are heard before the first solo *Hauptperiod*'s 1P (mm. 63–75) and 1K (mm. 75–78). As expected, in the ritornello Schacht alters the main theme to better suit orchestral playing and differently extends the closing theme (see p. 161, above). The intervening phrases, which recur throughout the whole movement, are so variously dissected that deducing their compositional primacy would be meaningless.

Schacht routinely employs compositional procedures that Koch would have recognized, and consequently only initial or especially clever instances are identified in the following discussions.

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[122] Koch, trans. Baker, 210, n. 85 (Vol. 3, §120).

1P* (mm. 1–12; I): The main theme, a simplified version of the opening solo statement (1P, mm. 63–75), exhibits Schacht's manipulation of cadences with an appoggiatura and connecting figure (m. 4), extension by repeating 1P*b (mm. 5–8) as an appendix, 1P*b' (mm. 9–12), and compounding by beginning the next phrase on the terminal note (m. 12).

1P* Appendix (mm. 12–16; I): This extending four-bar phrase functions as an appendix to the whole main theme. It provides proportional symmetry by completing the four-measure extension (1P*b**')** of the eight-measure opening with another four measures that confirm the main key with a different melody, thus providing a sense of closure to the sixteen-measure opening. Furthermore, the introduction of the horns here, provides a textural and timbral tutti-like effect that strengthens the punctuation. In its final measure a scalar overhang extends the cadence tone into the third beat, before a linking figure introduces the next phrase, which begins the transitional material.

1T (mm. 17–42; V–I): Schacht proceeds by launching a lengthy contrasting modulatory phrase group composed of distinctive melodic gestures, a series of incises, all of which can be easily rearranged and used as mortar between more substantive ideas throughout the rest of the movement. The most important of these transitional gestures is the rhythmically catchy opening motif, 1Ta, with its connecting tail, (mm. 17–19, violins). Schacht always uses it here and elsewhere to begin a modulatory section (here going to the dominant). In each of the later solo periods it becomes the distinctive rhythmic fingerprint (**r**) of the refrains in the embedded or nested anaphoric prolongations (for instance, m. 117, oboes). The most striking aspect of this transitional

section is that its triumphant, unison scale, 1Tg (mm. 29–32), leads not to the tonic but to an inserted *cantabile* theme deceptively in the Neapolitan of the tonic key (1Th, mm. 33–39). Schacht gets back on track in mm. 39–40 with a syncopated leap joined to a scalar figure (1Ti, m. 39) that is embellished in the next measure before extending the dominant for two measures (mm. 41–42) to link the 1T phrase group to the opening ritornello's closing phrase (mm. 43–62) and completely returning to the tonic key (m. 43).

1K*–2K (mm. 43–62; I): With a full *forte* the orchestra presents a tour-de-force example of extension techniques described by Koch. Even without exposure to the *Anlage*'s later four-measure version of this phrase (1K, mm. 75–78), the extensions are obvious: the first two measures (1K*ax–y, mm. 43–44), are repeated with an implied voice exchanged with the top line a third above (x'–y', mm. 45–46, violins); a scalar figure is inserted (m. 47); the falling sixteenths in thirds from y' are spun into a continuing figure (m. 48); and the cadence is dramatically extended, with each of its three elemental notes[123] elongated into multi-measure gestures. First, the "note of preparation" consumes two measures of subdominant (bx–y, mm. 49–50); next the "cadential note" (the note that falls) is prolonged over a dominant pedal with a chromatic descent (f'–e♮'–e♭'–d') and trills (kx–y, mm. 51–52); and finally the "closing tone" is augmented as a ten-measure symphonic tutti appendix (2K, mm. 53–62). This appendix to 1K*, which serves as an exclamation point on top of the punctuational full stop offered by its antecedent at m. 53, grandly closes the opening ritornello with fanfare-like arpeggiations, repetitions, vigorous alternating between dominant and tonic harmonies, and a drawn-out final tonic

[123] See p. 146 above for the elements of Koch's basic cadence.

chord. It is also sufficient to stand on its own, as 2K, and will return as the final ritornello of the movement (mm. 417–426).

Soli 1 (mm. 63–175: I–V)

As Koch would have expected (see above, p. 162), the first solo section begins only after a complete break.

1P (mm. 63–75: I): The main theme with soloistic elaborations (or without orchestral simplifications) is stated by oboe 1 with the exact structure of the already heard ritornello version. The distinctive on-beat f'–e♮'–e♭' chromatic descent used by the solo oboe (1Pb, m. 67) recalls (or perhaps was foreshadowed by) the cadential figure 1K'kx (m. 51) — and will be quoted in the third movement in a reprisal of first movement materials (III, m. 172).

1K (mm. 75–78: I): Schacht then quickly closes this opening statement with only four measures of orchestral tutti, using just the essential elements of the preceding ritornello's closing phrase and its appendix. This abrupt, redundant full cadence on the heels of the grandiose end of the introductory ritornello reaffirms B♭ and allows listeners to catch their breath before what should be a proportionally long period to answer the opening.

A comparison of 1K to 1K* shows the ingenuity with which Schacht expanded it. Though in 1K* mm. 45–46 sounded like a repetition of mm. 43–44, it becomes clear that the original phrase's first incise, 1Ka (mm. 75–76), would just be mm. 43 and 45, the sequenced x motif only. Thus, in restrospect, it becomes clear that Schacht had earlier doubly inserted the y motif (mm. 44 & 46). The phrase's second incise, 1Kk (mm. 77–

78), corresponds to the ritornello's 2Kb (mm. 59–62), where its length was doubled by internal repetitions. Thus the extraordinary pithiness of 1K reveals that much of the ritornello's 1K*–2K, in retrospect, was fluff.

2T (mm. 79–90: I–V): Seemingly defying Koch's dictum that phrases should be more compounded and linked in concerto writing, Schacht continues — with the entrances of oboes 2 and 3 — by answering the preceding closed sixteen-measure summary of the opening ritornello (mm. 63–78) with another short phrase that also closes fully without being linked to the next, 2T (mm. 79–90). However, these measures foreshadow much of what is about to happen and effectively warn listeners to hold their already caught breath. Harmonically, this phrase group makes a pass at g minor (m. 84) before modulating to back again to F major, the dominant. Melodically, it exhibits features that permeate the rest of the movement: repetitional extensions (in 2Ta, mm. 81–82 repeat 79–80 disguised by an oboe voice exchange; and in 2Tb, 85–86 repeat 83–84), inserted asymmetrical connecting flourishes (here, sixteenth notes and triplets, m. 87), and tutti unison interjections (2Tk, mm. 88–90). Furthermore, 2T's strong cadence sets apart the following music that constitutes the first *Hauptperiod*'s second half, which is the material that will return at the end of the third solo section.

1S (mm. 91–116: V): With all three oboes now playing and in the "key of the fifth," Schacht offers fresh, new melodies and explores the uses of varied repetition, parenthetical insertions, and appendixes to build substantial periods. 1S itself has two subphrases comprised of two-measure incises. In 1Sa the two-measure incise is repeated with some imitative variation in oboe 1 (mm. 91–92, 93–94); and the incise of 1Sb is transposed down a step (mm. 95–96, 97–98). 1Sb will soon be repeated twice with

decorative touches and changes in melodic voicing, as 1Sb' and b" (mm. 109–116) — but not until after the introduction of a parenthetical new phrase, 2S (mm. 99–108).

2S (mm. 99–108: V): The parenthetical phrase, 2S, with the three oboes playing together homophonically, is even more compelling than 1S and has its own internal punctuation. Indeed, it will return as the featured theme in the second solo section. Here, as an interruption, it is dovetailed with the previous phrase. Its initial incise, 2Sa, which pairs a noble idea (m. 99) with an extended pickup (m. 100), is repeated and leads into an expressive two-measure chromatic digression, 2Sb (mm. 103–104), that connects to its formulaic concluding gesture, 2Sk (mm. 104–107). As if cheering, the full orchestra tacks on a one-measure symphonic appendix (m. 108) to complete this dramatic parenthesis and reconfirm F major.

Now the varied repetitions of 1Sb chime in (mm. 109–116). Thus, a structural parallel is created: just as the Neapolitan interlude in the opening ritornello was framed by portions of 1T, so 2S is framed by elements of 1S.

Anaphoric Prolongation 1 (mm. 117–175: V): After the gentle strains of 1Sb' and b" restore order, Schacht brings in the chipper staccato motif of 1Ta. Instantly recognizable, this rhythmic figure in oboes 2 and 3, **r**, now graced with a descant melody in oboe 1, **m** (starting with the pickup to m. 118), heralds the beginning of something new and significant, as it did in the opening ritornello. Here though, instead of launching just a 26-measure transitional phrase with a nested 6-measure interlude, 1Ta opens a 58-measure chain of ideas, in which it is repeated anaphorically as a refrain before each of three more rhapsodic digressions for the three oboists.

Refrain 1 (mm. 117–124: V): This refrain establishes a pattern that recurs in the rest of the refrains: a two-measure incise with **r** and **m** (here, mm. 117–118) is repeated (with varying degrees of ornamentation and reorchestration), and its cadence is transmuted into a connecting figure (here, mm. 121–128) that leads into the following digression. To prolong the secondary dominant Schacht repeats the staccato refrain material and decorates it with florid sixteenths in the third oboe.

Digression 1 (mm. 125–137: V–I): With the cadence in F a cascade of scalar passages breaks out as AP1:D1a (m. 129). Here Schacht again repeats a two-measure incise to create a four-measure phrase, AP1:D1a (mm. 129–130, 131–132), and balances that with two distinct two-measure ideas, AP1:D1b (mm. 133–134) and AP1:D1c (mm. 135–136), which is rhythmically related to 1Td (mm. 24–25).

Refrain 2 (mm. 137–141: I): This refrain is strikingly simple: two measures of the staccato motif repeated, followed by a one-measure decorative linking figure. It is orchestrated with absolute clarity: with the rhythmic motif **r** played by oboes 1 and 2 and the melody **m** in oboe 3, above a non-obtrusive quarter-note accompaniment in the strings. By being so direct, Schacht underscores what is happening structurally. A first-time listener probably would not anticipate hearing a repetitive structure in the midst of a concerto first movement. By being so explicit about the return of this catchy refrain material, however, Schacht is inviting the audience to listen for it yet again.

Digression 2 (mm. 142–156: V): Hence the second digression acquires a teasing quality. It starts conventionally with the first oboe chirping jauntily and prompting laughing roulades in thirds from the other two oboes in a repeated two-measure incise (mm. 142–143, 144–145) but then spins, propelled by a diminished chord

(m. 146, beats 3–4) into a mini cadenza for the three oboes, AP1:D2b (mm. 147–150), that ends with a strong cadential formula with doubled trills, AP1:D2k. This reaffirmation of F major is applauded with an orchestral tutti (m. 151), which like the interjection after 2S (m. 108) signals the chorus's approval of another somewhat subversive digression. Together the oboes' mini cadenza and this quick tutti constitute a cadential feint that could signal the end of the solo period and thus lessen the possibility of the refrain's returning a third time. However, in the same manner as 1Sb (m. 109ff.) had allayed the anxiety generated by the intrusion of 2S (mm. 99ff.), so material from 1S again, here 1Say' (mm. 152–156), is invoked to restore order so that this digression may wind down with a repeated two-measure incise.

Refrain 3 (mm. 156–160: V): The next phrase, again elided with the final note of the preceding digression, begins with the third oboe floating a high c''' that is accompanied by a *dolce assai* triadic bass line. Between these lines, Schacht rewards listeners who anticipated the possibility of a rondo-like continuation by presenting the staccato refrain rhythm **r** in the violins and the refrain melody **m** doubled in oboes 1 and 2 at the octave.

Digression 3 (mm. 161–175: V/V): The last digression, which just extends the dominant, begins with pairs of oboes in octaves and in thirds continuing the melodic scale of motive **m**, fragmenting it, and sequencing it. Schacht then wittily stretches this descending and rising melodic figure. The progressive lengthening starts by converting the first note from an eighth (mm. 161–163) to a quarter (mm. 164–165), continues by drawing it out to a dotted quarter to create a rhythm that resembles 2Sa (♩.♪♫♬, m. 166–167), and culminates in recasting every other eighth note as a dotted quarter (mm. 168–

169). Finally, an appendix constructed with material drawn from 1T in the opening ritornello (mm. 27–28) creates a satisfactory close at several structural levels (mm. 170–175): the digression, the anaphorically united set of prolongations, and indeed the whole first *Hauptperiod*.

Ritornello 2 (mm. 175–199: V)

The second ritornello reconfirms the dominant key (F) and starts, as expected, by overlapping with the final note of the preceding solo section (m. 175). This ritornello picks up with the 1P* Appendix (mm. 175–179) that was first head in the opening ritornello (mm. 12–16) — as if answering only the first twelve measures of the solo, 1P (mm. 63–74), and ignoring the intervening one hundred measures. It then continues with the same sequence of material heard in the first ritornello but abbreviated and transposed into the dominant: 1T (in C as V/V, mm. 180–199), followed by its poignant Neapolitan interlude (in G♭ as ♭II/V, mm. 191–195), and closed with 1Ti–k (mm. 196–199). Thus, the second ritornello reiterates the middle portion of the first ritornello (mm. 12–42).

Soli 2 (mm. 200–242: V–iii–vi)

As expected by Koch, the second solo section modulates from the dominant to the submediant. However, Schacht neither begins on the second ritornello's caesura tone nor uses a new melody[124] but instead reuses 2S, the noble theme that first appeared parenthetically amid 1S (m. 99ff.), using its paired pickup measure (2Sy, m. 100) as an

[124] See p.162, above.

Eingang to introduce this second *Hauptperiod* after the final tone of the second ritornello's cadence (m. 199).

Though unconventional, at least for Koch, this compositional decision is eminently practical and satisfying. Not only does it require using all three oboes together in concert, but using 2Sy as a lead-in allows Schacht to isolate the pickup figure so that he can play with it by varying how it is articulated (see the discussion above, pp. 115ff.). Furthermore, by positioning this phrase in the middle of the movement, Schacht progresses from just framing it melodically with portions of 1S to framing it structurally with ritornellos and solo sections. Thus, Schacht further demonstrates his enthusiasm for multi-level nesting of structures and substructures.

2S' (mm. 200–208; V): The recurrence of 2S'a again in the dominant and with near identical orchestration to its first instance (mm. 200–203) builds long-range tonal tension by strengthening the dominant and signaling that it may take a struggle to resolve this figure into the tonic, which indeed will not happen until much later, at m. 312 in the third soli section. However in a "developmental" move, where 2Sb (mm. 103–104) had originally served to reaffirm the dominant in m. 108 by preparing a secure declaration of the secondary dominant in 2Sk (mm. 105–107), here 2S'b chromatically circles back to the dominant (F major), which weakens its pull by forcing the next music to move away. Thus the following three-measure extension with an a" in oboe 1 (mm. 206–208) twists on an augmented sixth chord (m. 208, beat 4) to A major as the dominant of d minor (m. 209).

1T (mm. 209–216; V/iii–iii): Appropriately, the solo oboes take up the transitional material from the opening ritornello (mm. 209–212 recalls 1Tb and 1Tf from

both mm. 20 and 27, respectively) to prepare the modulation to g minor. Again, Schacht repeats a two-measure incise (mm. 209–210, 211–212) and continues with a three-measure connector (mm. 213–215), in which the first oboe barks the rondo refrain's staccato rhythm before being joined by the second oboe for a *dolce* segue to d minor.

Anaphoric Prolongation 2 (mm. 216–242: iii–vi): With the change in dynamic level to *piano*, a new modulatory section begins.

Refrain 1 (mm. 216–223: iii–vi): In a striking registral shift downward, the basses introduce the rondo refrain's staccato rhythm, **r**, and oboe 1 sings a version of the refrain melody, **m** (mm. 216–217). Subsequently, the refrain is repeated with the orchestration varied: the horns rhythmically support oboe 2's rendition of **m** (mm. 218–219), and next the violins drive the rhythm under oboe 3 (mm. 220–221). Finally, oboes 1 and 2 take over the rhythm while oboe 3 delivers a more florid rendition of **m** (mm. 222–223). Because each of the three statements of the staccato refrain's two-bar incise are in new keys (d minor, m. 216; B♭ major, m. 218; g minor, m. 220), this refrain does not feel settled until being repeated in g minor (m. 222), confirmed by the horn pedal on V (D).

Digression 1 (mm. 224–230: vi): With turning figures, the three oboes celebrate the establishment of g minor for two measures (mm. 224–225), and then the third oboe deftly delays the cadence for three measures by arpeggiating a rising chromatic progression (mm. 226–228), before oboes 1 and 2 explode with a triumphant scale and double trill over the dominant of g minor (mm. 229–230).

Refrain 2 (mm. 231–234: vi): Now the stable rendition of the refrain established in mm. 222–223 is repeated twice with the first oboe taking over the melody and proclaiming it as its own descant with a climactic d''' (m. 233).

Digression 2 (mm. 235–242: vi): The earlier AP2:D1 is repeated exactly except that the third oboe's arpeggiations now span more than an octave (cf. mm. 226–228 and mm. 237–239).

Thus, effectively both the second refrain and its digression together constitute a Kochian double appendix that confirms and amplifies the strength of g minor. (Though no dynamics are marked, the expanded tessitura in the refrain and wider arpeggiations in the digression suggest that these repetitions should be played *forte*).

Ritornello 3 (mm. 242–255: vi–V/I)

The third ritornello, which does exactly what Koch expects, begins immediately on the caesura note of the second solo (m. 242) and through a sequence of a cadential figures (1K"ax", mm. 246–249) modulates back (or "retransitions") to the tonic, concluding on a V chord (mm. 254–255). To further strengthen the sense of closure, Koch uses the cadential material from the first ritornello, 1K*a (cf. mm. 43–46 and mm. 242–245), but he affixes a new appendix (mm. 250–255) that quotes from cadential formulas used to close significant phrase groups in the solo sections. Thus, the trills from 2Tk (m. 88) and the rhythmic figure from 2Skx (m. 105) resound in, respectively, mm. 250–251 and mm. 252–253 before a variant of the standard cadential tag 2Kb (mm. 59–61, 77–78) concludes the period.

Soli 3 with Cadenza (mm. 256–416, c 1–136: I)

The third solo section also behaves according to Koch's precepts (and is recognizable as a conventional recapitulation). Beginning in the main key with the opening theme (1P and 1K in B♭, mm. 256–267, 268–271), it continues with rearranged melodic sections from the first *Hauptperiod* (mm. 272–307) that include a brief modulation into the the key of the fourth (E♭, mm. 281–284). Next it repeats "the second half of the first period . . . in the main key" (mm. 91–175 are restated as mm. 308–408, expanding from 84 measures to 100), and on the final tone of the repeated second half material (m. 408) it is led in a brief tutti passage (mm. 408–416) to a 6-4 chord that introduces a cadenza.[125]

1P and **1K (mm. 256–268, 268–271: I):** The third solo section begins with a verbatim restatement of the main theme, again played by the first oboe, and of the closing tutti from the first solo section (mm. 63–78).

2T — 1T, 1S — 2T (mm. 272–307: I–IV–V–I): Immediately, 2Ta returns in oboes 2 and 3 (mm. 272–275), but it is not followed by 2Tb. Instead, a two-measure incise (mm. 276–277) derived from 1Sb (mm. 95–96) leads to E♭. Eventually the 2T closing material (2Tk, mm. 305–307) does complete this transitional reprise but not until after the 29 measures of ideas from 1T (m. 17ff.) and 1S (m. 91ff.) have been inserted into this extended phrase group.

1T (mm. 278–289: IV): The three-measure deceptive interruption after 2Ka introduces oboes 2 and 3 launching 1Ta's staccato rhythm (**r** in rondo refrains) and

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[125] See p. 163 above.

sounding a V^7 of E♭ in m. 280. Upon the resolution the violins take over the rhythmic figure (**r**), and each of the oboes plays a version of **m** in which the caesura tone becomes a final appoggiatura instead of the simpler figures used in **m**'s other occurrences in refrains — a dotted figure in the first and third sets of anaphoric prolongations (mm. 119/333, 139/355, 158/379, 160/381) or a plain quarter note in the second set of anaphoric prolongations (mm. 218, 220, 222; 233). This change is significant, because it transforms the character of the line from being agreeably decorative by affirming the harmonic inflection through an overhang to being questioning by challenging the harmonic resolution through metric displacement. Hence, despite recognizing the hallmarks of the typical anaphoric refrain (**r** and **m**), a listener immediately senses that something fresh and different is happening. Indeed, this revised caesura is systematically varied by the three oboes: with oboe 1 playing an eighth-note appoggiatura from below, m. 283; oboe 2 answering with one from above, m. 285; and oboe 3 tied into the downbeat and — after an intervening three–eighth-note neighboring figure — resolving on the third beat (m. 287). Immediately, the three-note gesture becomes fodder for a two-measure sequential extension (mm. 287–288) that leads to an established theme, 1S (and not a decorative digression), precluding the emergence of another anaphoric series of digressions here.

1S–2S–1S–2T (mm. 289–307: IV–V): 1S is now dissected. Its motives are reordered and embellished as Schacht modulates from E♭ to F, which will function as the dominant of B♭. 1Say, repeated with inserted triplet flourishes (mm. 289–293), now precedes its twin, 1Sax, which several measures later is reunited with y and decorated (mm. 299–302). Of course — Schacht being Schacht — yet another idea is inserted

parenthetically beforehand. Between 1Say and 1Sax, he appropriately recalls a portion of the melodic section that has been framed most dramatically, namely 2S. Here Schacht uses a disguised version of 2Sb, the expressive chromatically-inflected quarter-note connecting figure, and now syncopates its poignant chromatic line and smoothes it into scalar sequences in sixths played by oboes 1 and 2 (mm. 294–295, cf. mm. 103–104, 204–205, 316–317) so that it flows seamlessly into the cadential extension (mm. 296–297) that leads back to 1S material. 1Sax and 1Say are presented in the original context. Schacht further entangles matters by bringing back 2Skx (mm. 303–305) to conclude this parenthetical excursion.

2Tk (mm. 305–307: V): Finally 2Tk, sounding like an appendix to 2Skx, brings this substantial phrase group (mm. 272–307) that started with 2Ta to a close.

Ideas from First *Hauptperiod*'s Second Half (mm. 308–408): After the repetition of 1P, 1K and 2T with elaborations (described above), the third *Hauptperiod* proceeds by repeating the second half of the first *Hauptperiod* (mm. 91–175). This second half begins with 1S framing 2S (1S–2S–1S) and is followed by another three-part anaphoric series of prolongations. Except for a few orchestrational touches and the occasional addition of extensions, the passages recur nearly exactly. (Only differences are noted below.)

1S (mm. 308–311: I): In the first solo section after the cadence of 2T, Schacht began the second half with 1Sa followed by 1Sb (mm. 91–95, 95–98). However, because 1Sa has just been heard interjected into the 2T passage and therein entangled with the 2S passage, 1Sb alone suffices to start the reiteration of the second half material.

Schacht thickens the orchestration by now voicing the main melody (x) in oboe thirds and not only shifting the contrapuntal accompaniment (y) from the strings to the horns but rewriting it so that the syncopated counter gesture occurs in every measure (mm. 308–311) and not just every other measure (mm. 96, 98).

2S (mm. 312–323: I): Schacht beefs up the return of 2S by having the violas double the oboes' melody line in 2Sa (mm. 99–102 vs. mm. 312–315), by having the violins sound the refrain's staccato rhythm against the emotive chromatic line of 2Sb (mm. 103–104 vs. mm. 316–317), by extending 2S's scalar close with an internal repetition of y (mm. 319, 320), and by substituting the cadential formula 1K*k (mm. 321–323, cf. mm. 51–53) for 2Skz and its appendix (mm. 107–109).

1S close (mm. 323–330: I): In both Soli 1 and Soli 3, two symmetrical four-bar V-phrases create strong cadences (mm. 109–116 in F vs. mm. 323–330 in B♭), but the later version is rhythmically more elaborate with extra driving bursts of sixteenth notes and ornamentation. Where the third oboe had the lead melody initially and was answered by oboes 1 and 2, here the first oboe leads and is answered by oboes 2 and 3. Most significantly, in the final statement the second answer (mm. 329–331) is not an exact repetition of the first (mm. 325–327), whereas mm. 115–116 (except for the addition of an upbeat to m. 117 in oboe 3) exactly matched mm. 111–112.

Anaphoric Prolongation 3 (mm. 331–408: V): Consequently, the final anaphoric prolongation unambiguously begins a new section.

Refrain 1 (mm. 331–342: V): The phrase structure is identical, but the orchestration is varied. The horns now double the second and third oboes at the octave in

presenting the staccato rhythmic motif, and the bass line, which had offered a countermelody (mm. 117–120), is simplified.

Digression 1 (mm. 343–353: I): Throughout AP3:D1 Schacht subtly tweaks the orchestration and retouches the accompanimental figures. He changes the filigree in AP3:D1a (mm. 343–346) from the material in Soli 1's AP1:D1a (mm. 129–132) but basically preserves the phrase structure, except for extending AP3:D1b by decoratively repeating two measures so that the thirds of oboe 3 above oboe 2 (mm. 347–348) are recast as sixths — with oboe 1 above oboe 2 — and given an extra kick supplied by the dotted rhythm on the downbeats (mm. 349–350).

Refrain 2 (mm. 353–362: IV): The second refrain, which in the earlier AP1:R2 was starkly simple, is now "goosed" by syncopated quarter notes from the violas, but basically left intact, except that the second oboe instead of the third now carries the tune (mm. 353–356). However, the connector to the following digression, which was a single measure (m. 141), is now expanded to five measures with material from 1T and given a cadential trill (mm. 357–361).

Digression 2 (mm. 362–377: I): Despite being so pompously reintroduced, the second digression remains remarkably faithful to its initial proportions. After the diminished chord in the fifth measure of the **a** section (m. 366, beats 3–4) the oboes' mini cadenza, **b**, is extended, permitting Schacht to touch on significant related keys by sequentially repeating the oboes' fauxbourdon of 6-3 chords decorated with grace notes on C major, F major, and d minor chords (mm. 368–370, cf. m. 148).

Refrain 3 (mm. 377–386: I): With the third refrain reaffirming the tonic, the ever melodically voluble Schacht prepares to close the *Hauptperiod* by extending his

ideas to create musical mass. Instead of just four measures with a one-measure connector (mm. 156–160), now the third refrain encompasses six measures (with the first two repeated internally) and three measure of connecting material (mm. 377—382, 383–385).

Digression 3 (mm. 386–408: I): The final long digression is extensively reworked to give it sufficient punctuational heft to generate a balanced conclusion for the movement. In lieu of freely evolving a fragment of the refrain melody (AP1:D3, mm. 161–168) and punctuating the digression with a quick appendix (mm. 170–175), Schacht builds a tightly-knit burst of cadential fanfares. With filigree below a series of trills on the second of two repeated notes, the digression explodes with a two-measure incise (mm. 386–387) that — after the insertion of two three-measure oboe flourishes (a continuation of the trill figure, mm. 388–390; and some scalar passage work, mm. 391–392) — is balanced by the two-measure cadential formula from 1K*k (mm. 394–395). This music is then repeated more dramatically. Immediately the initial flourish, a, is expanded from two to three measures (mm. 396–398). Then the oboe trill sequence, b, is given fuller orchestral support and made sterner by stripping it of its dotted rhythms and trills (mm. 399–401). Next the scalar element of mm. 391–392 is now converted to a turning figure with driving eighth notes added below in the strings (mm. 402–404). Finally the dominant chord is prolonged for three measures and closed with double trills in the first and third oboes and a cadential scale from oboe 2 (mm. 405–407).

1K' (mm. 408–416: I): An orchestral tutti enters *forte* on the cadence with the movement's closing material in a slightly extended version of its presentation in the soli sections. Its cadential tag is modified to prepare the 6-4 chord that propels the cadenza.

Cadenza: The cadenza is itself enormously ambitious. It starts modestly enough with a mix of scales and the cadential trill gesture just heard at the opening of the final digression (mm. c_1–4[126]) followed by a touch of the refrain material (mm. c_5–8).

However, dovetailed with the final note of the eight-measure introduction, the first oboe lays down a five-measure theme with unmistakable fugal pretensions. Yet despite the second oboe's providing a transposed answer (m. c_14) and the third oboe's repeating the would-be subject (m. c_19), a true fugue never materializes. Nonetheless, this fugal feint signals the scope of the cadenza and prepares the listener for a lengthy and ambitious show of bravura. Schacht further defines this event by marking it "*alla Capella*" and using the synonymous *alla breve* meter sign to indicate a doubling of the tempo, per Quantz's admonition that "in four-four time . . . if a stroke goes through the **𝐂** . . . the notes . . . must be played twice as fast as when the **𝐂** has no stroke through it."[127] Though Clive Brown finds that "a literal doubling of speed" was not always expected,[128] it seems likely that Schacht did intend for such a tempo change because themes from the main movement occur in the cadenza but rewritten with the cadenza's half note equivalent to the main movement's quarter note.

Thus, the false fugue is followed by a six-measure series of suspensions (mm. c_24–30) over a scalar sequence of three quarter notes and two eighths in oboe 3 that

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[126] Measure numbers in the cadenza are counted separately from those in the main movement to permit easy comparison with the autograph. To distinguish the inserted cadenza bars, c_ is prefixed to them.

[127] Brown, 314.

[128] Brown, 313.

recalls a mix of 1Te (mm. 26) in inversion with the rhythm of 1Td (m. 24). Next is a seven-measure dialogue of filigree work (mm. c_31–37) reminiscent of the start of AP2:D1 (mm. 224–225) that is dovetailed with a series of appoggiaturas over a rising whole-note scale in oboe 3 (mm. c_38–42). Subsequently, oboe 2 replies with descending and syncopated whole notes that produce suspensions, which oboe 3 adorns with a descant that echoes 1Td (mm. 24–25) in inversion (mm. c_43–48).

Upon the final note of this phrase group, oboe 2 restates the "fugue subject" (m. c_49) and is answered weakly after only three bars by oboe 3 (m. c_52) with a buried statement of the "subject" that lacks both trill and *Nachschlag* in its second measure and quickly peters out. Soon oboe 1 breaks out with a jaunty rendition of suspensions (mm. c_56–61) that lead to a return of the earlier filigree dialogue from AP2:D1 (mm. c_62–65; cf. mm. c_32–35) before closing this "episode" with a cadential sequence (mm. c_66–71) built with a compressed version of 1Kax (m. 75).

The third oboe now declares an expanded variant of the "fugue subject" in g minor (m. c_72ff.) and is followed by the the second oboe with a modified "answer" and the third oboe with a corrupted "subject" (respectively, mm. c_75, c_79). Intriguingly, despite Schacht's failure to develop a real fugue, his "subject" sufficiently defines the three pseudo fugal events so that the proportions of the main movement's three sets of anaphoric prolongations are mimicked in the cadenza so that the number of elements (subject or answer) in each "fugal exposition" corresponding to the number of anaphoric clauses (refrain-digression pairs) in each set of prolongations: three, two, and three.

After the final "exposition," Schacht delivers two four-bar phrases that prepare a return of the trilled rising scales and filigree from AP3:D3 (mm. c_92–98, c_108–117)

and the series of graced 6-3 chords from AP3:D2 (mm. c_125–128) before the cadenza culminates with paired trills and a most climactic scale to a f''' in oboe 3.

Ritornello 4 (mm. 417–426: I)

The orchestra triumphantly and succinctly ends the movement with an exact statement of the ten measures that concluded the opening ritornello, 2K (cf. mm. 53–62).

Second Movement

The binary structure of the contrasting second movement, a 6/8 *Adagio ma non troppo* in F Major (the dominant), is quite simple. It divides neatly into two main periods (mm. 1–50 and 51–87), each of which has two sections (A, B; A', B'). Both halves begin with identical material played by just the three oboes, and each of the four sections is closed by a variant of the same tutti closing phrase, 1K. Each section is firmly in a single key, and the overall harmonic scheme is I–V–I–I, a pattern that Koch recommends for short compositions.[129] Along the way, Schacht composes some exquisitely touching passages and again demonstrates his versatility at extending and compounding phrases, dissecting them, and cleverly recombining them. Fascinatingly, he systematically plays games with displacing figures metrically and later restoring them to their proper beat, almost as if using metric shifts instead of harmonic modulations to create a sense of tension. Chart 3.4 shows the movement's basic structure (labeled in Appendix A, pp. 365–372), including Schacht's entanglement of the final phrases, variants of 2S and 1K:

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[129] Koch, trans. Baker, 116–117 (Vol. 3, §38).

Hauptperioden:	**Main Period I**		**Main Period II**	
Section	A	B	A'	B'
Measures:	1–25	26–50	51–75	76–87
Basic Keys:	I	V	I	I
Major Phrase Groups (initial measure, key):	**1P** (1, I) **2P** (11, I) **1K** (19, I, Tutti)	**1S (2P)** (26, V) **2S** (30, V) **2S'** (37, V) **1K'** (44, V, Tutti)	**1P** (51, I) **2P** (61, I) **1K''** (69, I, Tutti)	**2S''** (75, I) **1K'''** (79, I) **2S'''** (81, I, Tutti) **1K''''** (85, I, Tutti)

Chart 3.4: Thematic Structure of Movement II.

Main Period I

The first oboe supported by just the other two oboes leads a plaintive series of balanced incises to introduce the main elements of the movement (1P, mm. 1–10): F major and compound meter, of course, but more significantly simple scalar figures, gentle repeated notes, playful thirty-second notes on the final third of a main beat (), and expressive graces.

1P (mm. 1–10): The basic phrase structure of 1P is quite elegant. A two-measure incise, 1Pa (mm. 1–2), is answered by another, 1Pb (mm. 3–4), to form a four-bar phrase. The two parts are joined both by the repetitive adoption of the first incise's final rising scale in eighth notes, 1Pay (m. 2), as the beginning gesture of the second incise, 1Pbx (m. 3), and by 1Pb's expanding the tessitura expressively to a" (m. 3). The following phrase neatly answers the opening by repeating 1Pa (minus one appoggiatura) but providing a different answer, 1Pc, which is extended through an internal repetition (mm. 8–9) and provided with an appendix that connects to the next phrase (m. 10). The new answer

begins with graced descending 6-3 chords, 1Pcx (m. 7), that recast in a tripletized rhythm the dotted fauxbourdon passage from the first movement's AP1:D3 (mm. 168–169). The extension that occurs by repeating 1Pcy (m. 9) is intriguing because it breaks the metric pulse by isolating half measures and establishes the rhythm of a dotted eighth and three sixteenths (♩.♬) as a cadential trope for the movement.

2P (mm. 11–19): With the strings now finally entering, the following eight measures preserve the main key but feel digressive as a — typically Schachtian — thematic potpourri of incises. Initially the three oboes' chase each other with thirty-second–note filigree gently supported by pulsing strings in 2Pa (mm. 11–12), but this playfulness gives way to 2Pb (mm. 13–15), a highly chromatic series of falling suspensions that recall ideas from the first movement: the chromaticism of I:2Sb (e.g., I, mm. 103–104), the melodic figure from I:1Td (I, mm. 24–25) now tripletized from its original dotted state, and the use of suspensions in the cadenza (I, mm. c_24–30). The first oboe next jumps back to the upper register (m. 16), and the three oboes with violin 1 acting briefly as a fourth oboe melodically co-opt the strings' pulsing sixteenths from m. 11 (m. 16), before the three oboes again in 6-3 formation unite (m. 17) to prepare the close of this phrase with the standard cadential figure of a double trill over a scale (m. 18).

1K (mm. 19–25): The full orchestra jumps in *forte* with a cleverly extended closing phrase. Its function is immediately signaled by fanfare-like arpeggiation in the unison strings, by their use of the cadential rhythm from 1P (♩.♬), and by the involvement of the horns. The basses add to the sense of culmination with their repeated descending polyphonic "wedge" figure in sixteenth notes (mm. 19–21). The essential

phrase is just four-measures long, but it is extended by the repetition of both its second measure, 1Kay (mm. 20, 21), and its second half, 1Kbx–y (mm. 22–23, 24–25 in *piano*). Charmingly Schacht also inserts the oboes' signature cooing graced chords — here though played by violins and viola — as a connector in the midst of the second repetition, 1Kbz (m. 23). While once more clearly affirming F major, Schacht also manages to add some chromatic pathos with neighboring b♮s, d♭s, and e♭s especially in 1Kbx (mm. 22 and 24), which echoes a similar passage heard in the first movement, I:2Sb (mm. 103–104).

1S (2P) (mm. 26–29): The second section modulates directly into C major (the dominant) with oboe 1 singing lyrical scalar roulades of thirty-second notes (first introduced in 2Pa, m. 11) above pulsed sixteenths in the upper strings and a firm bass line (mm. 26–27). Oboe 3 repeats the two-measure incise (mm. 28–29). As in the first movement, where I:1S established a gentle contrasting sentiment (I, mm. 91–98) and then introduced a more distinctive melody that captured that mood (I:2S, m. 99ff.), so the 1S theme here sets the scene for the following phrase. In this slight movement, 1S does not appear again, as befits its subservient role.

2S (mm. 30–36): The second oboe, as if delighting in the change of mood, takes over the melody and offsets the static C major harmony with a slightly snappier rhythm (sixteenth and two thirty-seconds) in 2Sa (m. 30–31). The first oboe then answers with a similar idea, 2Sb (m. 32), which the second oboe cheerily repeats (m. 33). Creating a climax for this passage, the third joins, and all three oboes gleefully deliver a decorated version of 2Sb in 6-3 formation, 2Scx (m. 34). After an inserted chromatic gesture reminiscent of 1Kbx (m. 22) from oboe 3, 2Scy (m. 35), the phrase ends with double trills now above pulsed thirty-second notes (m. 36) instead of a scale in oboe 3 (m. 18).

Significantly, these two melodic innovations, 2Scy's bold chromatic scale and the pulsed thirty-second notes, will both be absorbed into later versions of 1K. Both are present in 1K" (respectively, mm. 72 and 73), and just the thirty-second notes linger in 1K"" at the very end of the movement (m. 86).

2S' (mm. 37–43): Main Period I is extended by immediately repeating 2S in its entirety with some inventive elaboration. To employ all three oboes from the start, Schacht adds a descant in thirds (oboes 2 and 3, mm. 37–39) and provides extra support by using double stops in the violins. Otherwise, it is essentially an exact repeat.

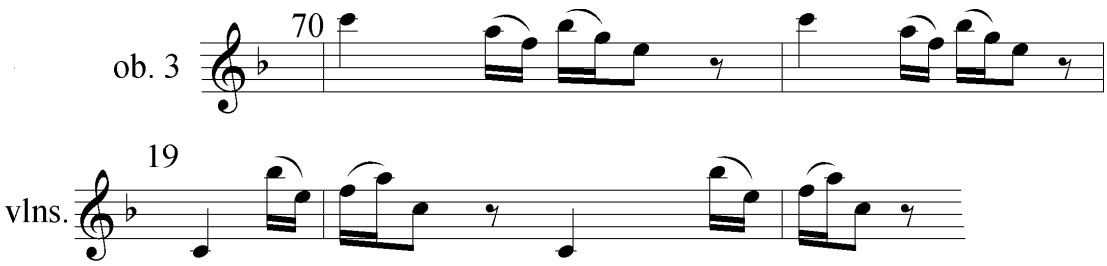
1K' (mm. 44–50): The *forte* orchestral tutti that closed the first section (m. 19ff) now returns, transposed into C Major with minor alterations. The horns are less active and sustain a dominant pedal (G). The final measure of this period (m. 50), which had cadenced on the second main beat with arpeggiations (m. 25), is now smoothed with scalar motion and provided with a linking *Eingang* to the next section.

Main Period II

1P and **2P (mm. 51–69):** In the second half of the movement, the opening two phrases, **1P** and **2P**, which are sketched in the autograph (see discussion above, pp.91–92), return exactly back in the main key, F major (mm. 51–69). The subsequent phrases are all truncated. 1K's seven measures are cut to six in 1K", and the last section is reduced from 25 measures (mm. 26–50) to 13 thirteen measures (mm. 75–87).

1K'' (mm. 69–74): The closing phrase of the first section of the second main period is no longer just an orchestral tutti, but is now joined by the three oboes. Consequently, the whole passage is rewritten with several quite unusual touches. After

the first measure, the bass line is greatly simplified — forsaking the upper pedal of the original oscillating "wedge" (cf. mm. 19–21) — in deference to the *piano* dynamics and to avoid competing with the oboes, and a pedal on C is sustained by the violas (doubled by the horns in mm. 70–71). The oboes appropriate the first violin's original melodic material (mm. 19–21) with extraordinary panache. The third oboe hews closest to the original melody, but recasts its contours and displaces it metrically so that the sixteenth-note quasi-Scotch snap that had been on the downbeat is transferred to the second main beat, and the quarter-note c is moved up two octaves, as shown in Ex. 3.19 (with the original violin line, mm. 19–21, on the bottom staff; and the oboe reworking, mm. 70–71, above):



Ex. 3.19: Melodic revision of 1Kay (top mm. 70–71, oboe 3; bottom: mm. 19–21, violins).

As if harping on the metric displacement and feinting at a stretto passage, the first oboe enters in the middle of m. 70 with the second oboe providing arpeggiated support. Firmly in control, the oboes proceed by next substituting 2Scy, the chromatic scale (m. 42), for 1Kbx (m. 22) in m. 72 to provide a one-measure hint of f minor and then by forging a new cadential figure (m. 73) through combining the rhythmic closing trope from 1Pcy (♩.♬ , mm. 8–9) with the thirty-second notes from 2Sk (m. 36). Ending as a V-phrase in

m. 74, 1K" is linked to the next phrase by the first oboe's thirty-second–note overhang, which is extended into a scalar turn.

2S'' (mm. 75–78): With the easy charm reminiscent of the first movement's rondo refrain, 2S returns now in the tonic. Taking over for oboe 2, oboe 3 leads (2Sa", mm. 75–76) but with a little chromatic embellishment (m. 76) and with the horns providing rhythmic support (mm. 75–76). Oboes 3 and 2 conduct the following dialogue instead of oboes 1 and 2 (2Sb", mm. 77–78), and then all three oboes forsake the sassy fauxbourdon of 2Scx (m. 34) and instead recall the closing portions of 1K.

1K''' (mm. 79–80): By switching to 1K, Schacht begins an entanglement of 2S with 1K and further demonstrates his compositional inventiveness by rearranging the few snippets of 1K that suffice to stand for the whole closing. Thus, he uses only the second halves of two measures from the original 1K (1Kbw from m. 22, and 1Kbz from m. 23) to constitute m. 79. In m. 80, he joins the first half of 2Sk (m. 36), which uses the closing 1Pcy rhythm (), with a newly minted melodic figure that places four thirty-seconds snappily on the second main beat (1K'"k'y).

2S''' (mm. 81–84): Another half-measure snippet announces the *forte* start of a full orchestral tutti rendition of the six sixteenths of unison arpeggiation (with horns now!) first heard at the start of 1K" (m. 69). Starting on the second half of the measure, the three oboes now return quietly to 2S, with the 2Sa melody played in octaves by oboes 1 and 2, while oboe 3 sustains a c''' as a descant dominant pedal (mm. 81–83). Having stated 2Sb in the first portion of this entanglement (mm. 77–78), Schacht skips it here and goes straight to 2Scy (mm. 83–84). Because the melody is still metrically displaced by a half measure, Schacht also discards the syncopated fauxbourdon of 2Scx (m. 34), which

is thus revealed to have been a parenthetical insertion rather than a principal element of the phrase. In the last half of m. 84, the strings and oboes offer a secondary dominant (V65/V) in pulsed sixteenths for a single dotted-quarter beat to delay the tonic cadence and to realign the meter.

1K'''' (mm. 85–87): Starting on the downbeat of m. 85, the final cadence commences with a repetition of 1K'''k' (m. 80). The final tonic chord is sustained *ppp* for two measures by horns and strings, with the cadential pulsed thirty-second notes recalled from m. 36 in a mini coda that Koch would recognize as a symphonic appendix.

Third Movement

The third movement, a *Rondeau* in 2/4, returns to B♭ major, the tonic of the whole composition, and is a classic rondo with three refrain statements (A) and two episodes (B, C). After the final statement of the refrain, Schacht provides an extended coda (mm. 145–221) that both presents new themes and rehashes transitional and secondary themes from the two rondo episodes. Harmonic closure is created because ideas presented initially in the dominant and subdominant keys (themes 2S and 3S) in the two episodes (B, C) return in the tonic in the coda, as indicated in the chart below (Chart 3.5). Furthermore, the two new themes intriguingly exhibit melodic touches that recall portions of the first movement's primary theme, and consequently the rondo's coda also serves to close the Triple Concerto as a whole. Schacht is again generous with extending phrases and intermixing their segments. Here too he displaces a figure metrically and carefully restores it to an on-beat position. The basic structure is summarized in the chart below (Chart 3.5) and labeled in Appendix A, pp. 373–387.

Hauptperioden:	Main Period I		Main Period II		Main Period III		
Section	**A**	**B**	**A**	**C**	**A**	**Coda**	**Appendix**
Measures:	1	19	65	83	127	145	198–221
Basic Keys:	I	~V	I	IV–vi–V	I	I–IV–vi–I	I
Major Phrase Groups (initial measure, key):	**1P** (1, I) **2P** (11, I)	**1Ta** (19, ~V) **sequ** (23, V) **b** (27, V) **1S (I:r)** (31, V) **b, k** (33, V) **ext'** (37, V) **ext''** (41, V) **2S** (45, V) **3S** (49, V) **3S'** (56, V) **Connector** (62, V/I)	**1P** (65, I) **2P** (75, I)	**2T** (83, IV) **Minor** (87, vi) **k** (91, V/IV) **2S'** (93, IV) **3S''** (97, IV) **3T** (104, IV–I–V) **ext'** (109, V) **1S'** (113, V/V) **2S''** (115, V) **ext'** (119, V) **Connector** (124, V/I)	**1P** (127, I) **2P** (137, I)	**1N (I:1Pa)** (145, I) **2S'''** (154, IV) **ext (I:r)** (158, IV–V/vi) **1T'** (162, V) **1S''** (166, vi) **b** (168, vi) **2N (I:1Pb)** (171, vi–I) **2S''''** (182, I) **3S'''** (186, I) **ext** (193, V/I) **Connector** (195, I) **ext** (198, I) **1S'''** (201, I) **Connector'** (203, I) **(1Tb)** (206, I) **ext** (207, IV, V)	**Appendix** (210, I) **1K** (215, I)

Chart 3.5: Thematic Structure of Movement III.

Main Period I

A: Refrain

1P (mm. 1–10): The rondo refrain is launched by the three solo oboes as a two-part V-phrase punctuated by cadences in F major, a half cadence (m. 4) and then by a repeated full cadence (mm. 8 and 10). Schacht extends the second half to six measures by melodically obliterating the conclusiveness of the cadence in measure 8 and repeating measure 7 as measure 9 so that measure 10 yields the convincing cadence expected in measure 8. Effectively, measures 8 and 9 are repetitive extensions in Kochian terms.
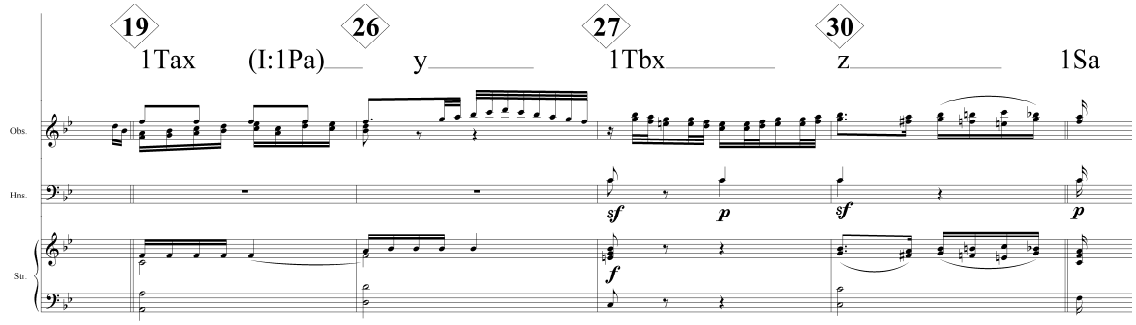
2P (mm. 11–18): Next the orchestral component of the refrain, a balanced 8-measure I-phrase, reverts directly to B♭ major and is a decorated version of 1P with the violins playing a steady swirl of sixteenths while the horns articulate the basic *bourrée* dance rhythm of the oboe melody.

B: Episode

1Ta, sequ, bx (mm. 19–31): Schacht modulates to the dominant with a 12-measure phrase that clearly has two subphrases, labeled 1Ta and 1Tb. Each is an elaborate expansion of a two-measure phraselet. 1Ta begins with a one-measure incise, x, that is followed by a scalar linking figure, y (mm. 19–20). The repeated f" eighth notes of 1Tax echo the f" quarters of the first movement's main theme (I:1Pa). In m. 20 1Tay is cast to permit an immediate repetition of 1Tax and y, and in m. 23 its contour is changed to permit a scalar sequencing of the figure (y') so that its final instance (1Taz, m. 26) leads seamlessly to the second phraselet, 1Tb (mm. 27–30). 1Tb itself is extended

through the repetition of its first incise (1Tbx) and the insertion of a formulaic spinning or turning figure (1Tby, m. 29) before its final measure, wherein the cadence in F is avoided with a chromatic deceptive tease that prolongs the V^7 harmony and delays the resolution until m. 31.

Schacht very carefully controls the pacing of this expanded phrase and balances the components additively, linking single measures into a two-measure phraselet that is repeated to form a four-measure unit, which is answered by a four-measure extension so that 1Ta is a neat eight-measure thought — ([1+1] +2) + 4 — followed by 1Tb's four-measure response. He reinforces this pacing orchestrationally by starting with just oboes (mm. 19–22) and adding forces for subsequent four-bar periods (strings, m. 23; horns, m. 27) so that the transition explodes directly into the first secondary theme. Without the repetitions and expansions, 1Ta would be just a four-measure phrase that could not attain comparable force. This putative "ur-phrase" is reconstructed in the example below (Ex. 3.20):



Ex. 3.20: Theme 1T (Movt. III) unexpanded and without Schacht's progressive orchestration.

1S (mm. 31–32): As the dominant key is confirmed, Schacht inserts a repeated single-measure incise that through its partially-syncopated rhythm recalls the rhythmic

fingerprint of the first movement's nested rondo refrains (first heard as 1Ta (I, mm. 17–18, or as AP1:r, m. 137, etc.). His exploitation of this material is a brilliant move because it efficiently creates an immediate sense of stability. This melodic interjection functions rhetorically as a dramatic aside (following Koch's theatrical metaphor) that highlights a major plot twist (modulation to the dominant). Schacht will bring this stabilizing material back to mark the other fundamental harmonic shifts (mm. 113, again to V; 166, to vi; and 201, to I).

1Tb, k, extensions (mm. 33–44): 1T resumes with b in reverse order (y before x, mm. 33–34) and linked to a two-measure cadential gesture (1Tk, mm. 36–37) that is next compounded with two four-measure appendixes. The first of these extensions (mm. 37–40) is derived from the thirty-second–note spinning gesture of 1Tby (m. 29), and the second extension (mm. 41–44) jumps in with a descending sequence of trills that echoes a prominent closing figure from the first movement and its cadenza (AP3:D3b, mm. 388–390, 399–401, c_112–117). By starting this series of trills with just the third oboe and adding the second and then first oboe in the following measures, Schacht creates a timbral build-up that further heightens the increasing excitement.

This long phrase group, 1T (mm. 19–44) — with its sequentially-extended rapid opening segments, parenthetically-inserted stabilizer (1S), clear cadence, and two appendixes concluding with a flamboyant sequence of trills — boosts tension and creates a compelling sense of anticipation for the next section of the first episode.

2S (mm. 45–48): The following meandering phrase, presented by oboe 1, is basically just an elaborated two-measure turn that gently echoes the tutti whirling dervish of the earlier 2P (mm. 11ff.). It is heard as a substantial theme that is made more

recognizable by being repeated immediately, reinforced by being doubled an octave down by the second oboe (mm. 47–48). As in the first movement, Schacht uses a serenely poised second theme (cf. I:2S, which is also a decorated turn, I, m. 99) to create moments of comforting calm. Here, these four simple measures reassert the dominant and lead into the next phrase.

3S (mm. 49–55): 3Sa presents descending syncopated ^7–^6 suspensions in the top oboe over thirds in the lower two oboes to imply the descending fauxbourdon parallel 6-3 chords. These suspensions are repeated to form two balanced phrases that are punctuated by a passing half cadence on the second beat of m. 52 and a full cadence on the downbeat of m. 56. The most striking aspect of 3S is that its first instance impetuously begins with a pick up to the second beat (m. 49), heightening both the syncopations and the yearning of the suspensions. Cleverly, Schacht draws out the suspensions for four beats and uses another three to conclude the phrase before immediately repeating it. Hence, this metric displacement is resolved as the phrase starts to repeat and is realigned with the downbeat at m. 53. By not tying the d''' pickup eighth note to the following sixteenth (mm. 49, 52–53), Schacht makes this metric shift more pronounced.

3S' (mm. 56–61): As the strings reenter, 3S' basically repeats 3S but with *Nachschlag*-like decorations in lieu of suspensions and cast in a three-measure pattern that lands squarely on the final downbeat of each phrase again with a passing half cadence (m. 59) and a full cadence in F (m. 62).

Connector (mm. 62–65): By extending the cadence with a trilled dominant pedal in the first oboe and a sequence of thirds that bring back e♭ as the seventh of the dominant

chord, Schacht pivots back to B♭ and connects the episode to the rondo refrain's first recurrence.

Main Period II

A: Refrain

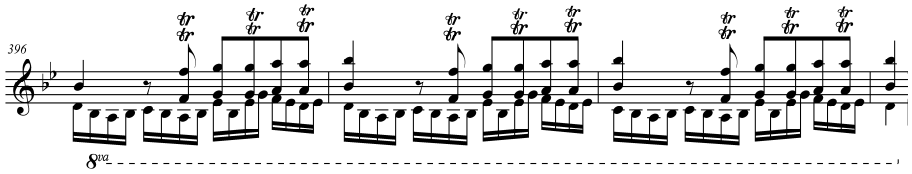
1P and 2P (mm. 65–82): The refrain's return dovetails with the connector's cadence so that the signature pickup of two sixteenths that began the movement is eliminated. Consequently, the refrain only becomes recognizable mid bar and feels slightly off kilter until it is repeated at m. 69, where the downbeat is defined by the signature upbeat. Though the meter has not been displaced literally, as it was in 3S at the end of episode B, it has been slightly destabilized, and listeners have been alerted to pay attention to whether melodies are squared with the beat. Otherwise, 1P and 2P are restated exactly.

C: Episode

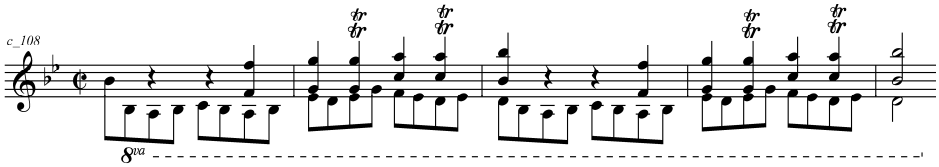
Episode C modulates from the subdominant (E♭) back to the dominant (F). The three oboes start it with a stark declaration of E♭ without preparation. Schacht's choice of the subdominant runs contrary to Koch's expectation that the second episode would be in minor (see p. 165–166).

2T (mm. 83–93): In 2Ta the first movement's trilled cadential figure that was used loosely in the second extension of 1T (I:AP3:D3a, m. 386) is appropriated more closely in the opening incise but in diminution and without the trills. As shown below, the eighth notes of the first-movement Allegro (Ex. 3.21a) or quarters of its cadenza (Ex.
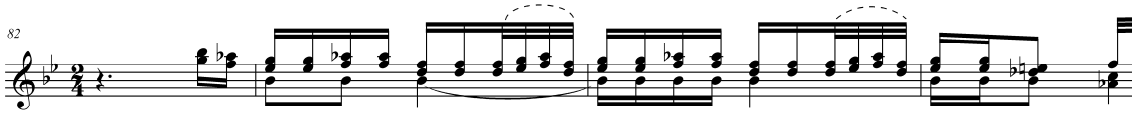
3.21b) become sixteenths here, and the original accompanying filigree sixteenths notes (or eighths in the cadenza) are preserved as just a thirty-second note filler at the end of each measure (Ex. 3.21c):



Ex. 3.21a: Movt. 1, mm. 396–398, reduction of oboes, cadential figure in eighth notes.



Ex. 3.21b: Movt. 1, cadenza, mm. c_108–111, reduction of oboes, cadential figure in quarters.



Ex. 3.21c: Movt. III, mm. 82–84, reduction of oboes, cadential figure in sixteenths.

The proportions of 2T closely match the refrain theme, 1P: ((1+1) +2) + ((1+1) + 4). In 2Ta one measure is repeated (mm. 83–84) and answered by two measures (mm. 85–86), and in 2Tb the same basic pattern is maintained with an initial repetition (mm. 87–88) followed by by an inner extension (m. 89) with a cadential appendix (mm. 90–93). The most surprising aspect of this phrase is that the *alla turca* of 2Tb with its dialogue between the oboes and the strings makes a brief foray to c minor (mm. 87–88) before returning to E♭.

2S' and 3S' (mm. 93–97, 97–104): Oboe 2 now restores calm with the *dolce* 2S, which is followed again by the syncopated suspensions of 3S in its metrically-displaced version. (3S' does not repeat this time.)

3T (mm. 104–112): Above the quiet final chord of 3S', played by tremulant violins, oboe 1 begins a playful game of musical tag using a relative of 2Ta (m. 83ff.), displaced to the second beat, with falling thirds instead of rising seconds, and a scalar tail instead of a more circling one (mm. 104–105). Oboe 2 grabs the idea in the next measure, and then oboe 3 changes it to repeated notes with a falling B♭-major scale (m. 106–107). Oboe 2 accepts this version and confirms the return to the tonic (m. 107–108), and then oboe 1 takes just the falling scale and initiates a sequential extension in thirty-second–note scales that with its e♮s pulls back to the dominant and is passed back to the second and third oboes (mm. 109–111). Wonderfully, the last of these scalar flares (m. 111), with the bottom oboes playing in thirds, is recognizable as the spinning 1Tby (cf. m. 29), and the two oboes continue in m. 112 with the jocular 1Tbx figure (m. 27) to prolong the secondary dominant harmony (V7/F).

1S' (mm. 113–114): Again, 1S is inserted to mark a harmonic decision, here further stretching the secondary dominant so that the charming curls of 2S can stabilize F major.

2S'' and Connector (mm. 115–123, 124–126): Beginning with oboe 3 singing a high c" pedal above the meandering octaves of the other two oboes (mm. 115–118), 2S"a is extended by a sequence of running turns from all three oboes again in 6-3 formation (mm. 119–121) and is concluded with a cadential formula that compresses the two measures of 1Tk (mm. 35–36) into a single measure (m. 122) so that the trill portion of

1Tk can be prolonged for a full measure (m. 123). Below the double trill, a decorative thirty-second–note scale and filigree in oboe 2 lead to the exact return of the three-measure connecting figure used between the first episode and the second refrain statement (mm. 124–126, cf. mm. 62–64).

Main Period III

A: Refrain

1P and 2P (mm. 127–144): The third exposition of the rondo refrain, with its two upbeat sixteenths again eliminated, unfolds exactly as before with no surprises.

Coda

1N (mm. 145–153): However, Schacht's next move is somewhat startling. He begins the coda with a "new" theme that presents the very opening music of the whole work (I:1Pa) in diminution so that 1Na (mm. 145–146) corresponds to the first two measures of the first movement. After providing a graceful answering incise to the theme, 1Nb (mm. 147–148), he repeats the theme immediately (mm. 149–150) and then sequences its second measure (mm. 151–152) and modulates to E♭. By recycling this theme Schacht signals that the rondo's coda will complete the Triple Concerto.

2S''' (mm. 154–162): The subdominant is immediately stabilized by another instance of 2S, now with oboe 2 paired with violin 1 (in octaves) and the horns sounding a dominant pedal (mm. 154–157) *pianissimo*. The first oboe next takes over the pedal as a descant to extend the phrase, and the second oboe joins with the viola and bass to

provide a connective figure in quarter notes (mm. 157–160). In their midst, Schacht again invokes the first movement with the first violins playing I:AP1:r, the chipper staccato refrain rhythm from the first movement's rondo refrain. This motif in eighth notes is not disguised by diminution (as it was in 1S), and the break from near constant sixteenth-note activity provides a soothing (and welcome) change in texture for this nostalgic return. The revery is ended by pivoting on an augmented sixth chord (m. 161) that resolves into a half cadence on the dominant of the relative minor, g.

1T' (mm. 162–170): 1T now reappears and takes on the task of completing the modulation to vi — and does so quite efficiently with none of the extraneous extensions used in the first episode, beyond repeating the first two-measure incise and again with the parenthetical and stabilizing insertion of 1S (mm. 166–167, cf. mm. 31–32). Thus 1T'a (mm. 162–165, cf. mm. 19–22) links immediately to 1S" and is closed by 1Tb'x and 1Tk' (mm. 168–170, cf. 34–36).

2N (mm. 171–182): Solidly in the submediant, oboe 3 introduces another new melody with a quarter note tied into the second beat and connecting with a thirty-second–note turn to a chromatic descent — f'– e♮'– e♭' — in the next measure (mm. 171–172). This piquant moment directly invokes the second half the first movement's main theme (I:1Pb, m. 67), in which the same three pitches in the same rhythmic proportions occur. Here, Schacht reinforces the descending chromatic oboe line with octave doubling in the second violins (m. 172). The answering incise, 2Nb (mm. 173–174) quickly turns back to the tonic B♭ and is itself extended with a repeated appendix (2Nc, mm. 174–176, 176–178), which in turn is expanded into a full cadential formula that spans a range of a

thirteenth in oboe 1 (mm. 179–181). Thus Schacht is again able to weave in material from the first movement, but not disturb the integrity of the Rondeau.

2S'''' and 3S''' (mm. 182–185, 186–194): The closing cadence of 2N is elided directly with the final return of the ever steady 2S, which reconfirms the tonic and leads, as before, to the descending fauxbourdon of 3S. In this final statement of the syncopated suspensions, Schacht resolves the metric displacement. Again, as at mm. 45 and 97, only the three solo oboes are playing. Here it begins with a pickup to the downbeat (m. 186), and its sequence is cast to get an extra beat by using two quarter-note steps (m. 186, beat 2; and 187, beat 1) to replace a one-beat connective figure in the original version (m. 51, beat 1) as shown in the comparative figure below (Figure 3.22):
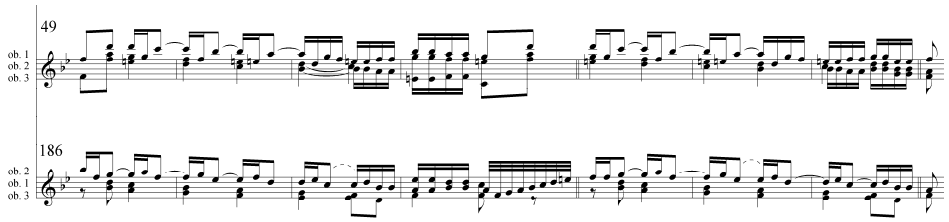


Figure 3.22: Movt. III, A comparison of the metric displacement of 3S in m. 49 ff and its realignment in m. 186ff.

The on-beat version is repeated, but its three-beat close is replaced with a two-measure exchange of triumphant thirty-second–notes runs between oboe 1 and the paired second and third oboes (mm. 193–194) before the episode-closing connector (mm. 195–198).

Connector (mm. 195–202): With oboe 1 sustaining a high b♭'' descant pedal, the connector, which until now had always sounded the dominant harmony to reintroduce the refrain in the tonic, is now heard in the tonic itself, B♭. Consequently, it could no longer be immediately followed by a melodically distinct phrase in the tonic, as Koch explained (see p. 154–155), and therefore Schacht necessarily affixes an appendix that creates a full

IV-V-I cadence, using 2Nk (mm. 198–200, cf. 179–181). B♭ is next confirmed with the brief *dolce* aside of 1S (mm. 201–202) in its final, albeit delayed, return supported by a dominant pedal in the horns.

Connector' (mm. 203–210): Next, the connector is repeated as its own appendix — with the first four sixteenths modified to a dotted rhythm and the violins now doubling the second and third oboes below oboe 1's high b♭" (mm. 203–206). In m. 206, 1Tbx (cf. m. 27) links the connector to the arpeggiations (oboe 2) and running parallel thirds (oboes 1 and 3) of 1T's first extension (m. 207–208, cf. m. 37ff.) to set up the cadential trills of the tonic cadence at m. 210.

Appendix (mm. 210–214)

With the second oboe throwing off still more arpeggios, yet another cadential rush is sounded (mm. 210–212). This one continues with a segment from the first movement's primary closing theme, I:1Kk (mm. 213–214, cf. mm. I:51–52), which also features the hallmark f'–e♮"–e♭' descent, to introduce the final ritornello (mm. 215–221). Again, material from the first movement, theme I:2Kb (m. 216, cf. m. I:59) can be discerned, and Schacht thus wraps up the whole Triple Concerto most conclusively.

The ingenuity with which Schacht constructs the separate movements and links them with thematic citations and gestural repetitions is remarkable. Details like his consistent use of the graced fauxbourdon figure in the oboes and the trill sequences help unify all the movements. With these patterns and large structural shapes in mind, it should be possible to relish the punctuational sophistication of his composition — and not be overwhelmed by its extravagance.

CHAPTER 4.

CRITICAL EDITION OF RTT SCHACHT 46

Concertante a tre Oboi Principale

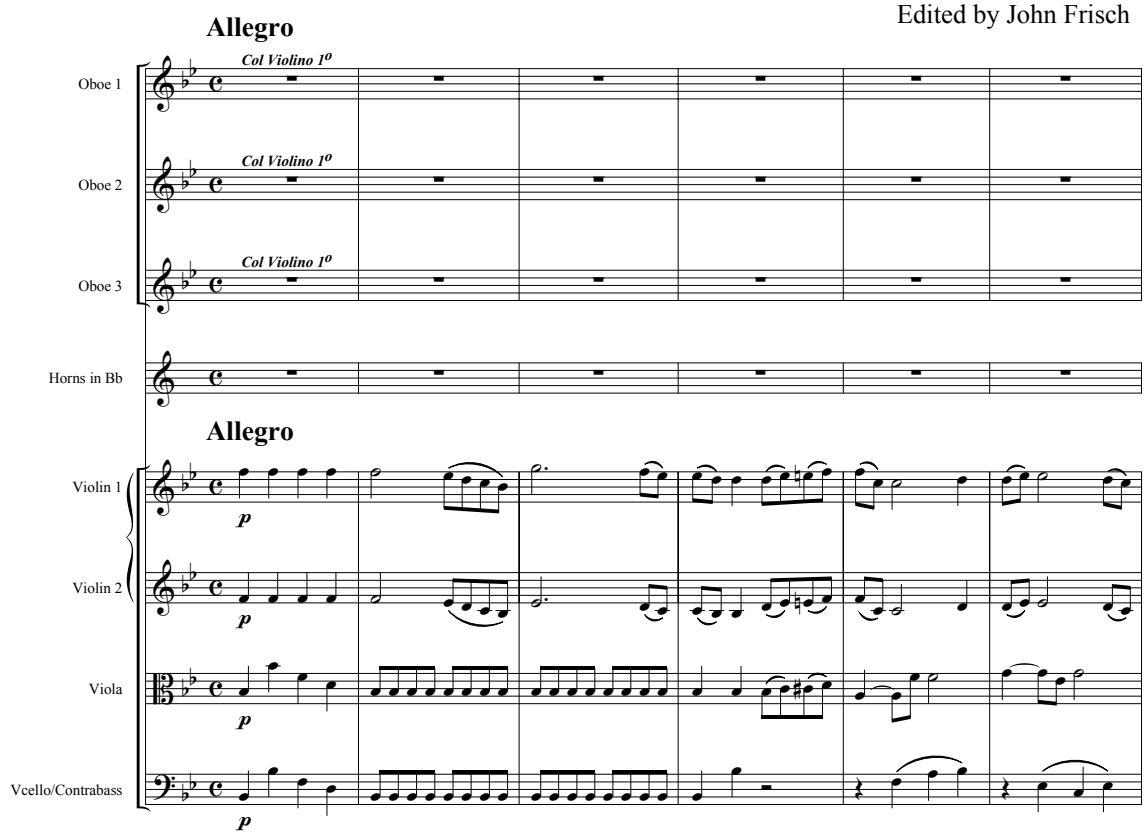
by Theodor von Schacht (1748–1823)
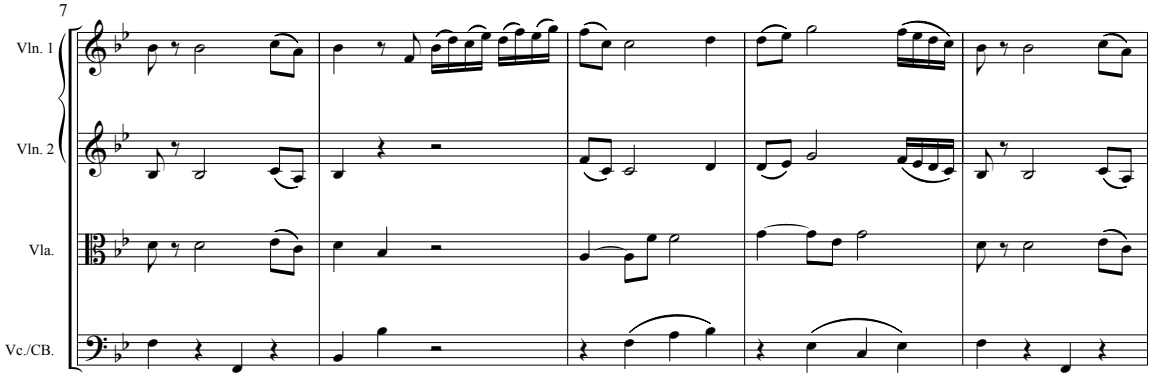
edited by John Frisch
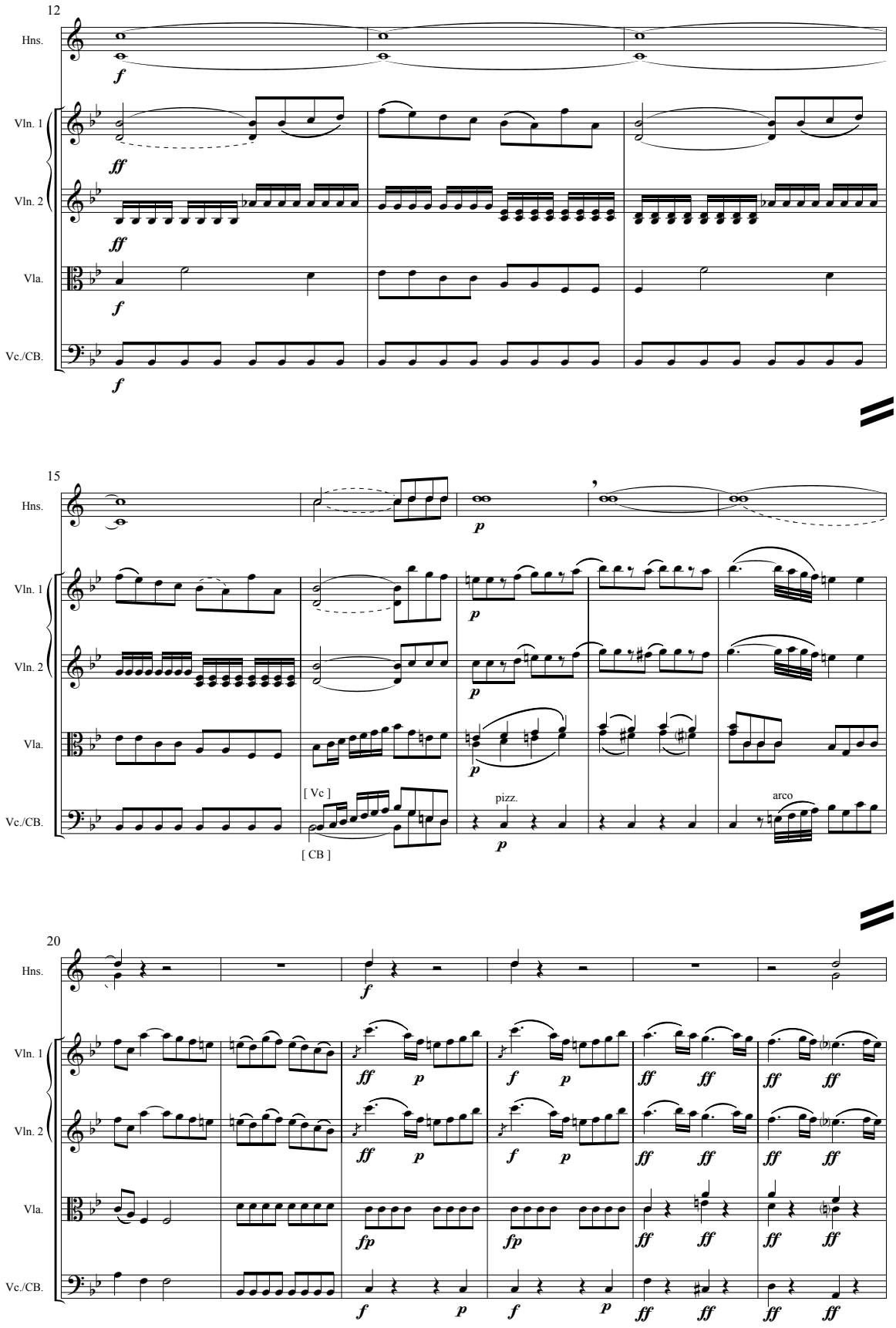
Concertante in B♭ for Three Principal Oboes (Rtt Schacht 46)
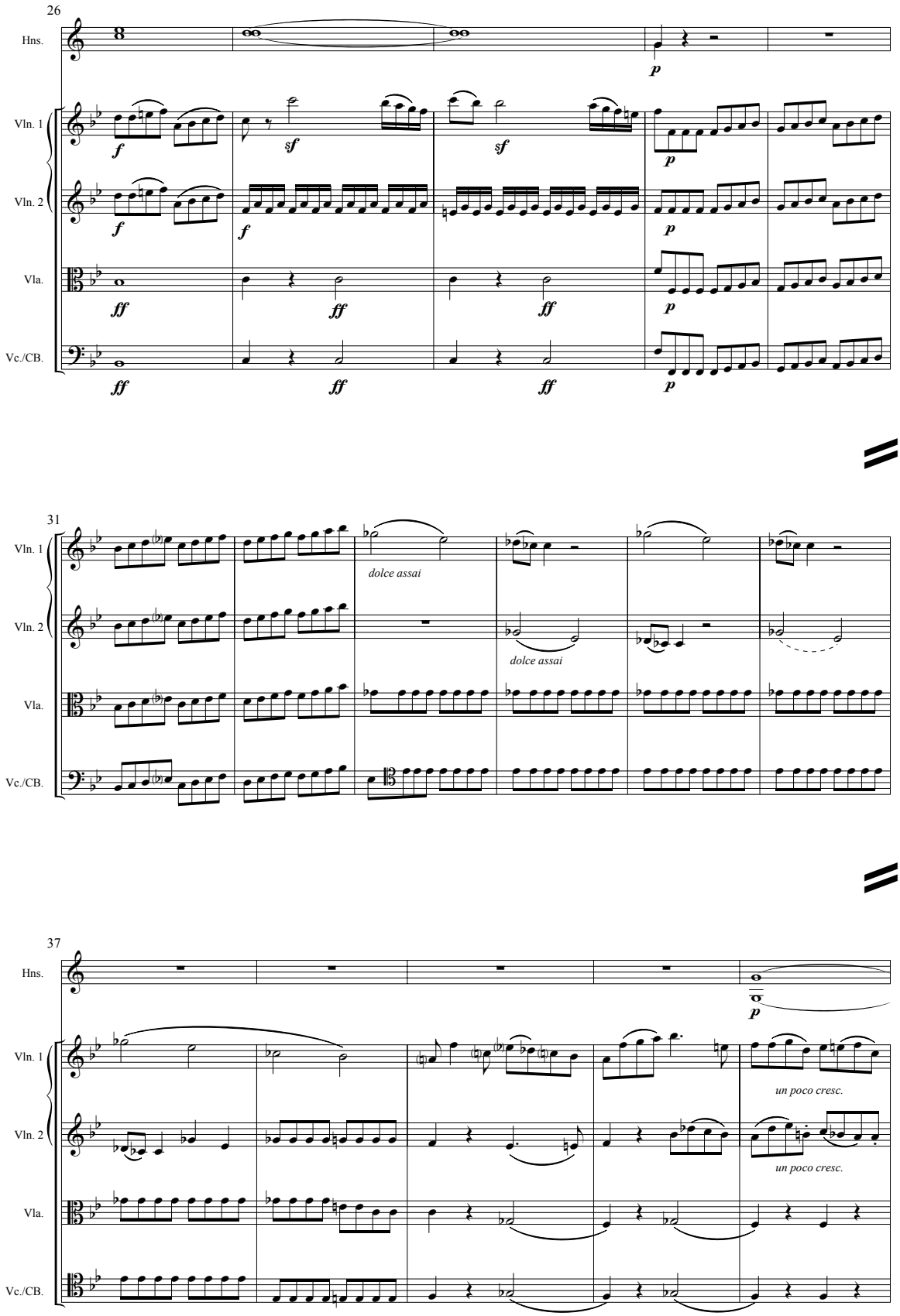
Critical Edition
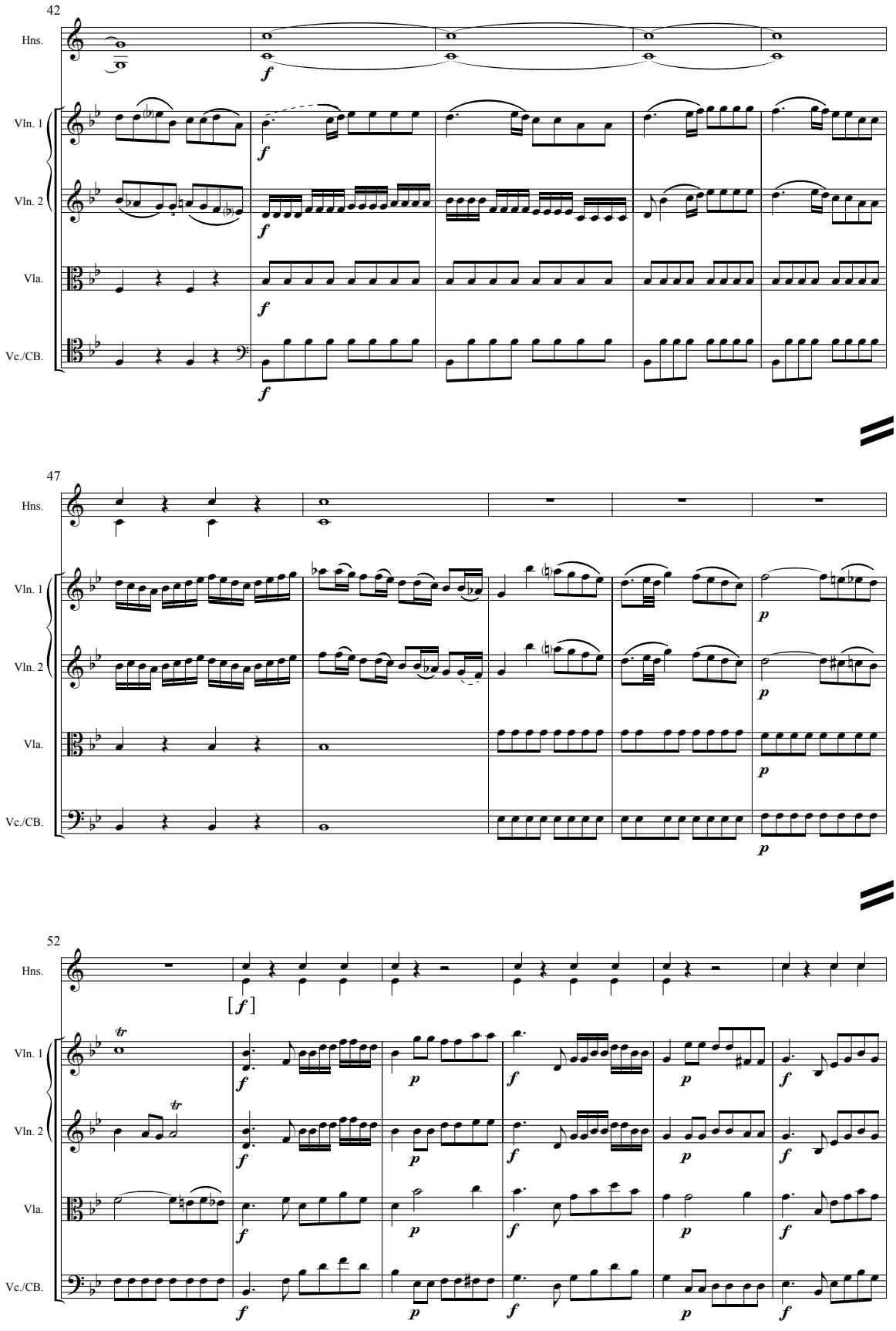
Theodor von Schacht
Edited by John Frisch
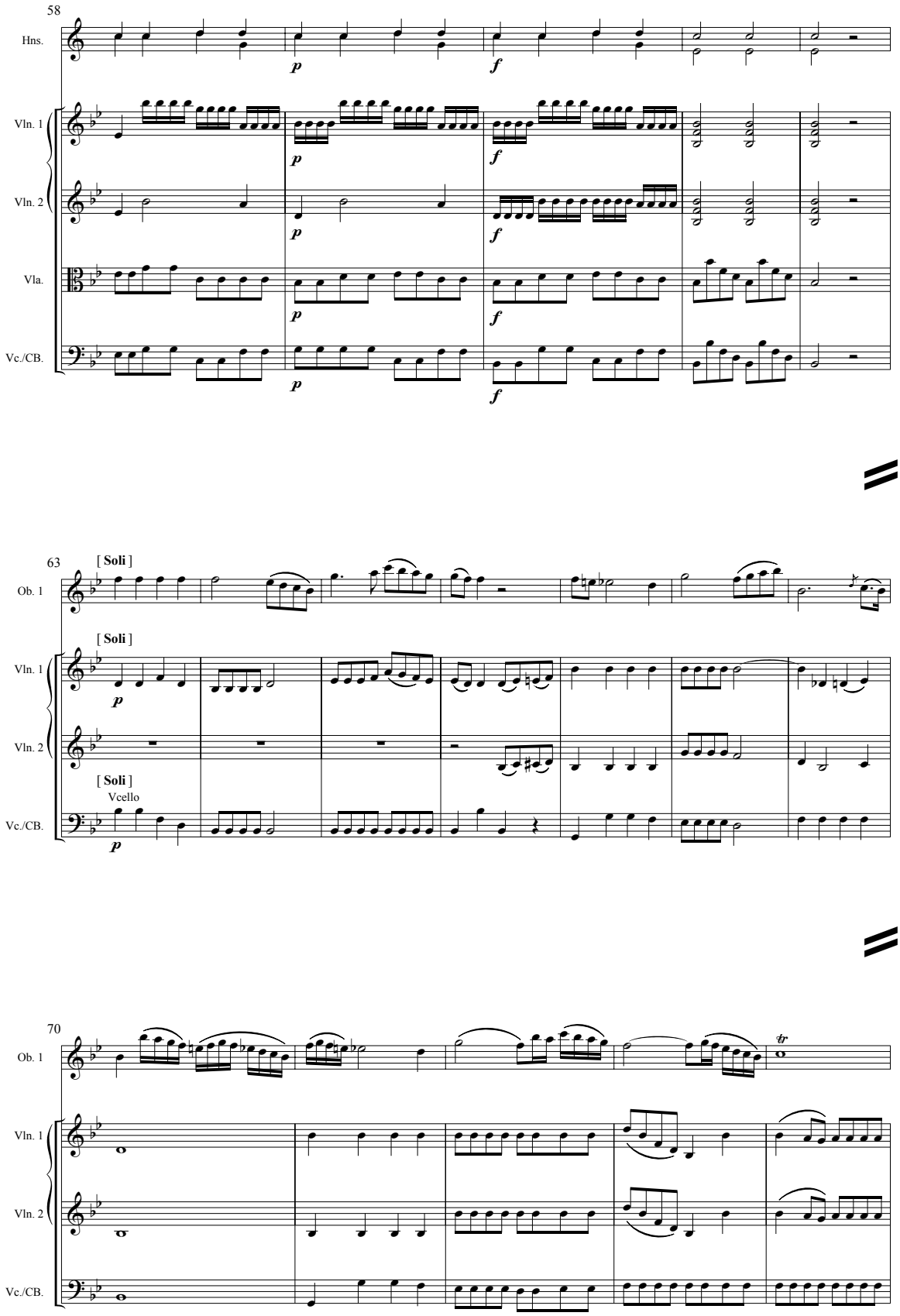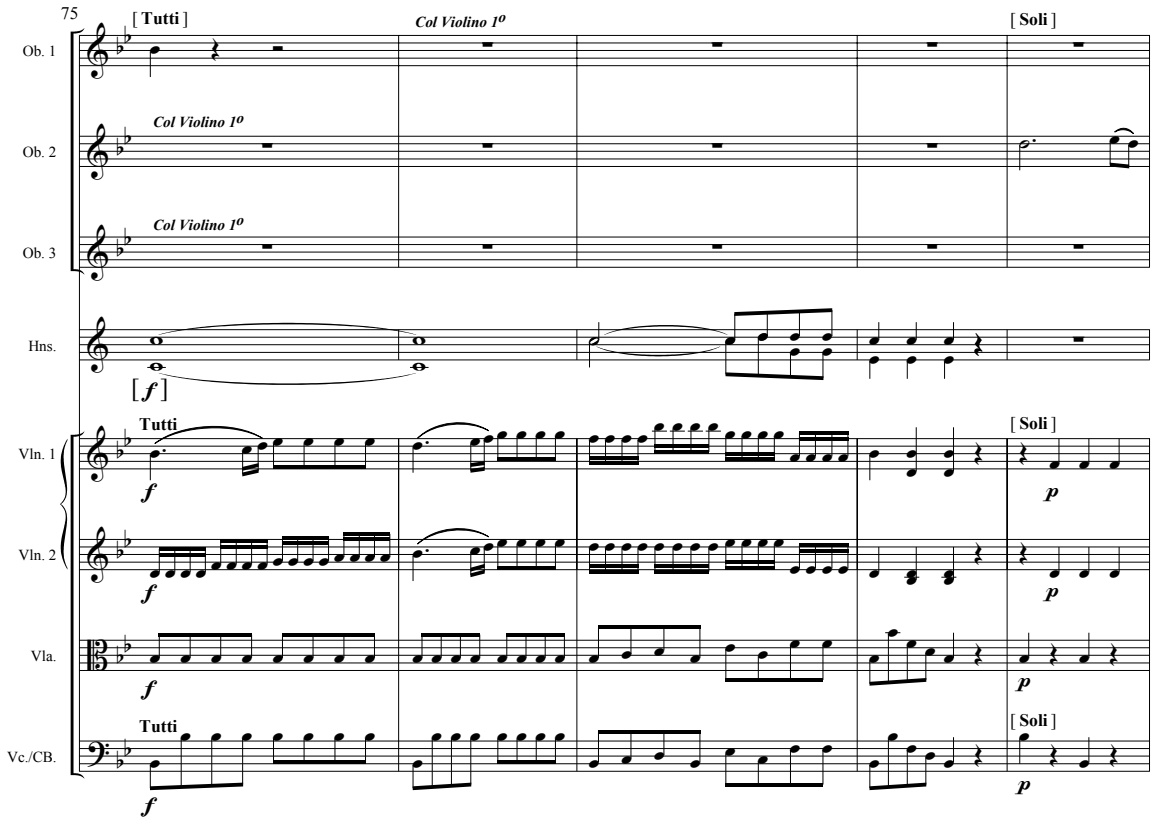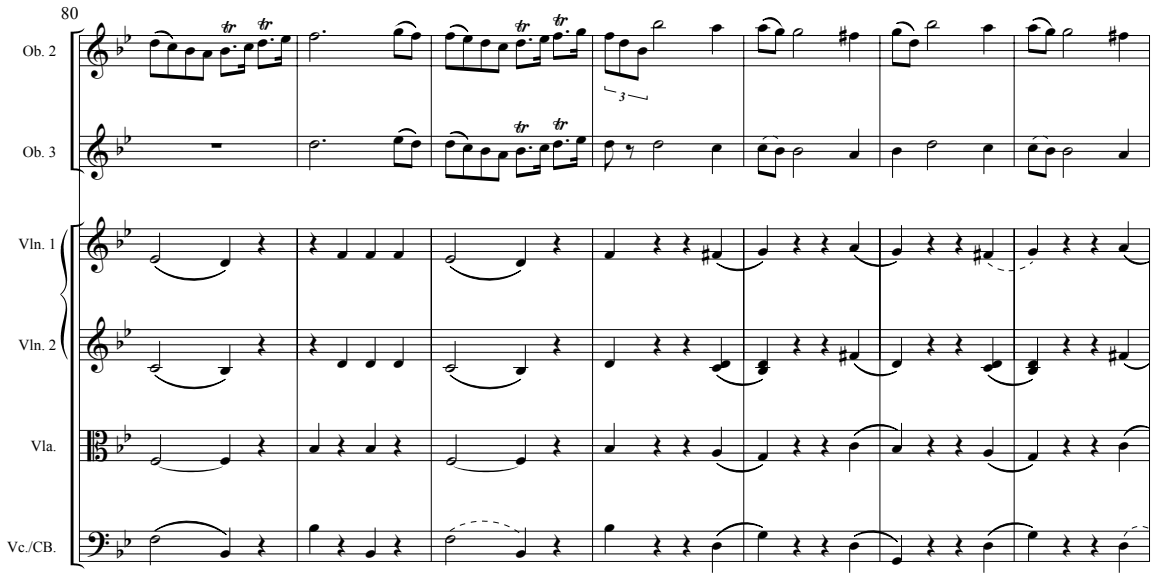





12
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
15
[Vc]
[CB]
pizz.
arco
20
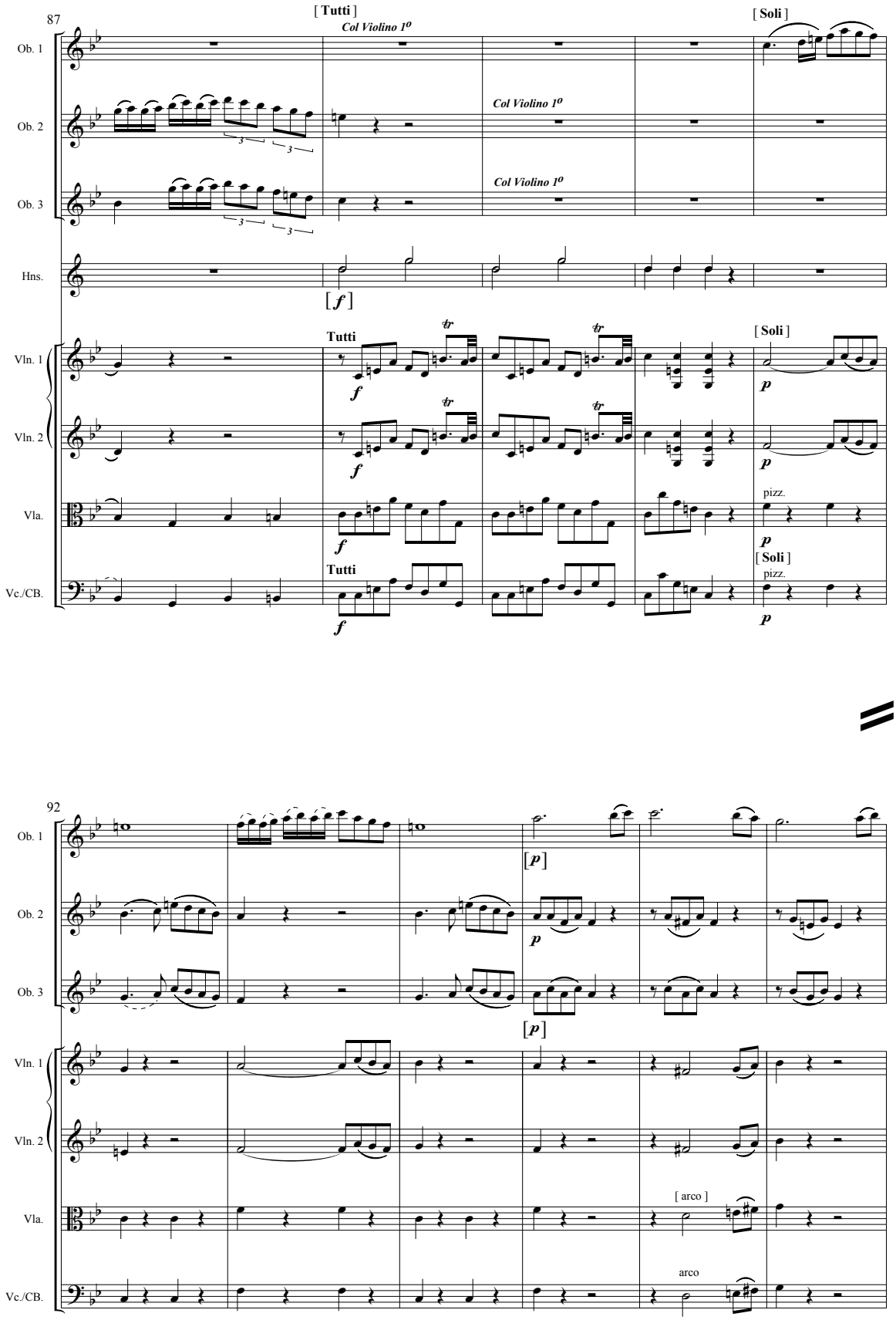

26
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
31
dolce assai
dolce assai
37
un poco cresc.
un poco cresc.
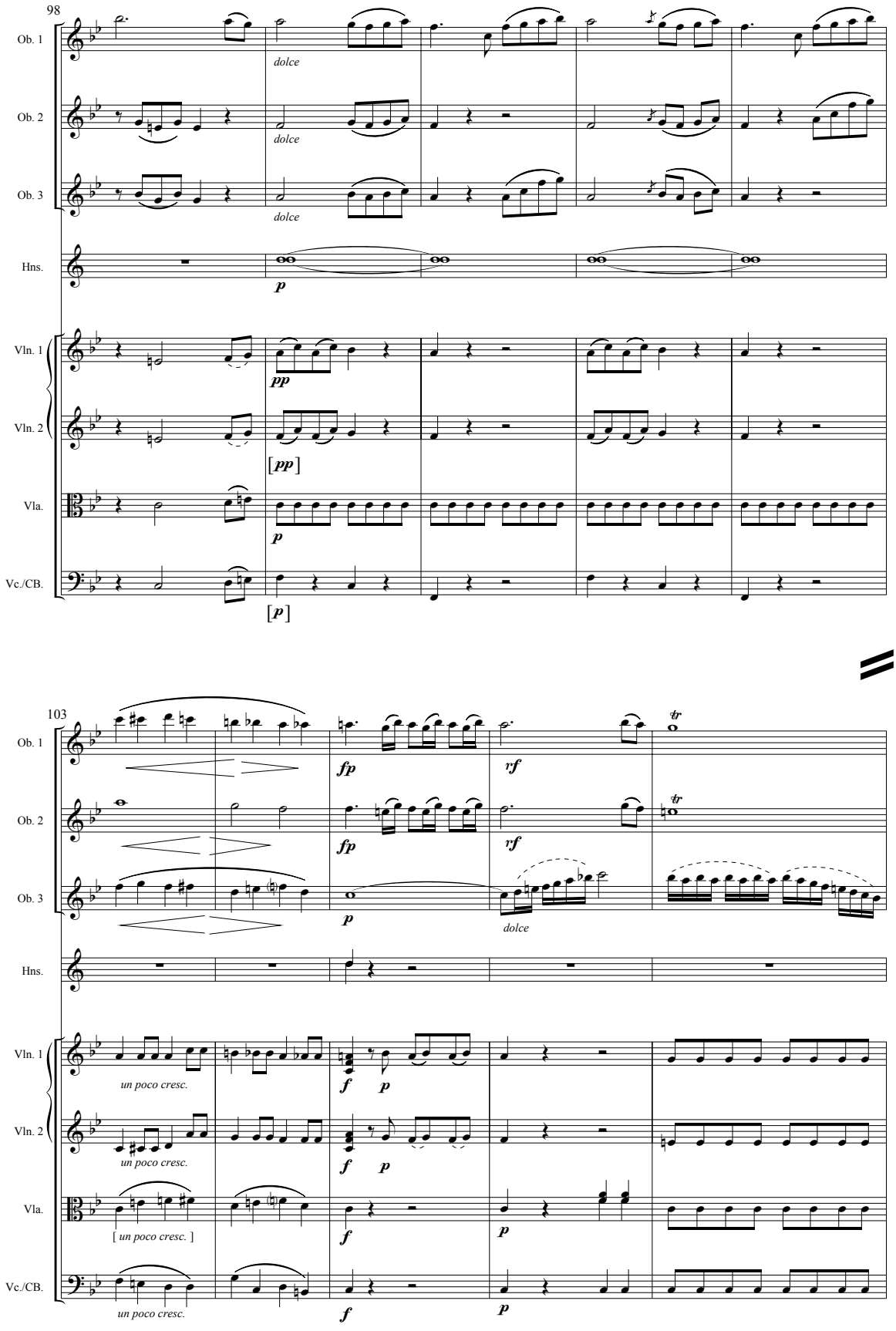

42
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
47
52
[f]
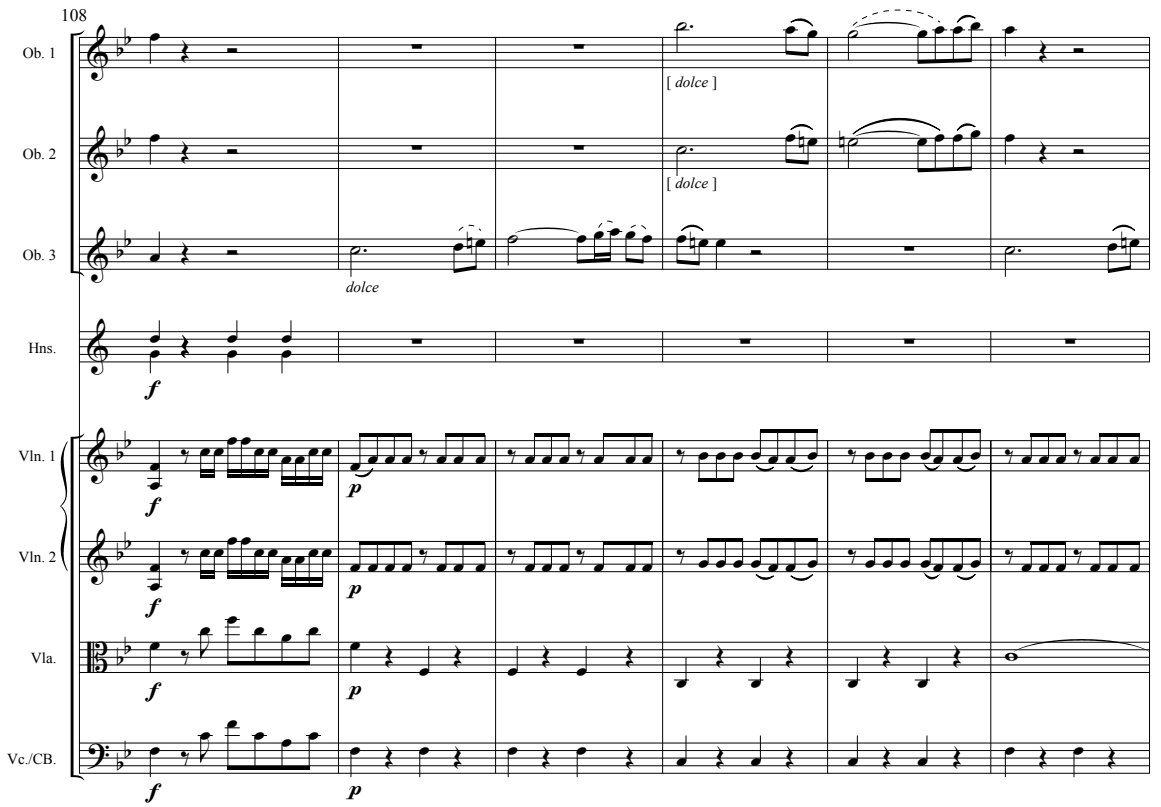

58
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
p
f
63
[Soli]
Ob. 1
Vcello
70
tr
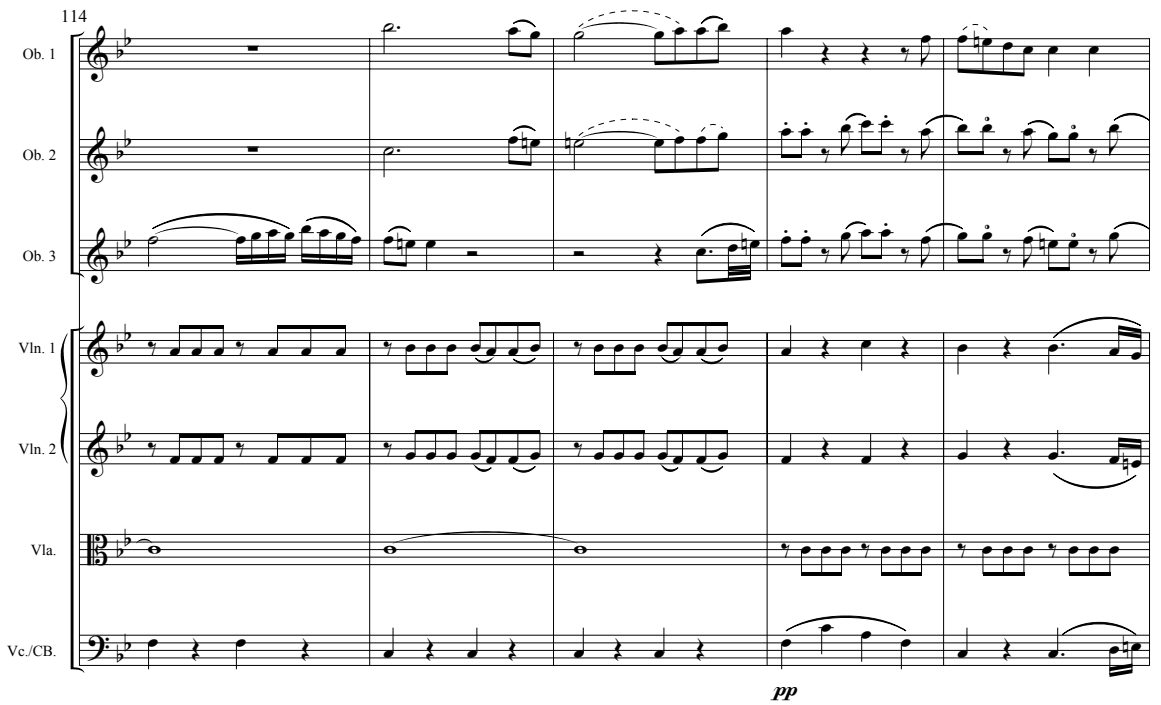

75
[Tutti]
Col Violino 1º
[Soli]
Ob. 1
Col Violino 1º
Ob. 2
Col Violino 1º
Ob. 3
Hns.
[f]
Tutti
[Soli]
Vln. 1
Vln. 2
Vla.
Tutti
[Soli]
Vc./CB.
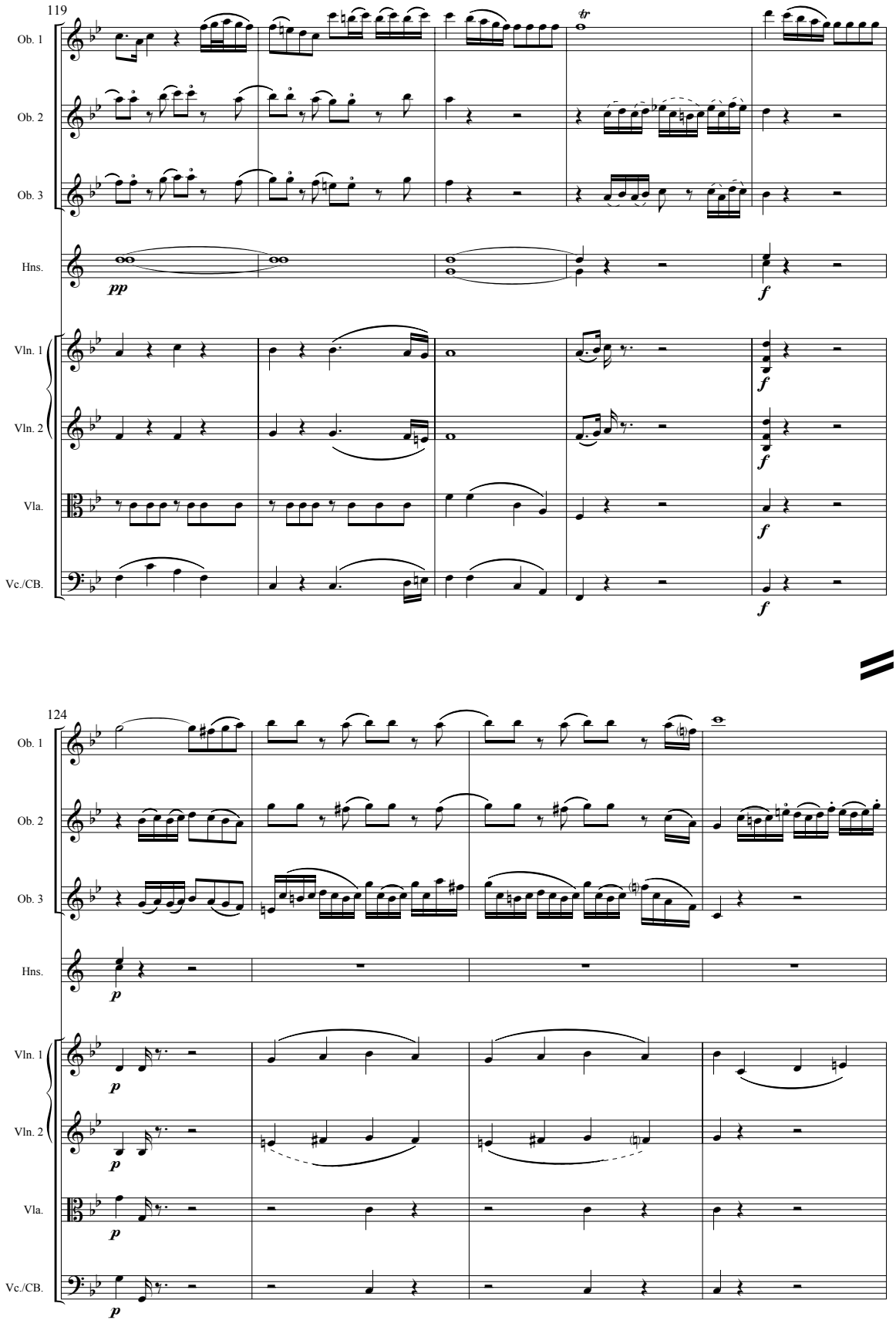

80
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
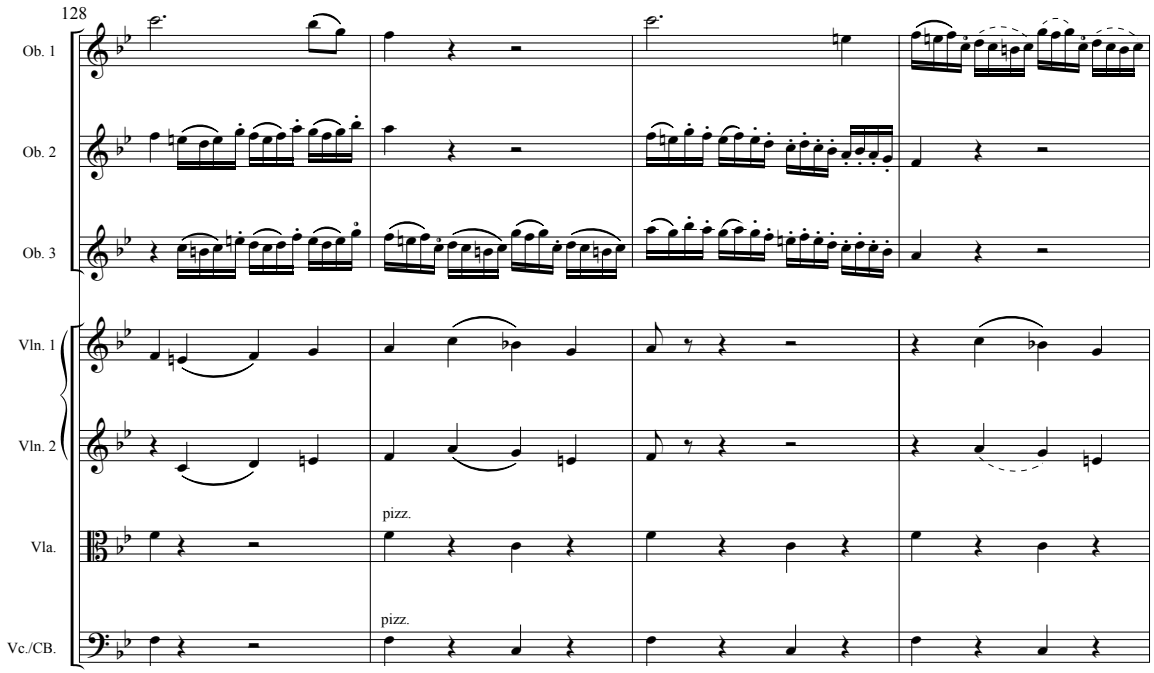

87
[Tutti]
Col Violino 1º
[Soli]
Ob. 1
Ob. 2
Col Violino 1º
Ob. 3
Col Violino 1º
Hns.
[f]
Vln. 1
Tutti
[Soli]
Vln. 2
Vla.
pizz.
Vc./CB.
Tutti
[Soli]
pizz.
92
Ob. 1
[p]
Ob. 2
Ob. 3
[p]
Vln. 1
Vln. 2
Vla.
[arco]
Vc./CB.
arco
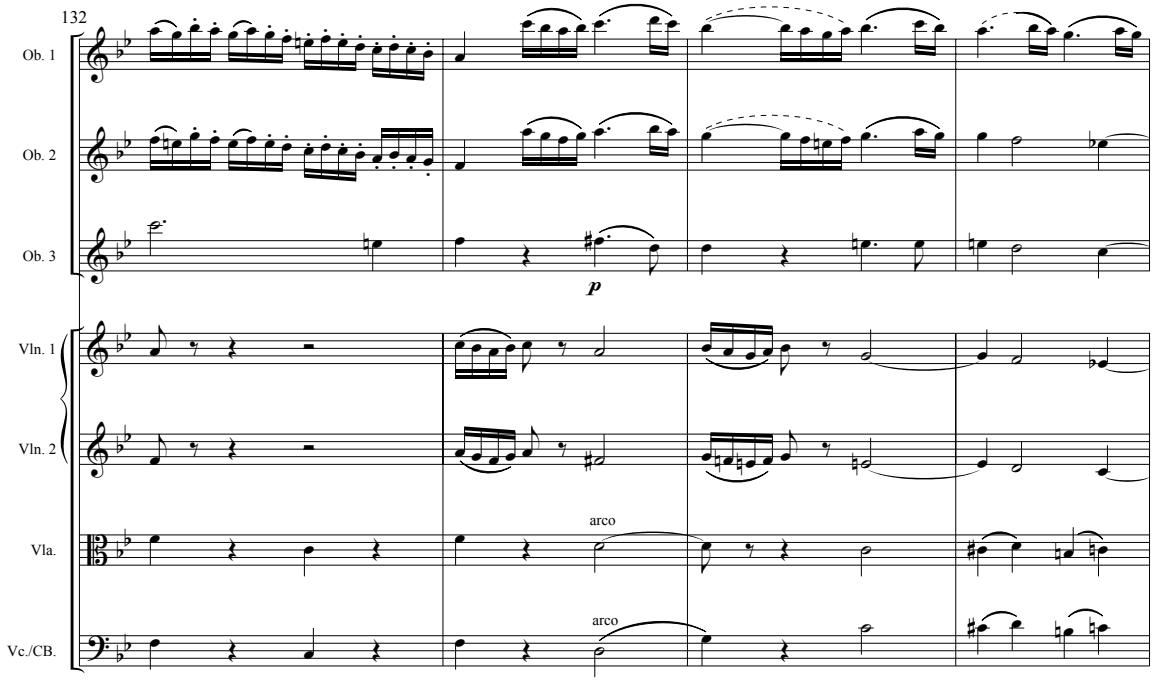

98
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
dolce
p
pp
[pp]
[p]
103
fp
rf
tr
un poco cresc.
f
[un poco cresc.]
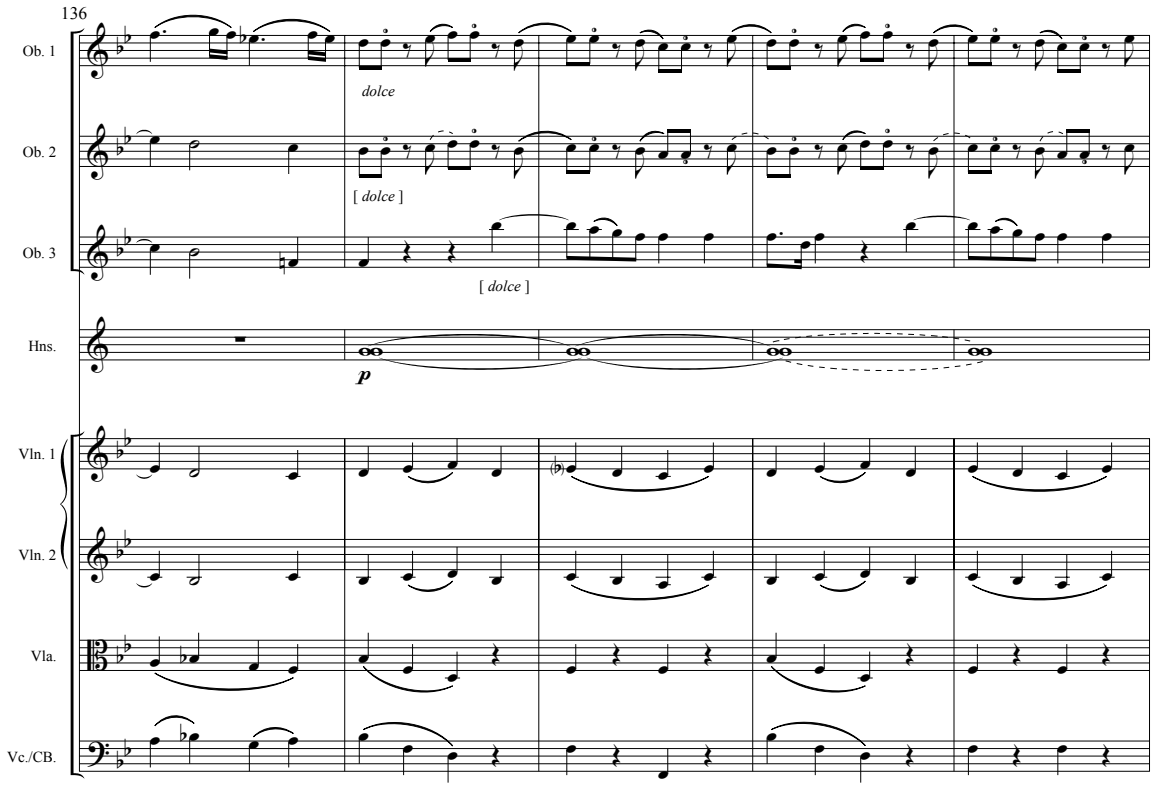

108
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
[dolce]
[dolce]
dolce
f
p
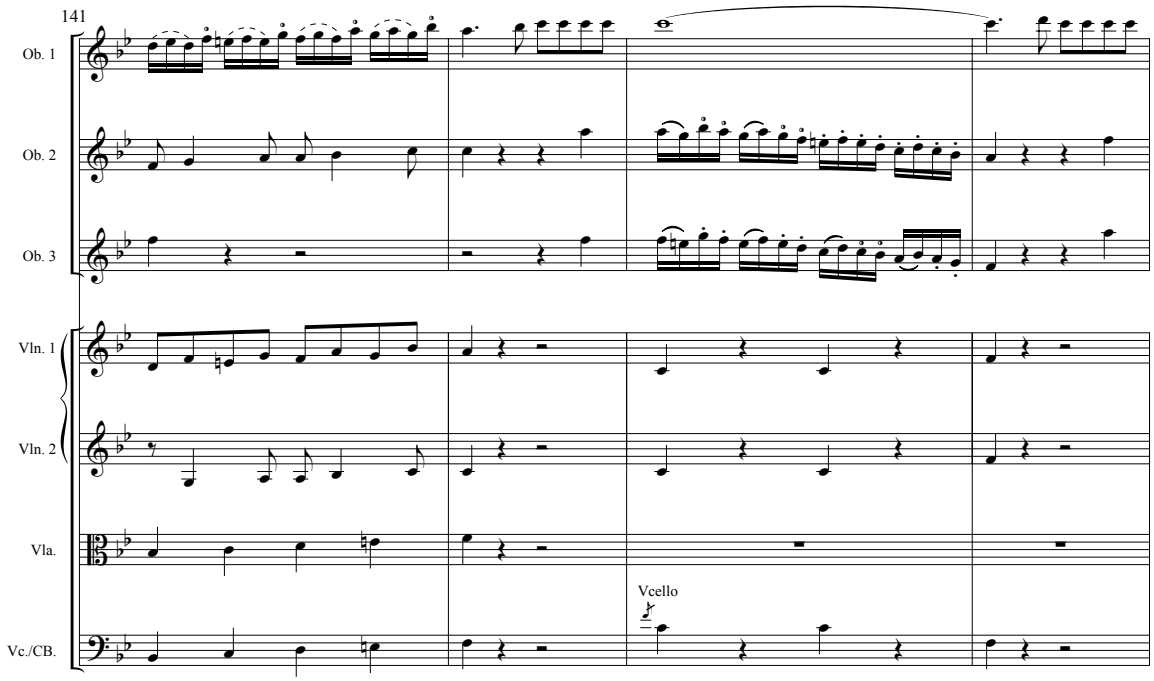

114
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
pp
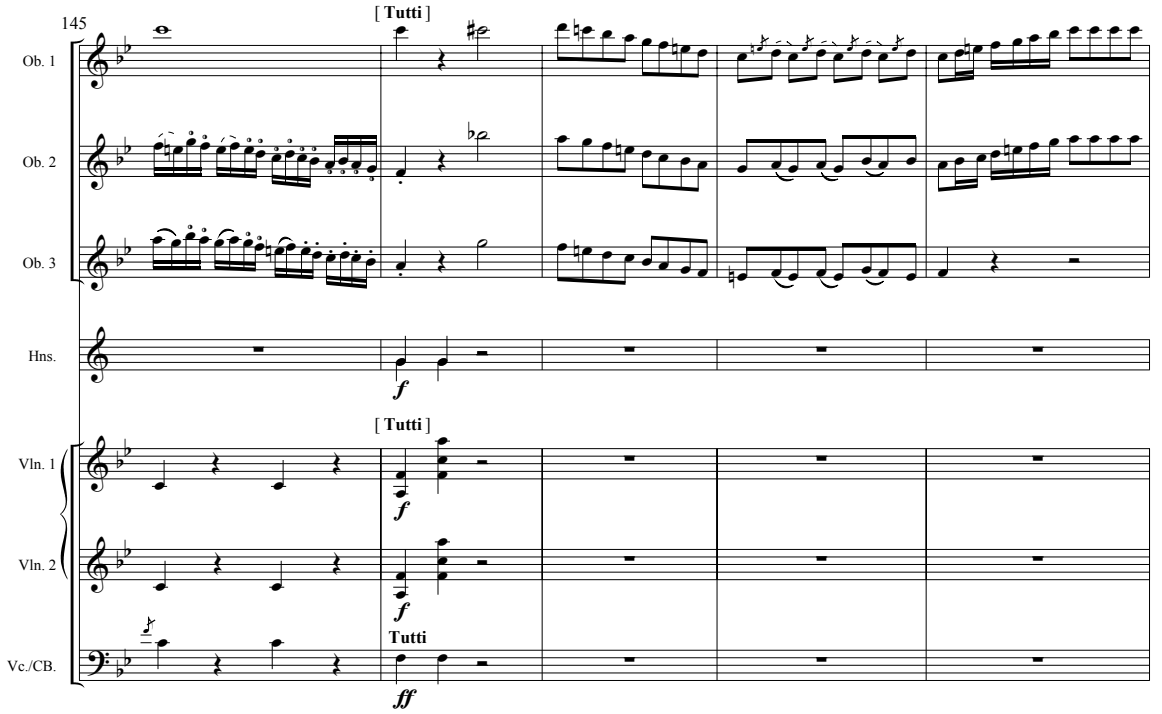

119
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
tr
pp
f
124
p
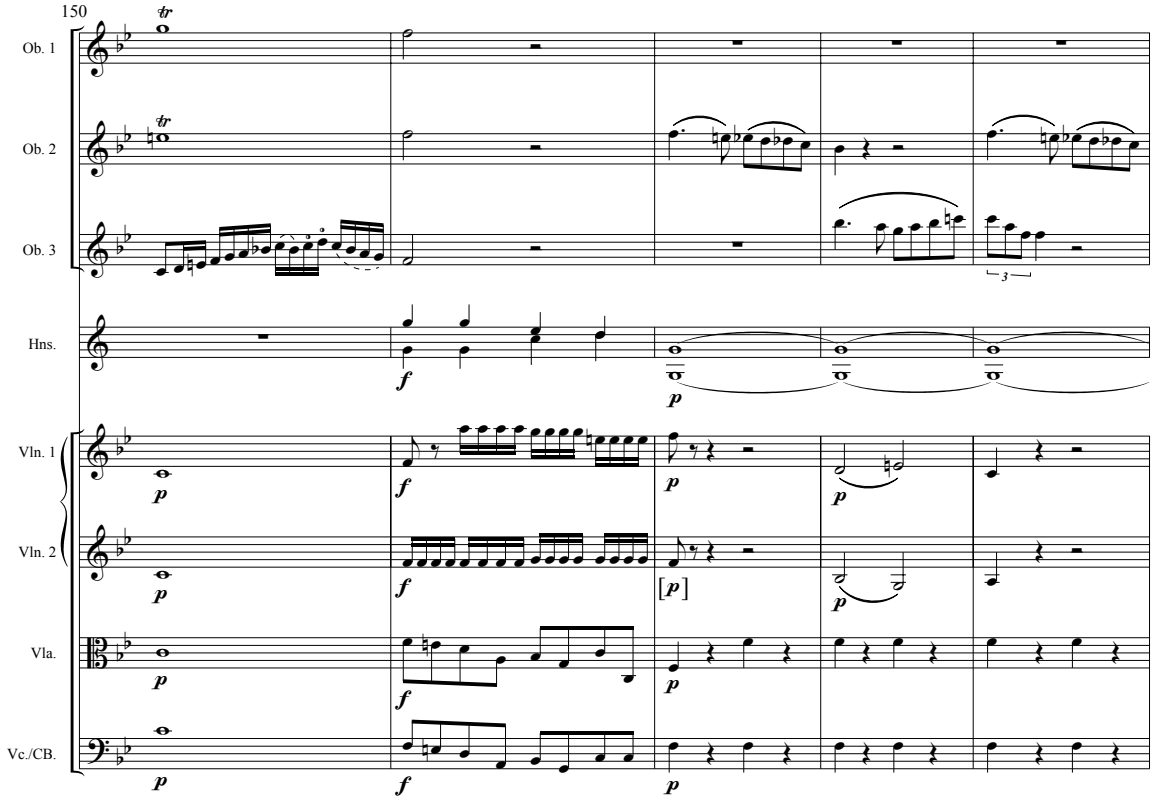

128
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
pizz.
Vc./CB.
pizz.
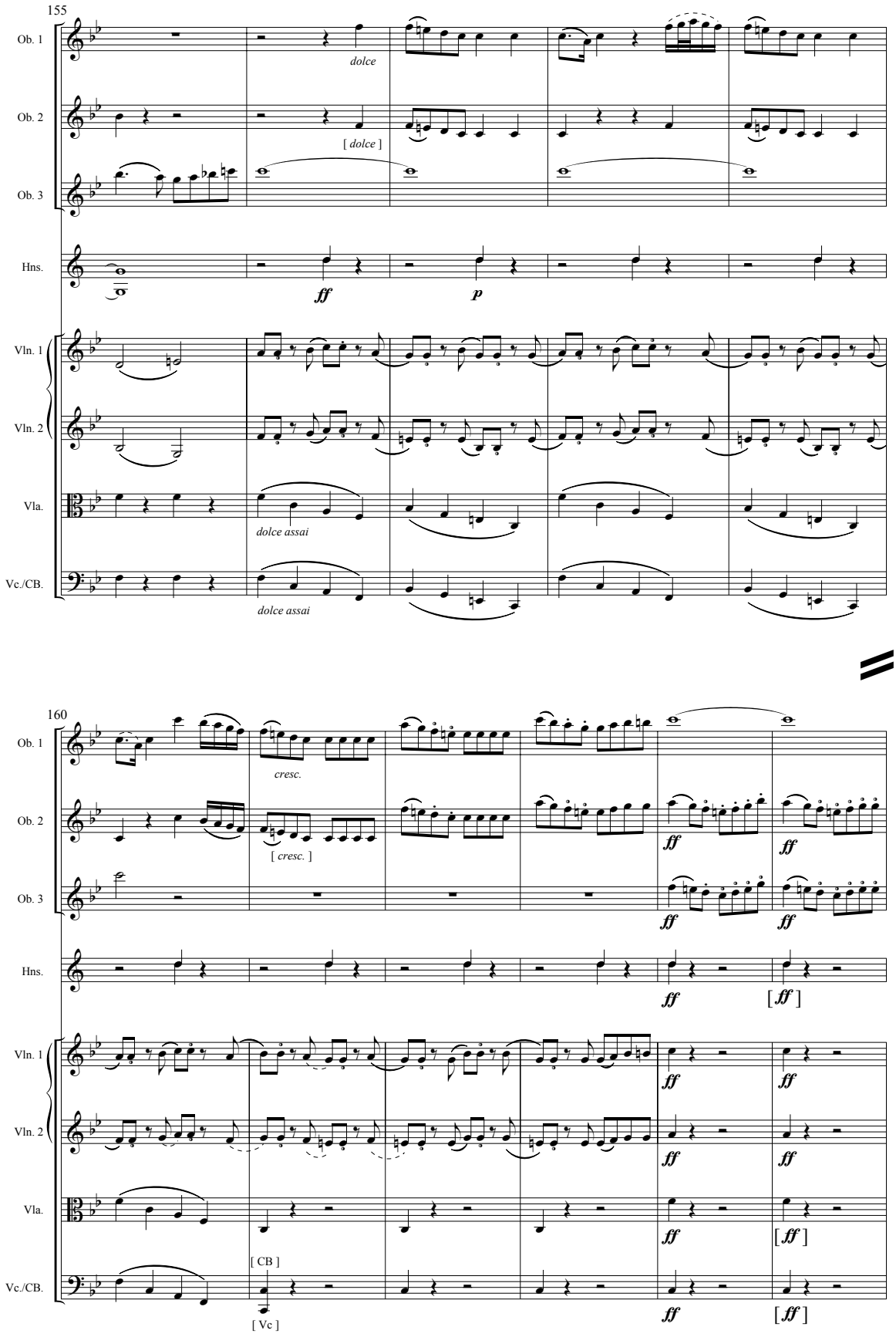

132
Ob. 1
Ob. 2
Ob. 3
p
Vln. 1
Vln. 2
Vla.
arco
Vc./CB.
arco
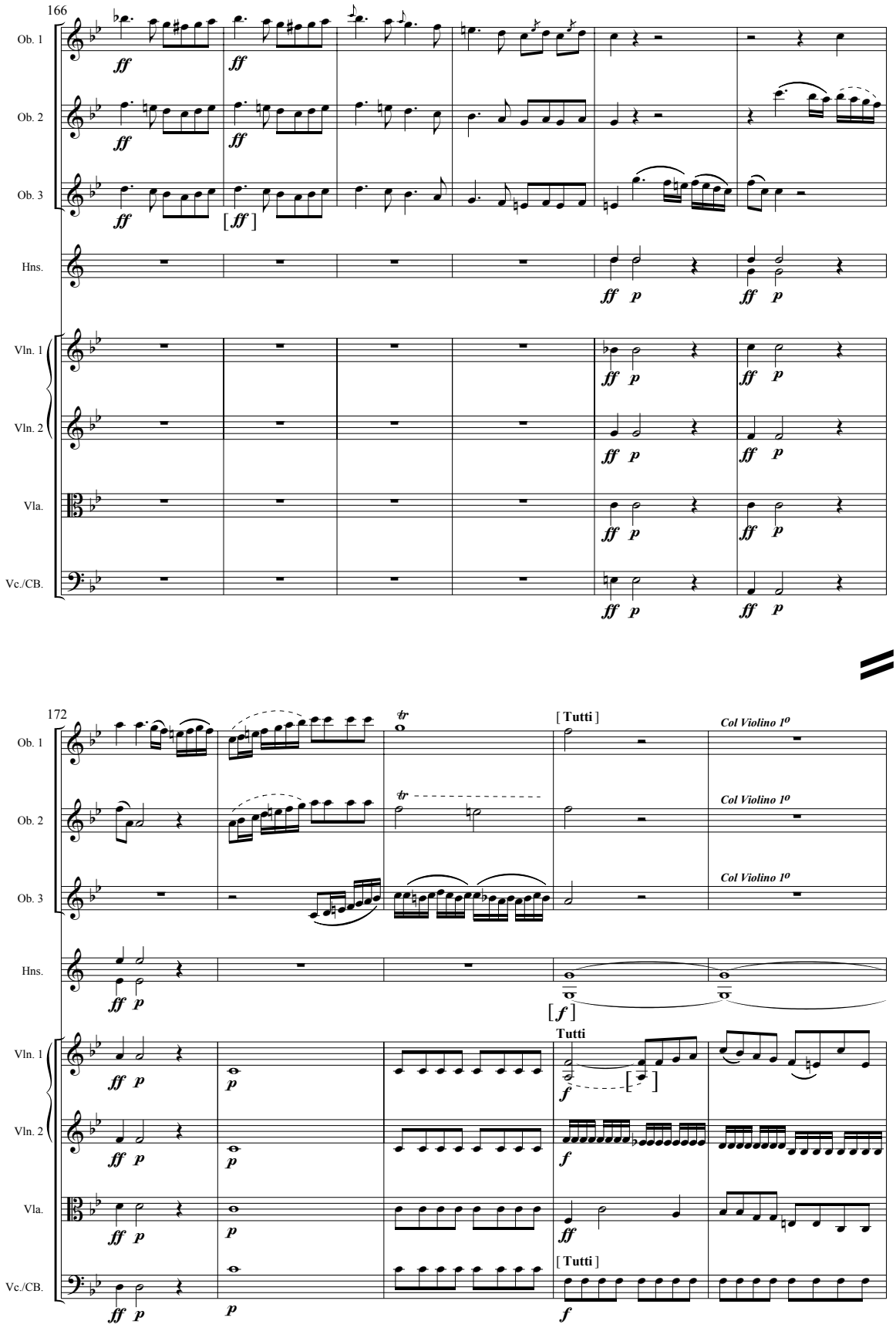

136
Ob. 1
dolce
Ob. 2
[dolce]
Ob. 3
[dolce]
Hns.
p
Vln. 1
Vln. 2
Vla.
Vc./CB.
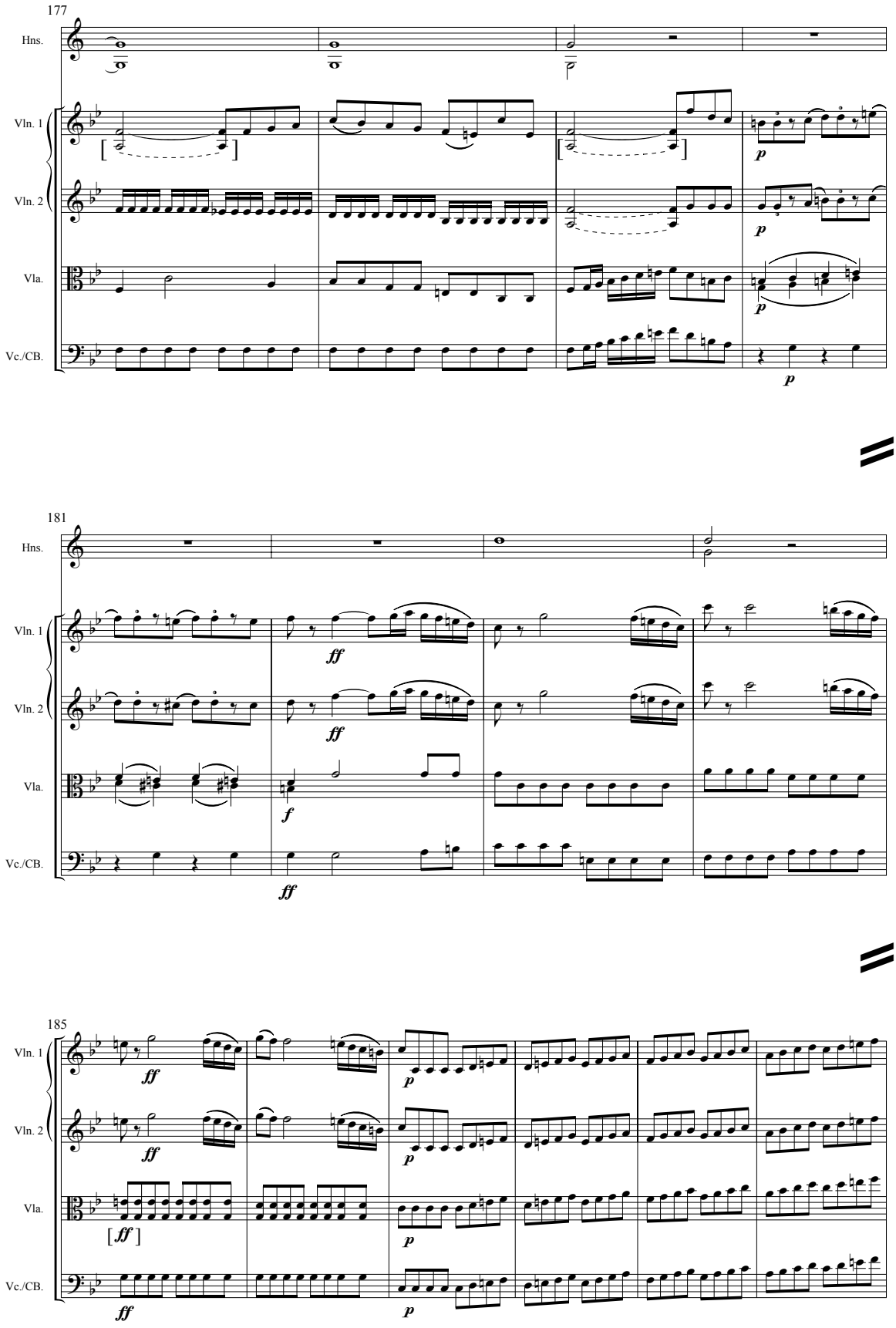

141
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vcello
Vc./CB.

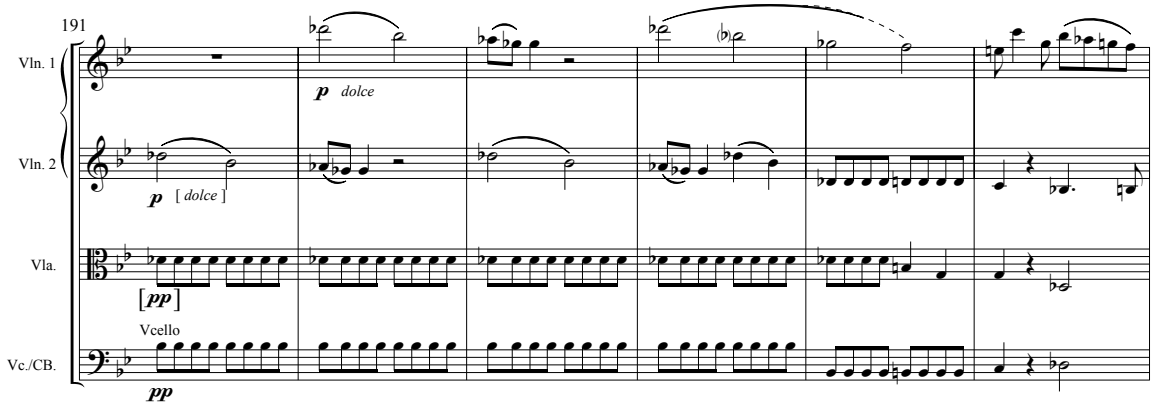

145
[Tutti]
Ob. 1
Ob. 2
Ob. 3
Hns.
f
[Tutti]
Vln. 1
Vln. 2
f
f
Tutti
Vc./CB.
ff
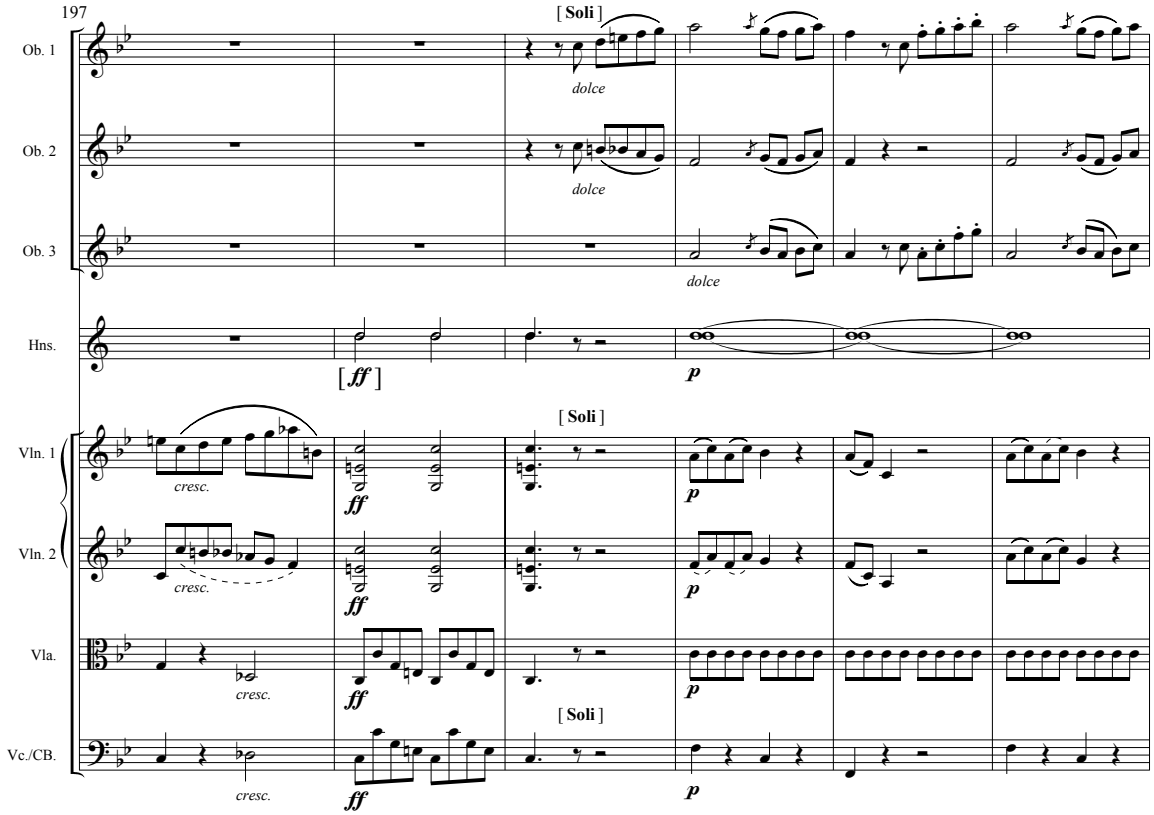

150
Ob. 1
Ob. 2
Ob. 3
Hns.
f
p
Vln. 1
Vln. 2
p
p
f
f
[p]
p
p
Vla.
p
f
p
Vc./CB.
p
f
p
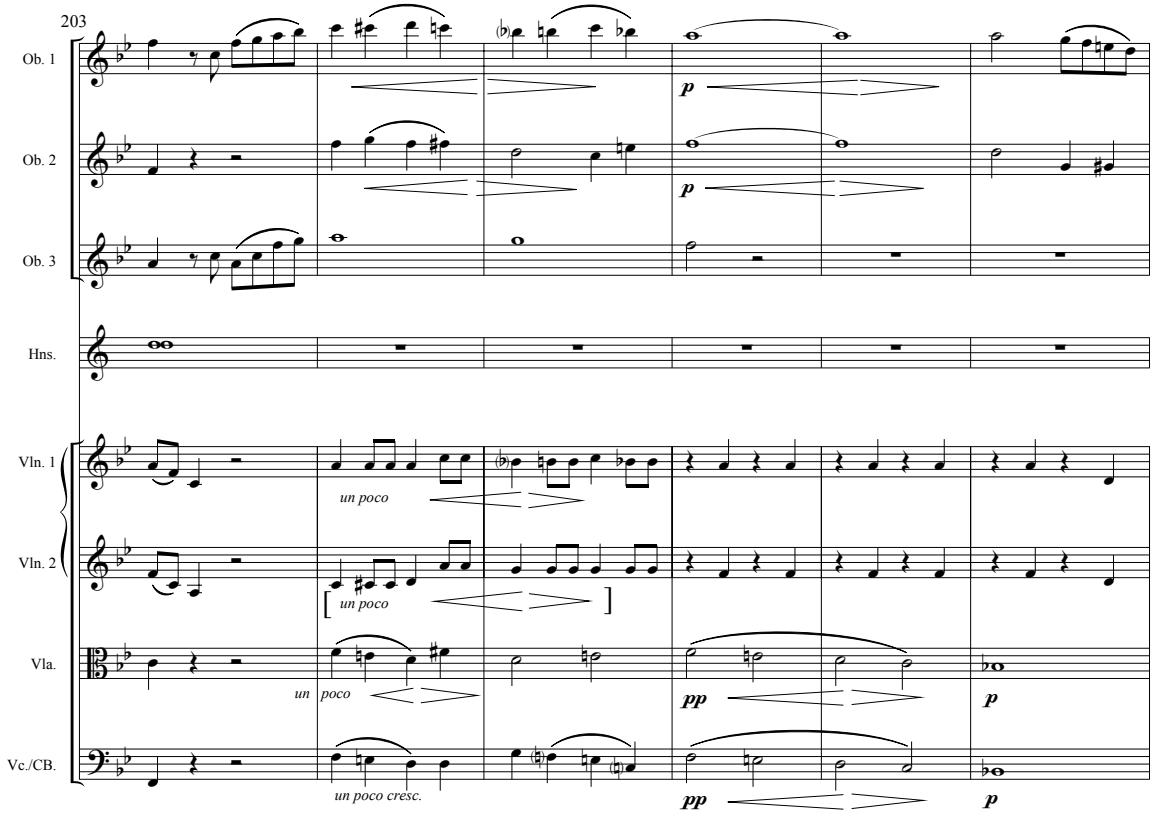

155
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
dolce
[dolce]
ff
p
dolce assai
dolce assai
160
cresc.
[cresc.]
ff
[ff]
[CB]
[Vc]
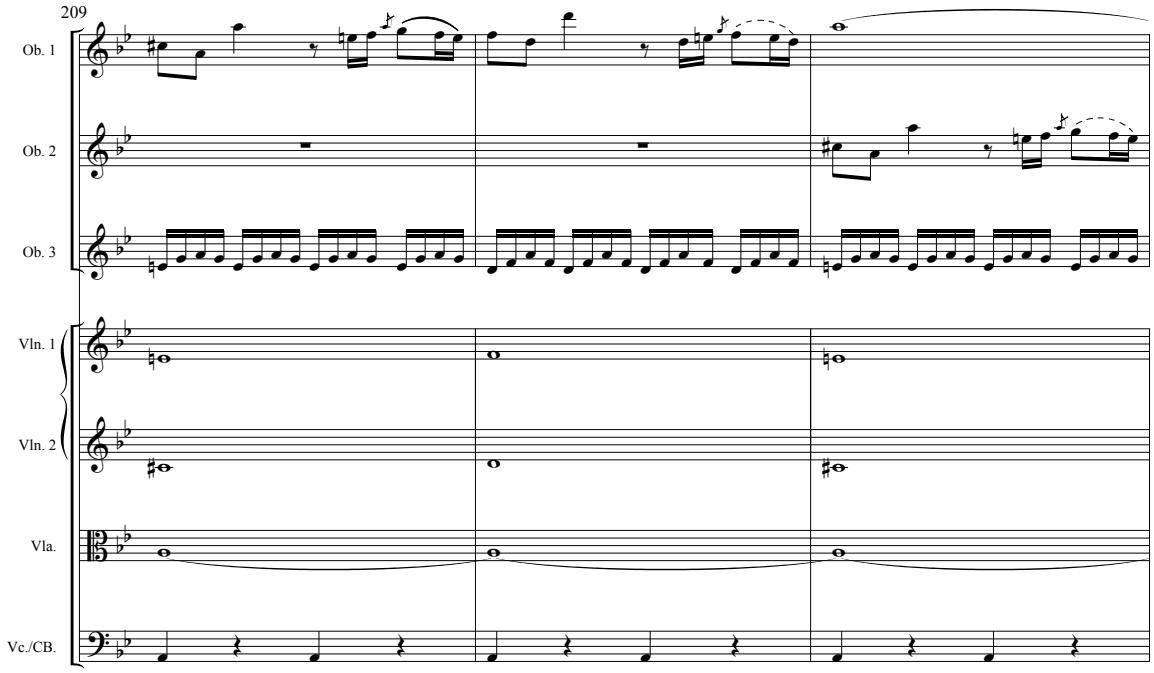

166
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
ff
[ff]
p
172
tr
[Tutti]
Col Violino 1º
[f]
Tutti
f
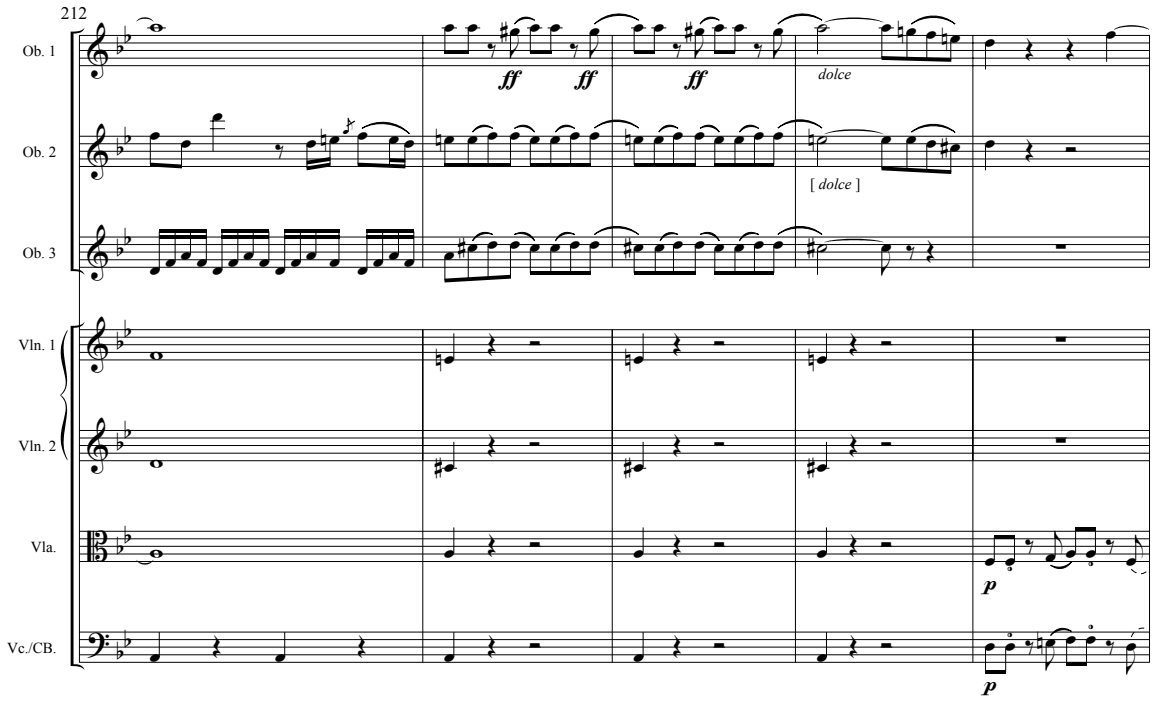

177
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
p
181
ff
f
185
[ff]
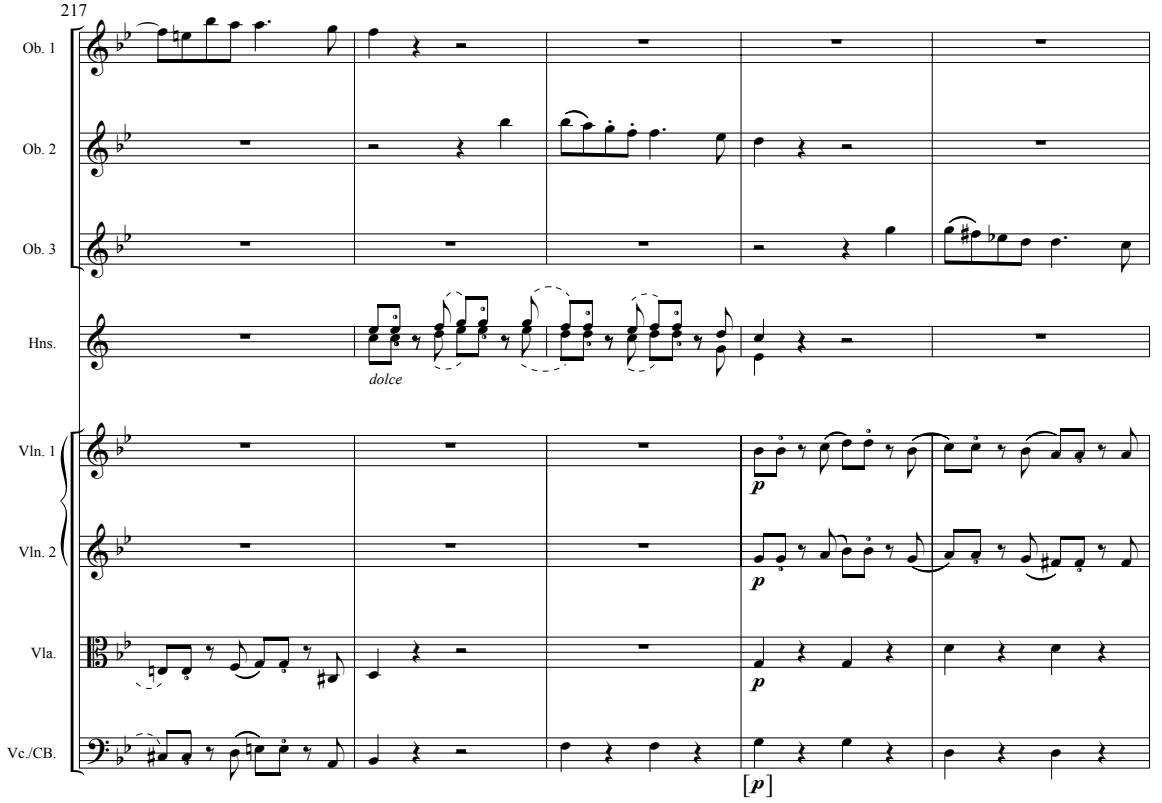

191
Vln. 1
Vln. 2
Vla.
Vcello
Vc./CB.
p dolce
p [dolce]
[pp]
pp
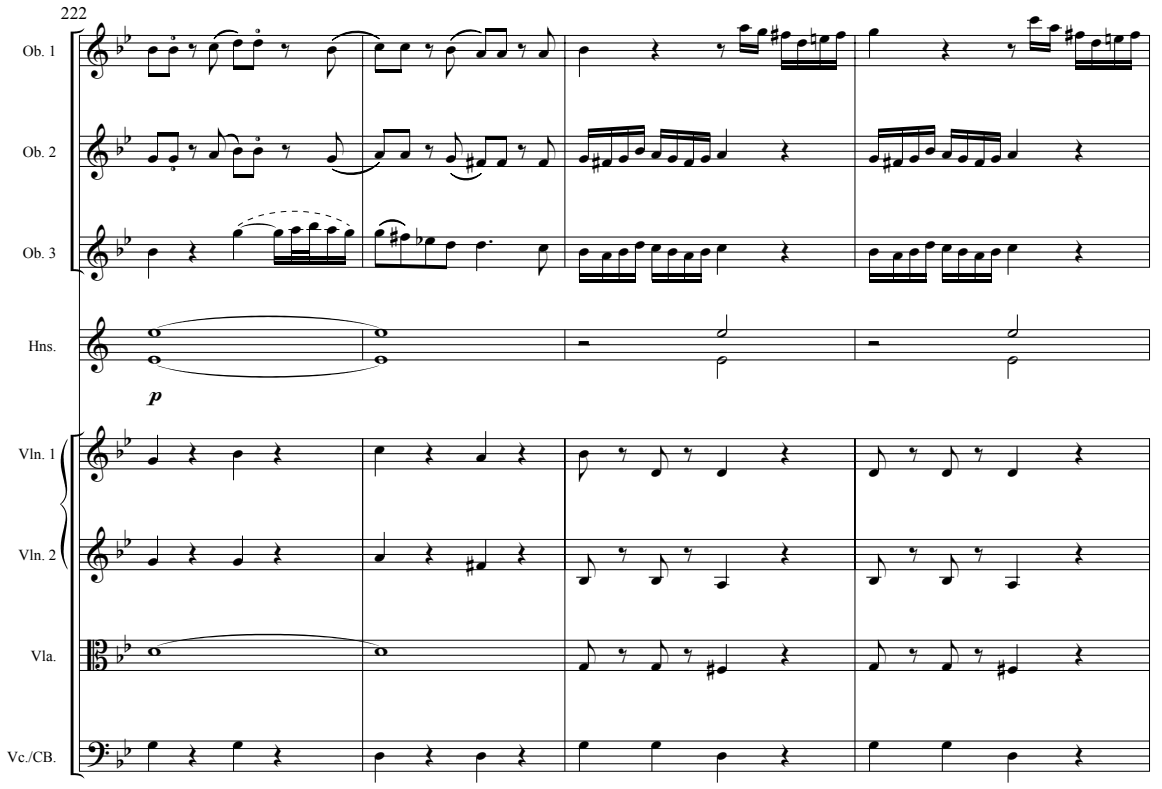

197
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
[Soli]
dolce
[ff]
p
cresc.
ff

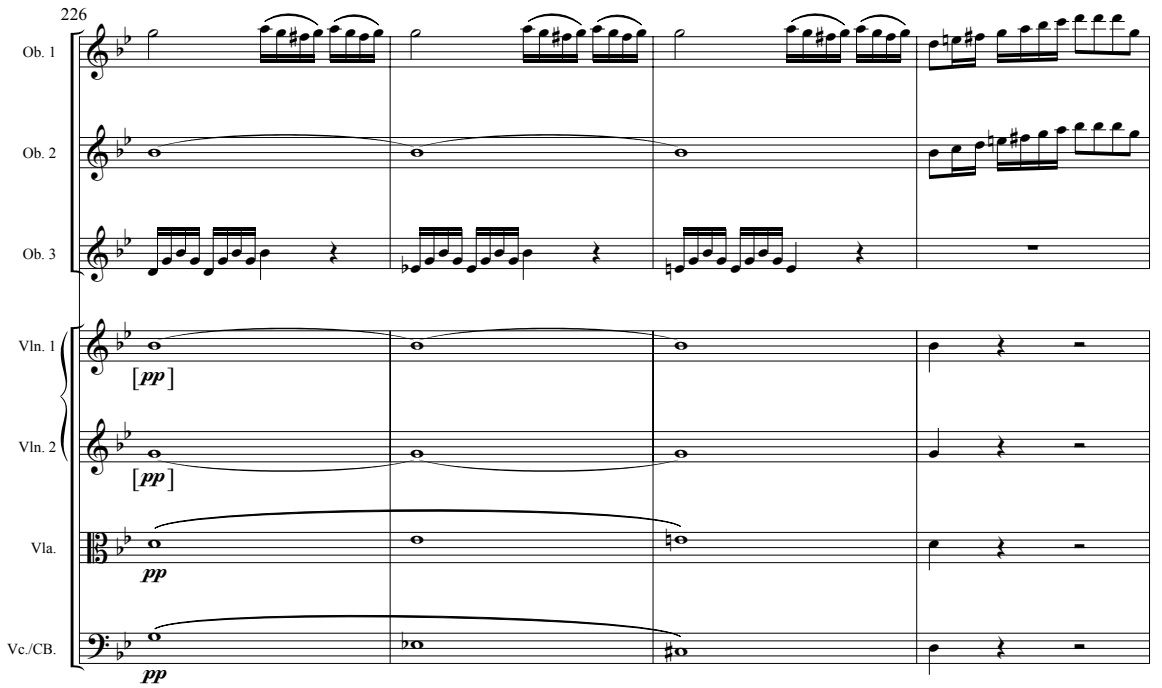

203
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
p
p
un poco
un poco
un poco
un poco cresc.
pp
pp
p
p
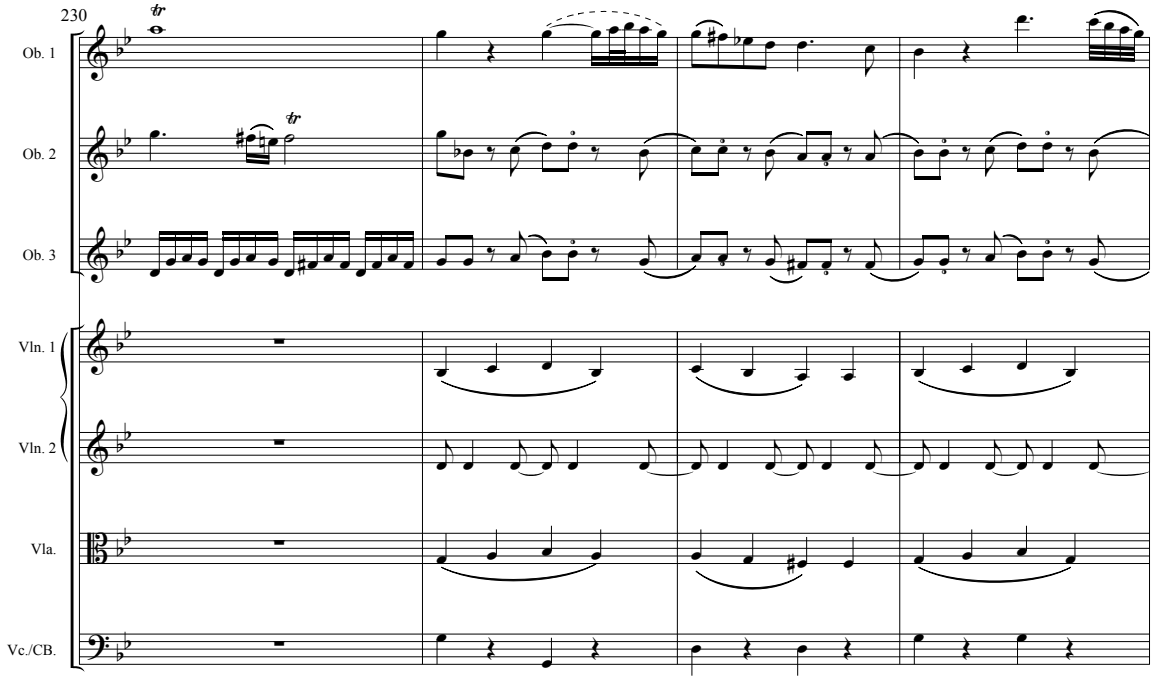

209
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
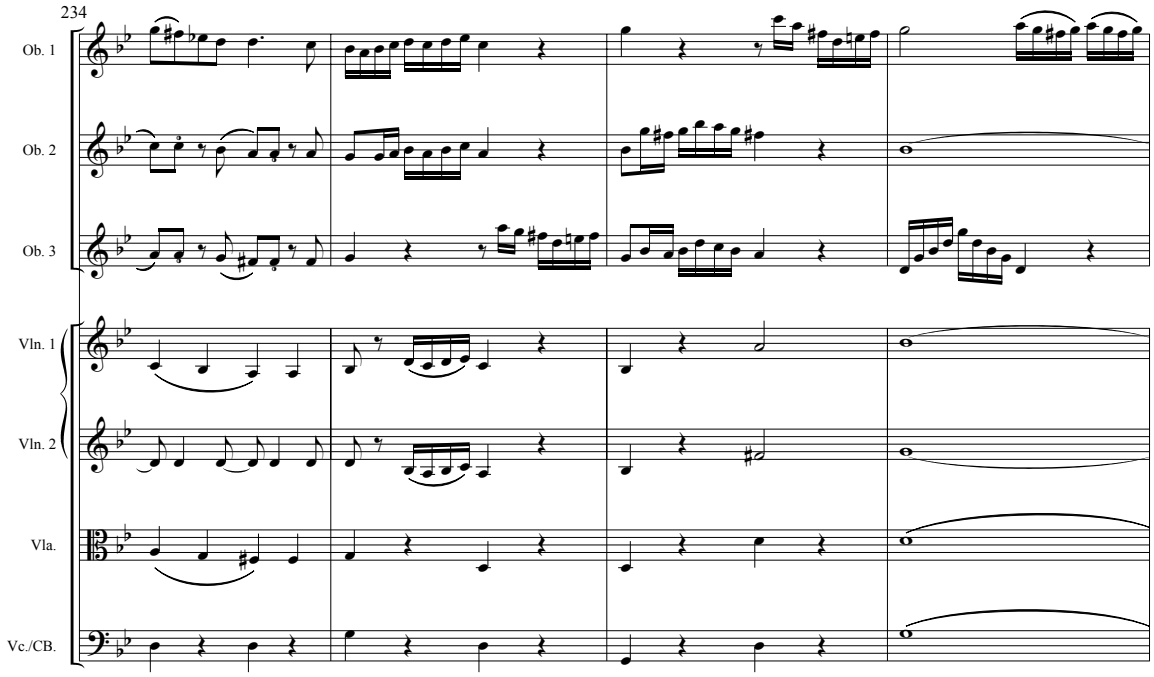

212
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
ff
ff
ff
dolce
[dolce]
p
p
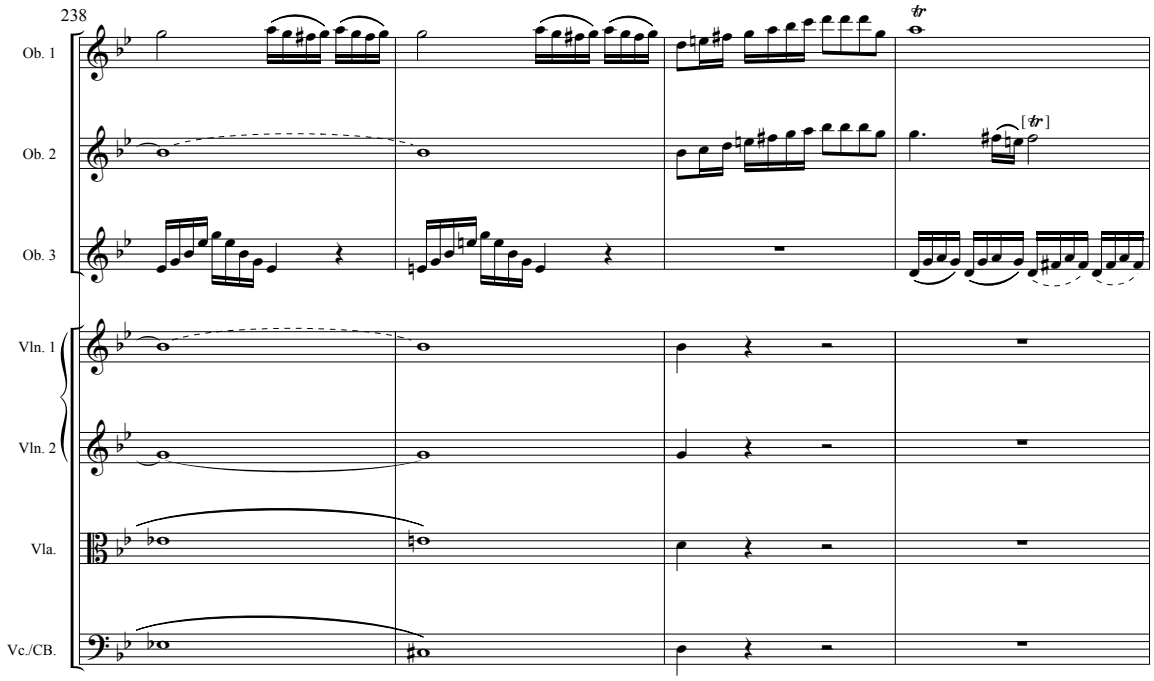

217
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
dolce
p
p
p
[p]
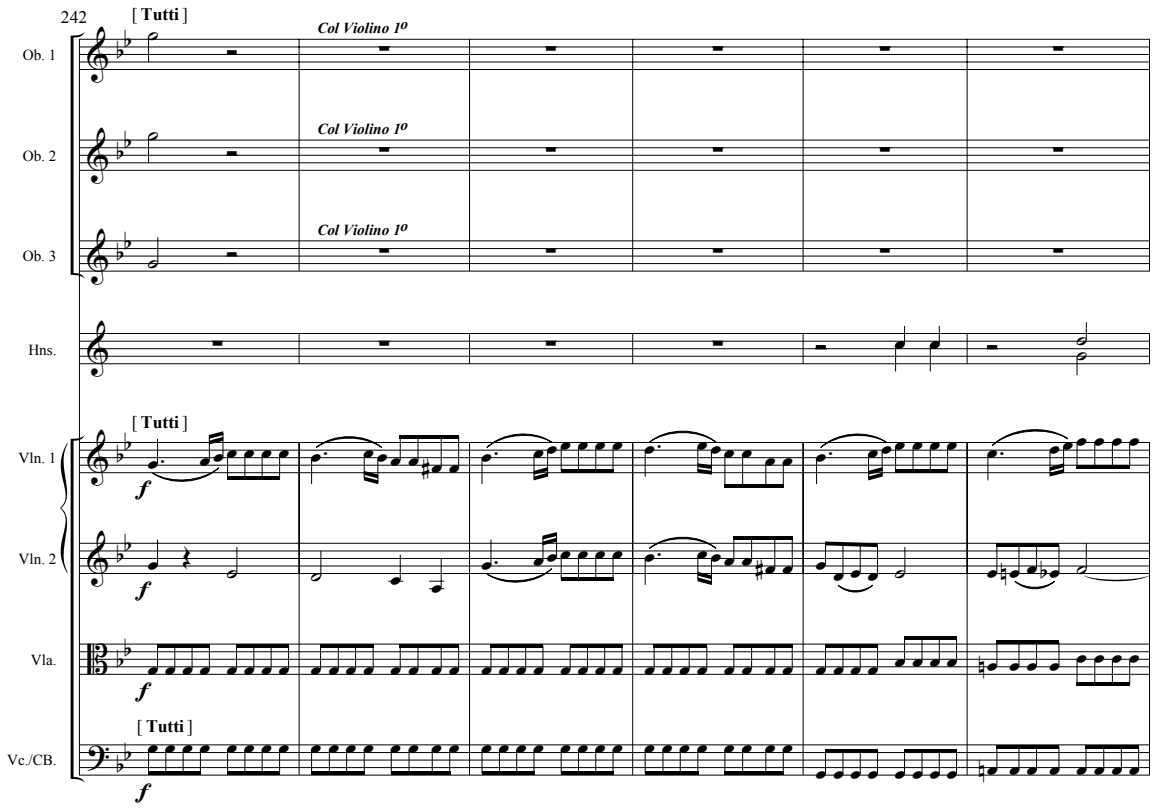

222
Ob. 1
Ob. 2
Ob. 3
Hns.
p
Vln. 1
Vln. 2
Vla.
Vc./CB.
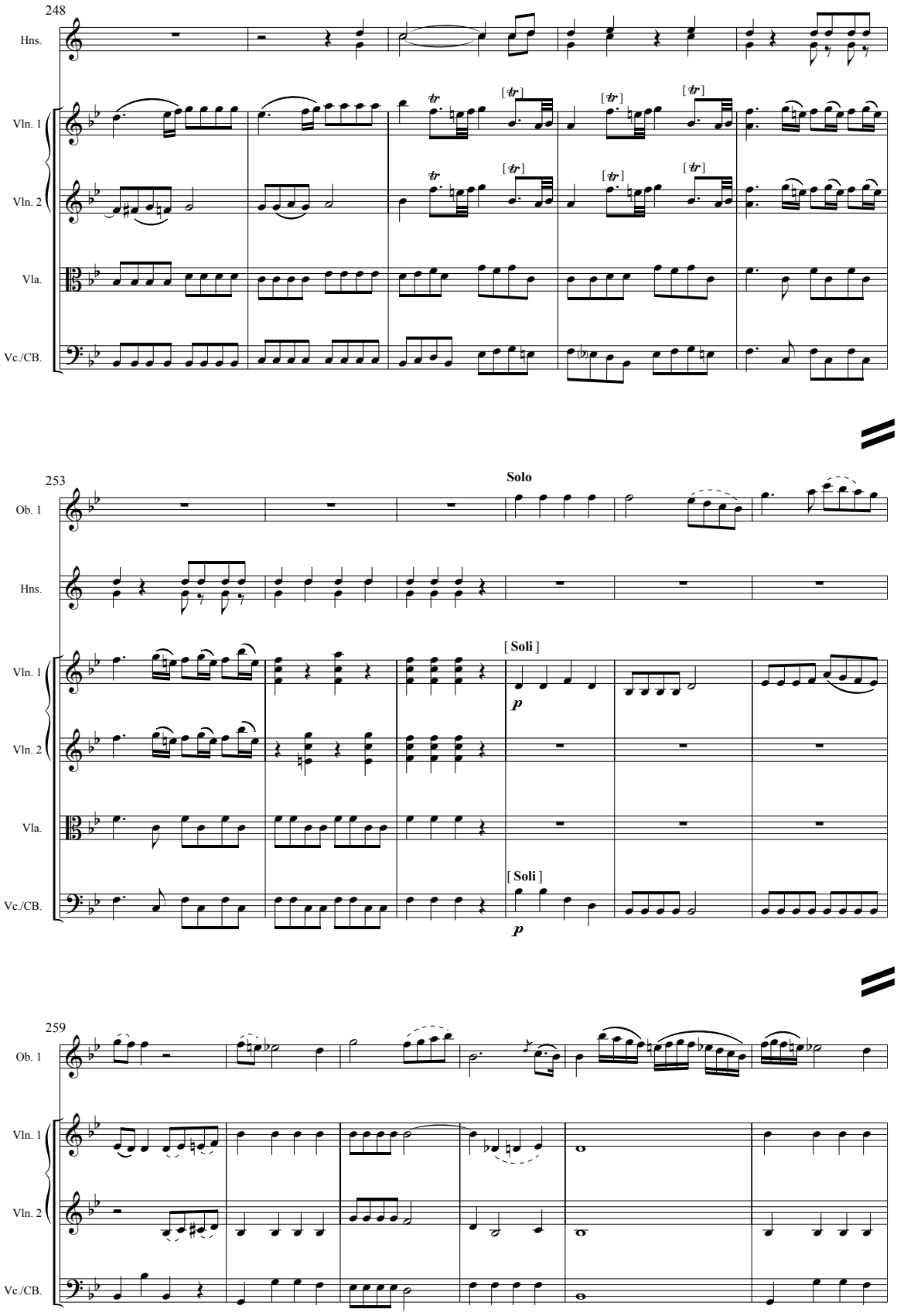

226
Ob. 1
Ob. 2
Ob. 3
Vln. 1
[pp]
Vln. 2
[pp]
Vla.
pp
Vc./CB.
pp
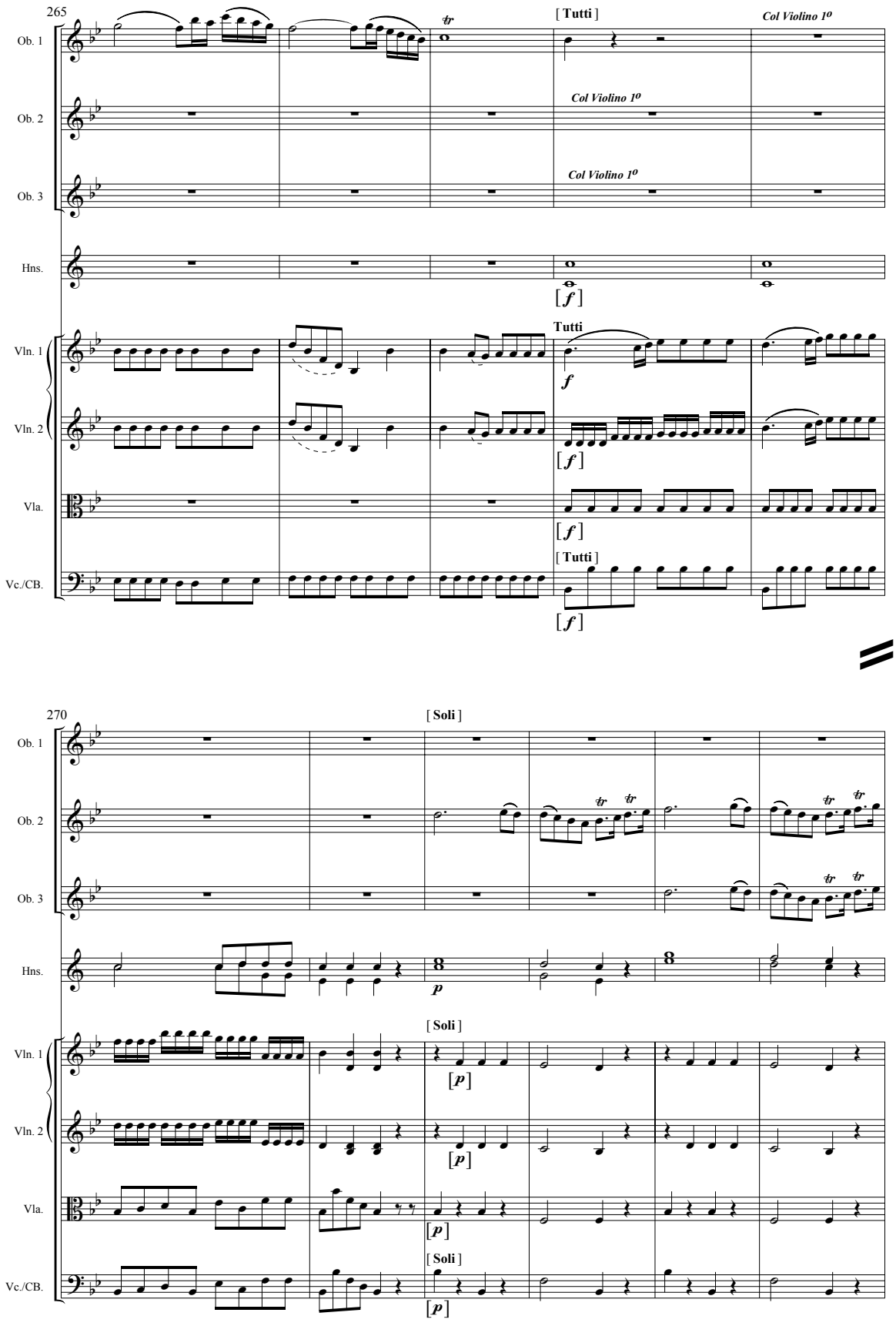

230
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
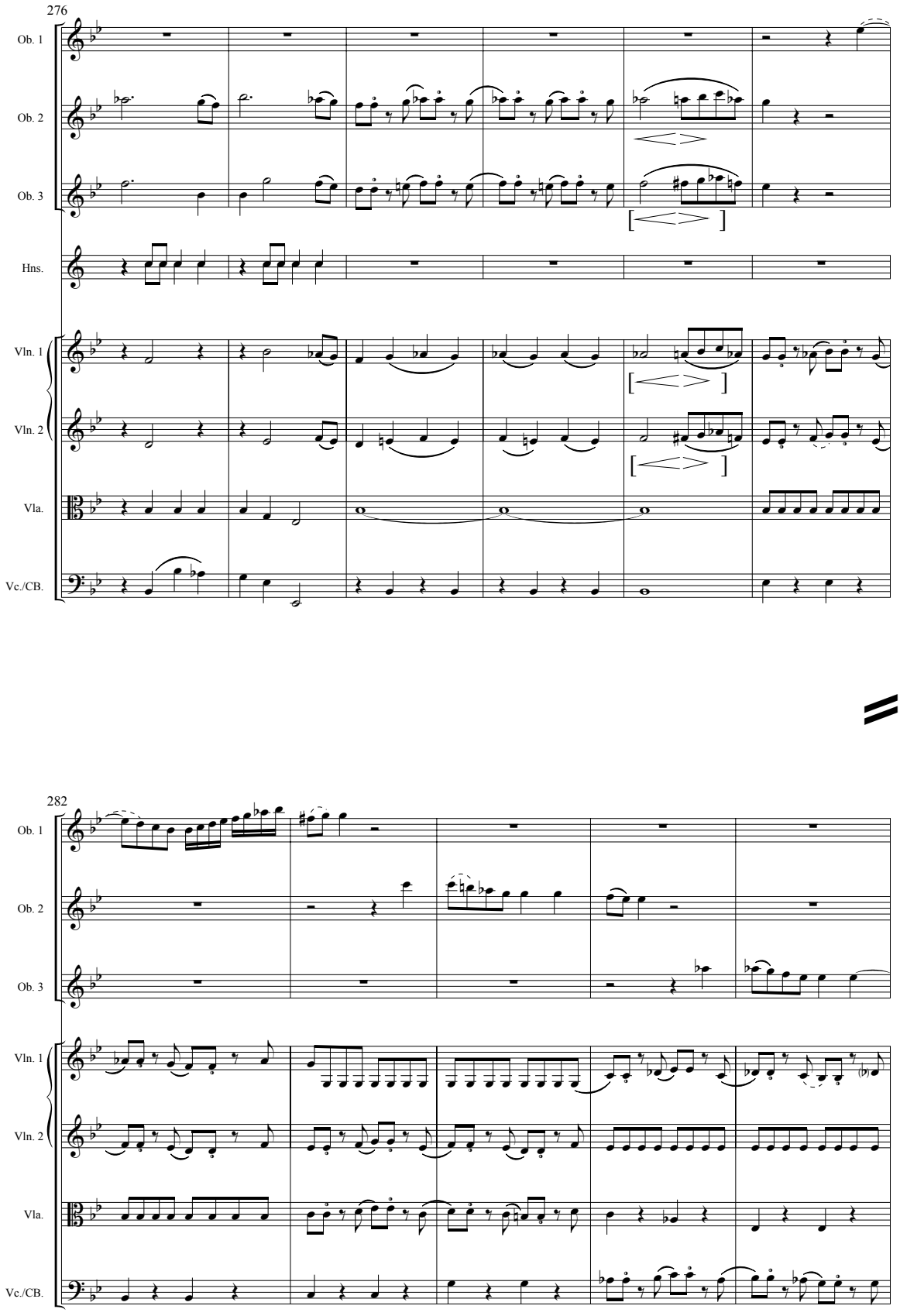

234
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
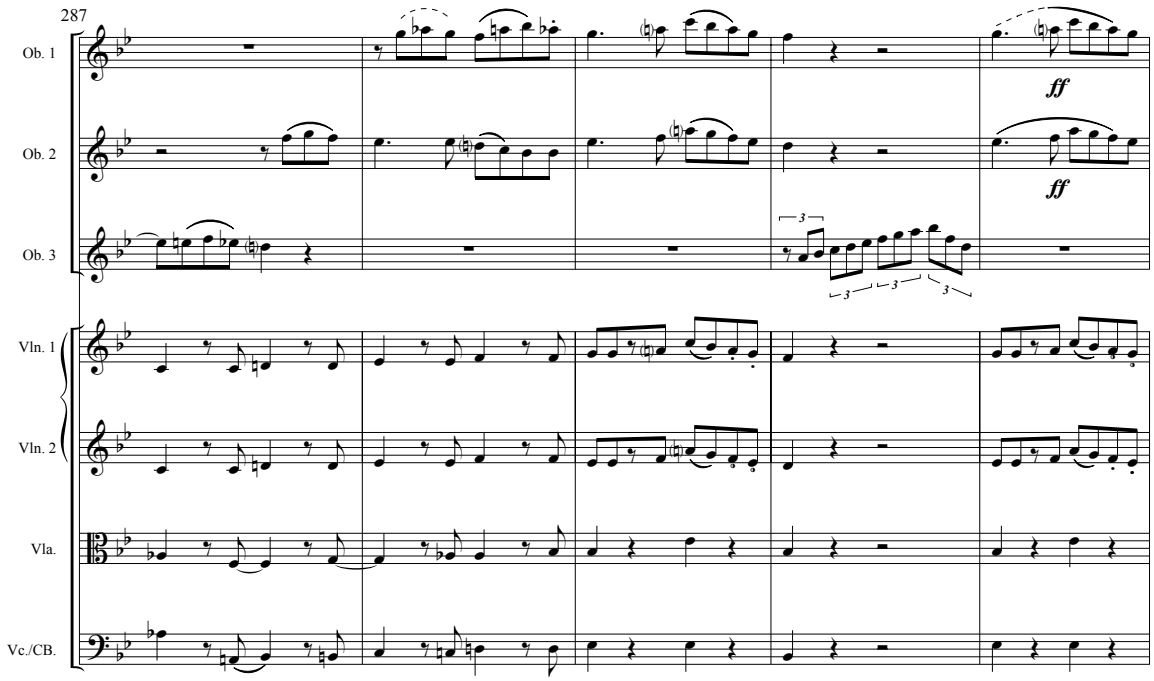

238
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
tr
[tr]
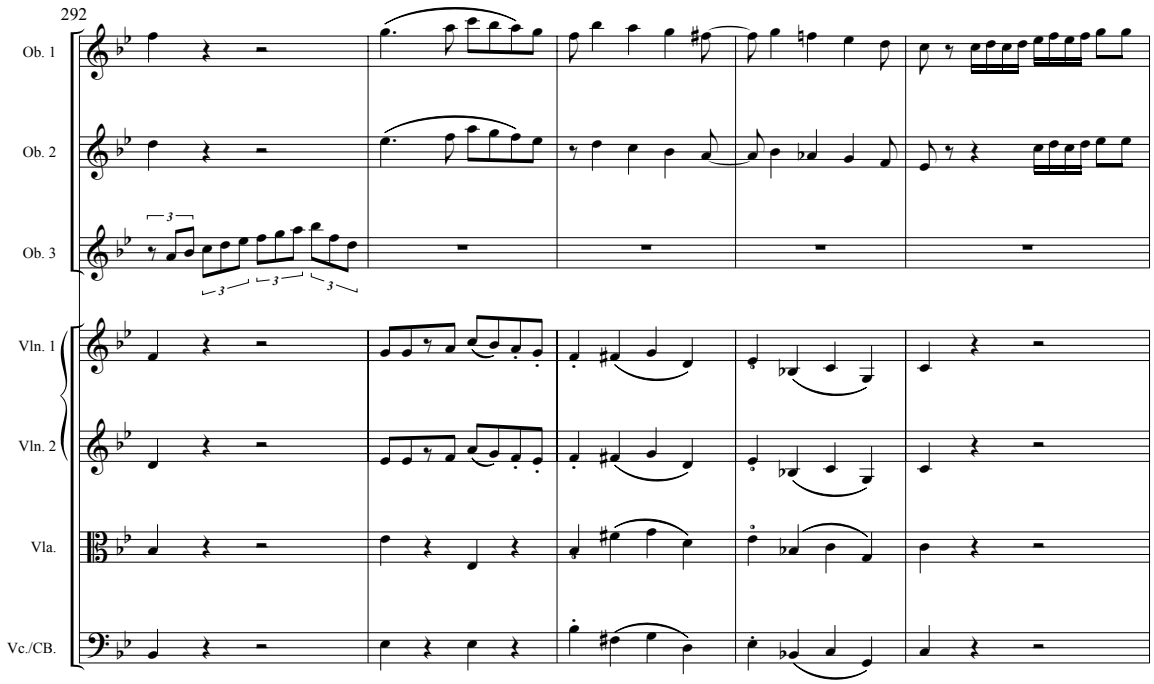

242
[Tutti]
Col Violino 1º
Col Violino 1º
Col Violino 1º
Ob. 1
Ob. 2
Ob. 3
Hns.
[Tutti]
Vln. 1
Vln. 2
Vla.
[Tutti]
Vc./CB.
f
f
f
f
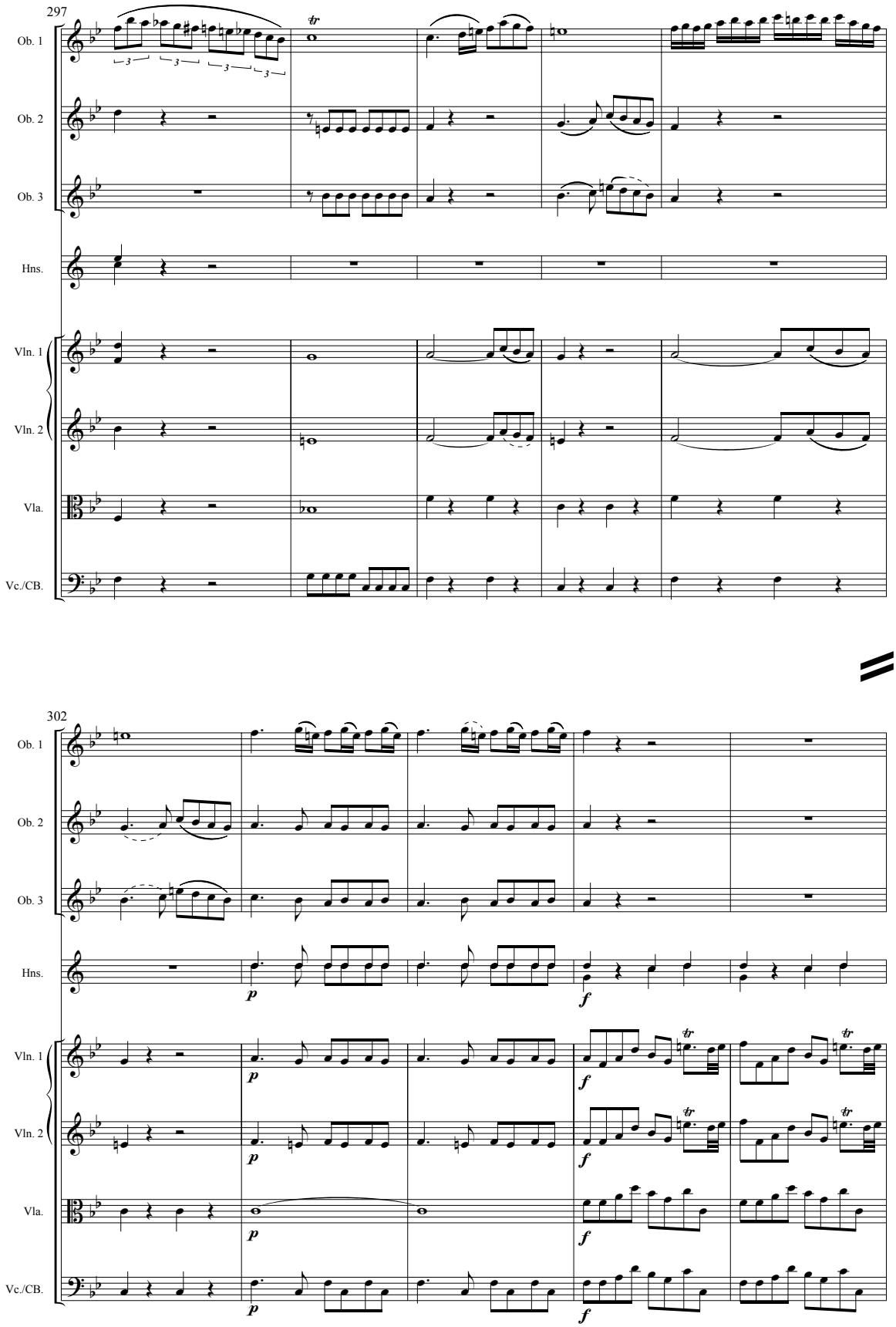

248
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
253
Solo
Ob. 1
Hns.
[Soli]
p
Vln. 1
Vln. 2
Vla.
[Soli]
p
Vc./CB.
259
Ob. 1
Vln. 1
Vln. 2
Vc./CB.
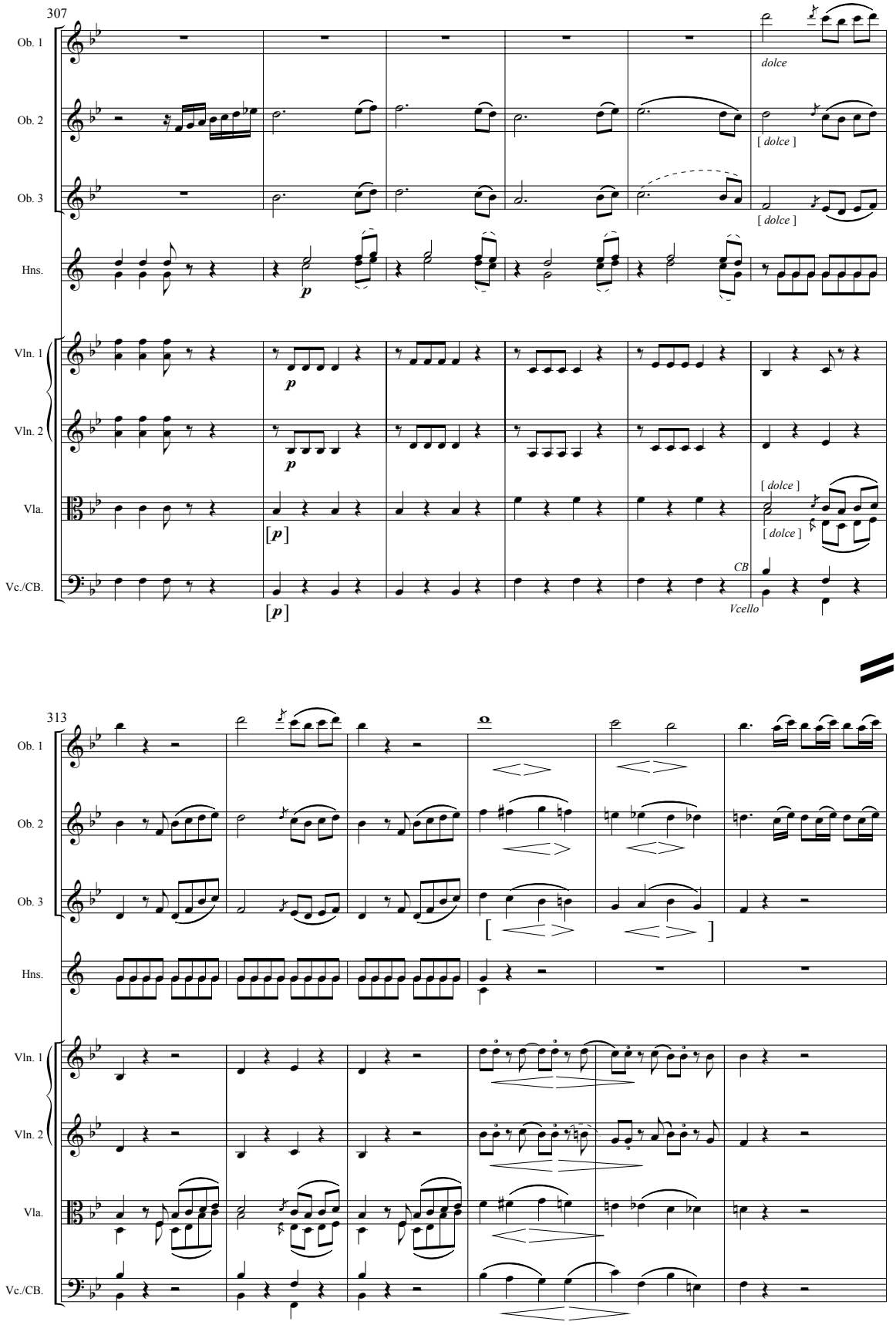

265
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
[Tutti]
Col Violino 1º
Col Violino 1º
Col Violino 1º
[f]
Tutti
f
[f]
[f]
[Tutti]
[f]
270
[Soli]
p
[Soli]
[p]
[p]
[p]
[Soli]
[p]
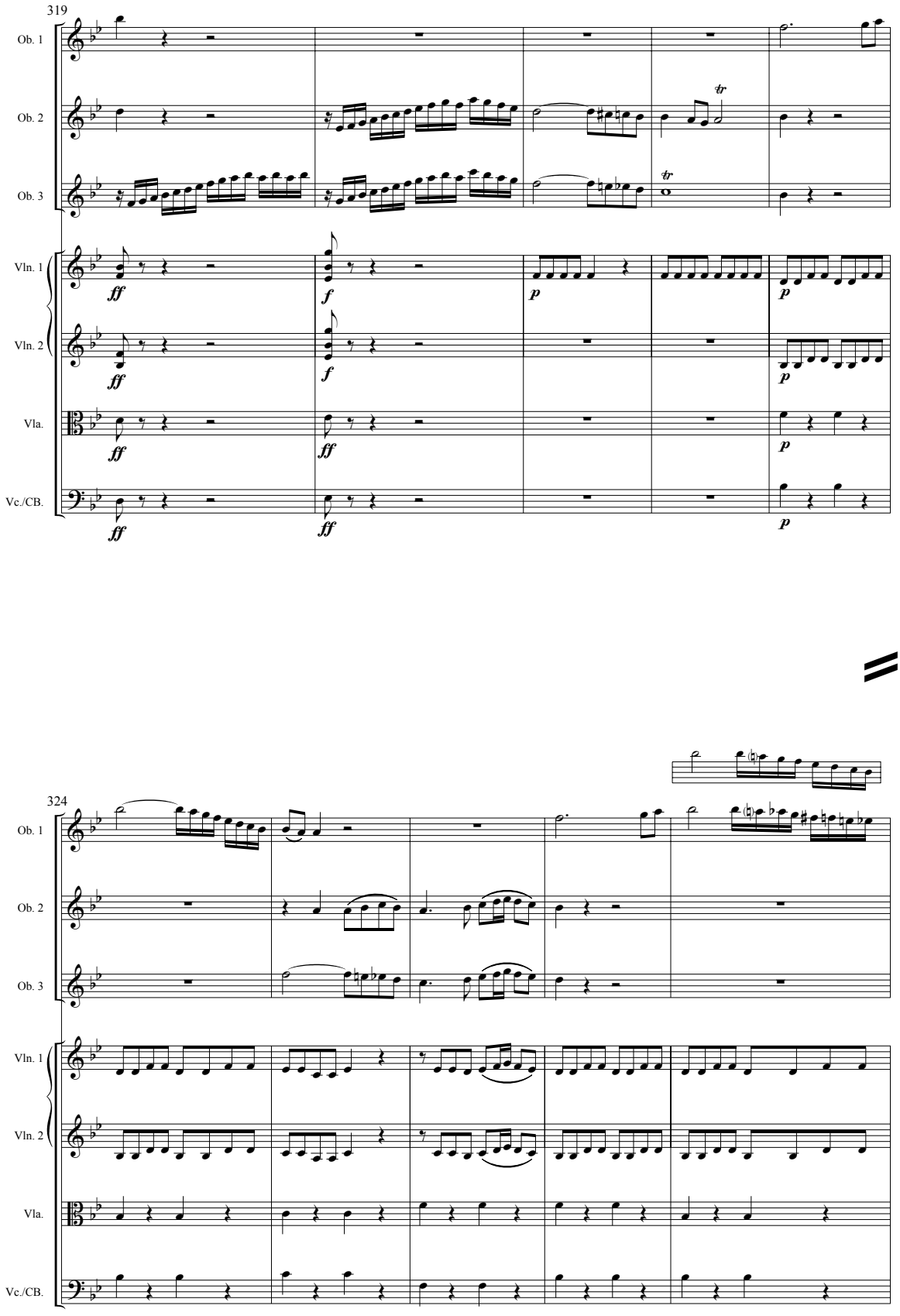

276
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
282
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
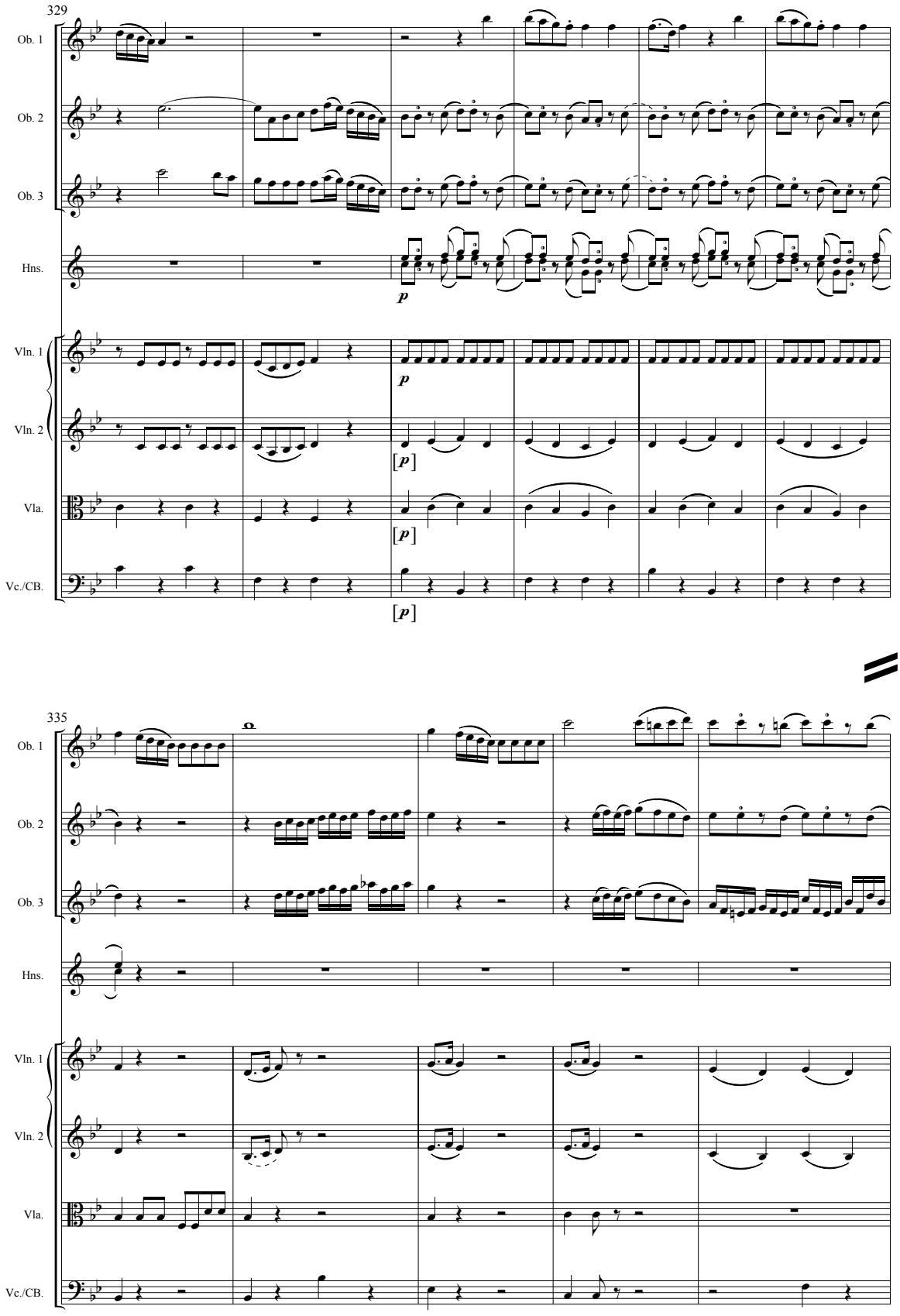

287
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
ff
ff
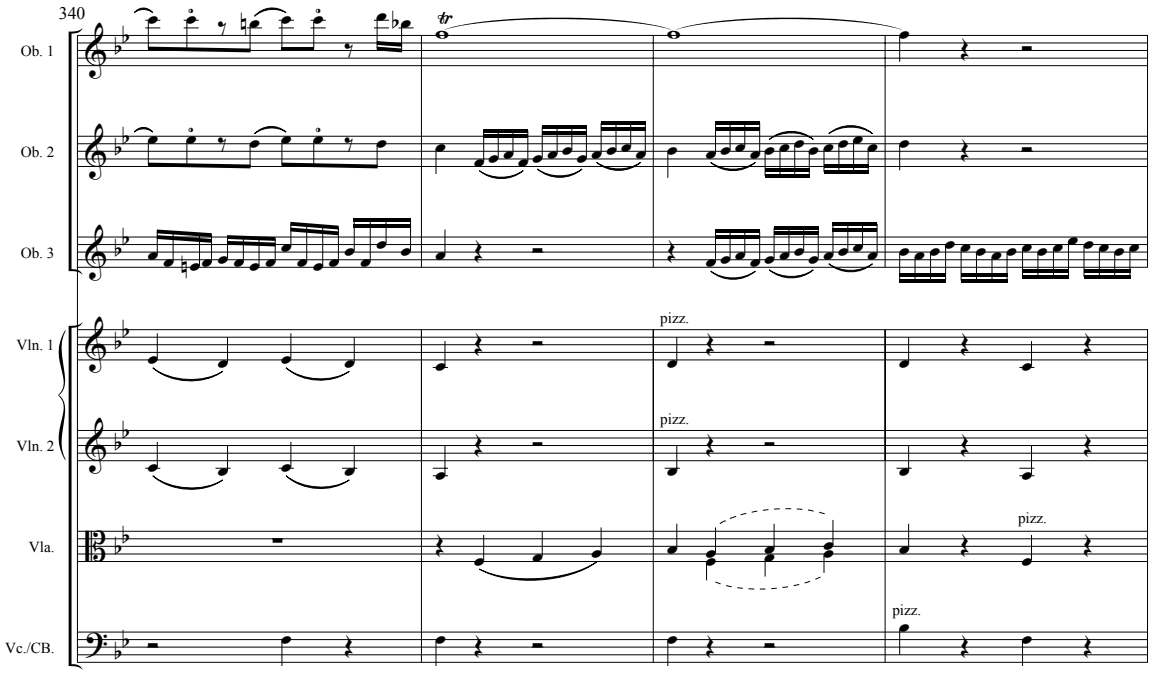

292
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.

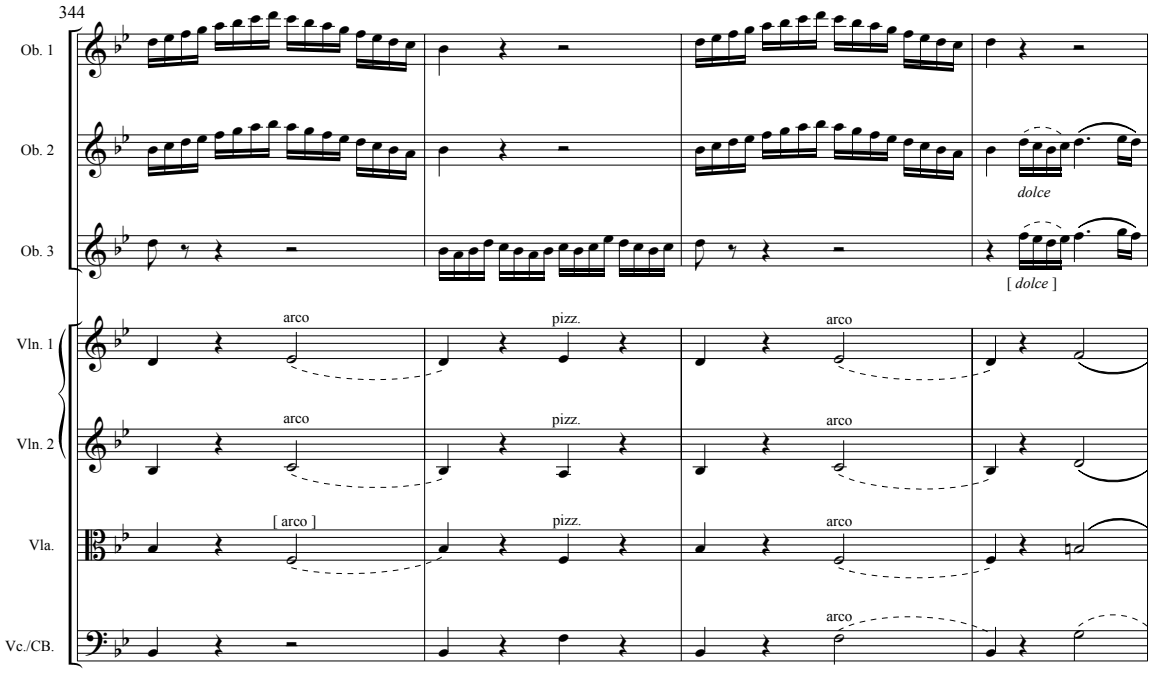

297
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
302
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
p
f
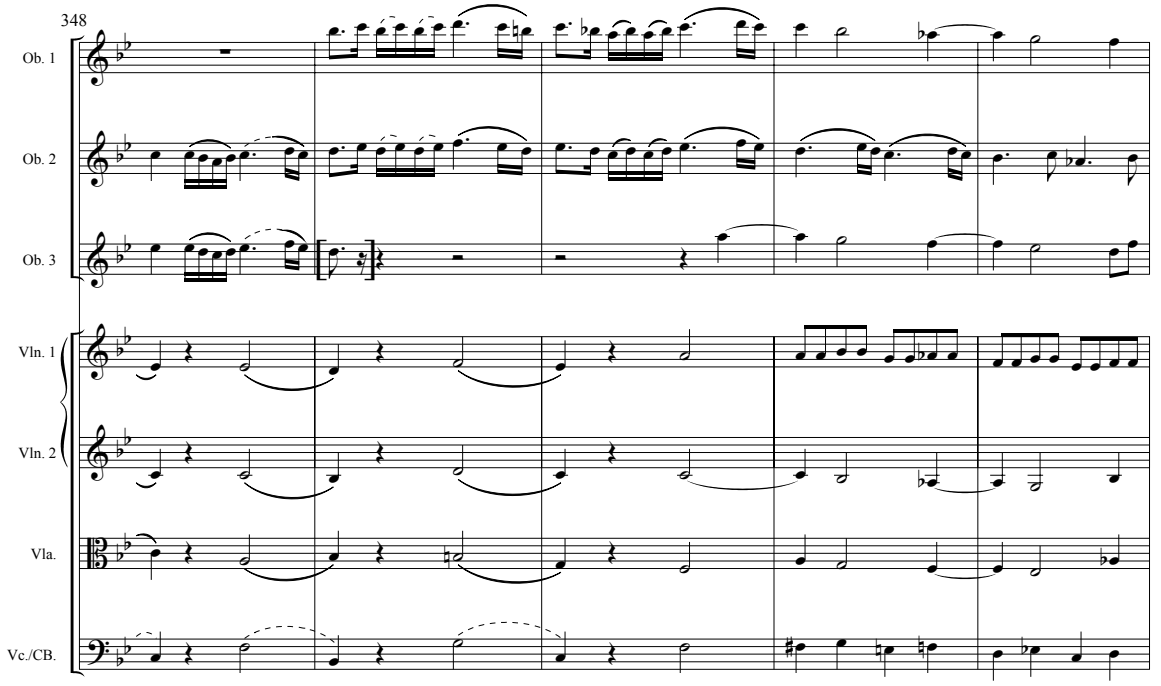

307
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
dolce
[dolce]
[dolce]
p
p
p
[p]
[p]
[dolce]
[dolce]
CB
Vcello
313
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
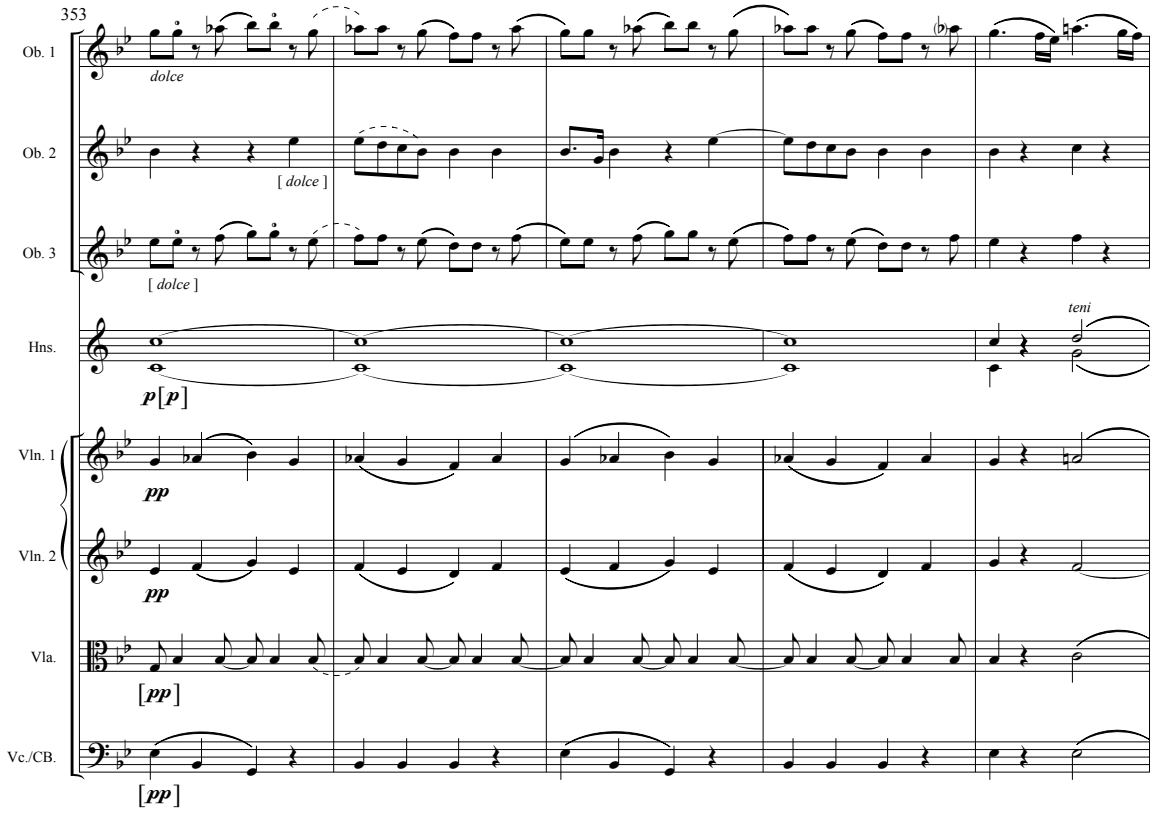

319
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
ff
f
p
tr
324
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
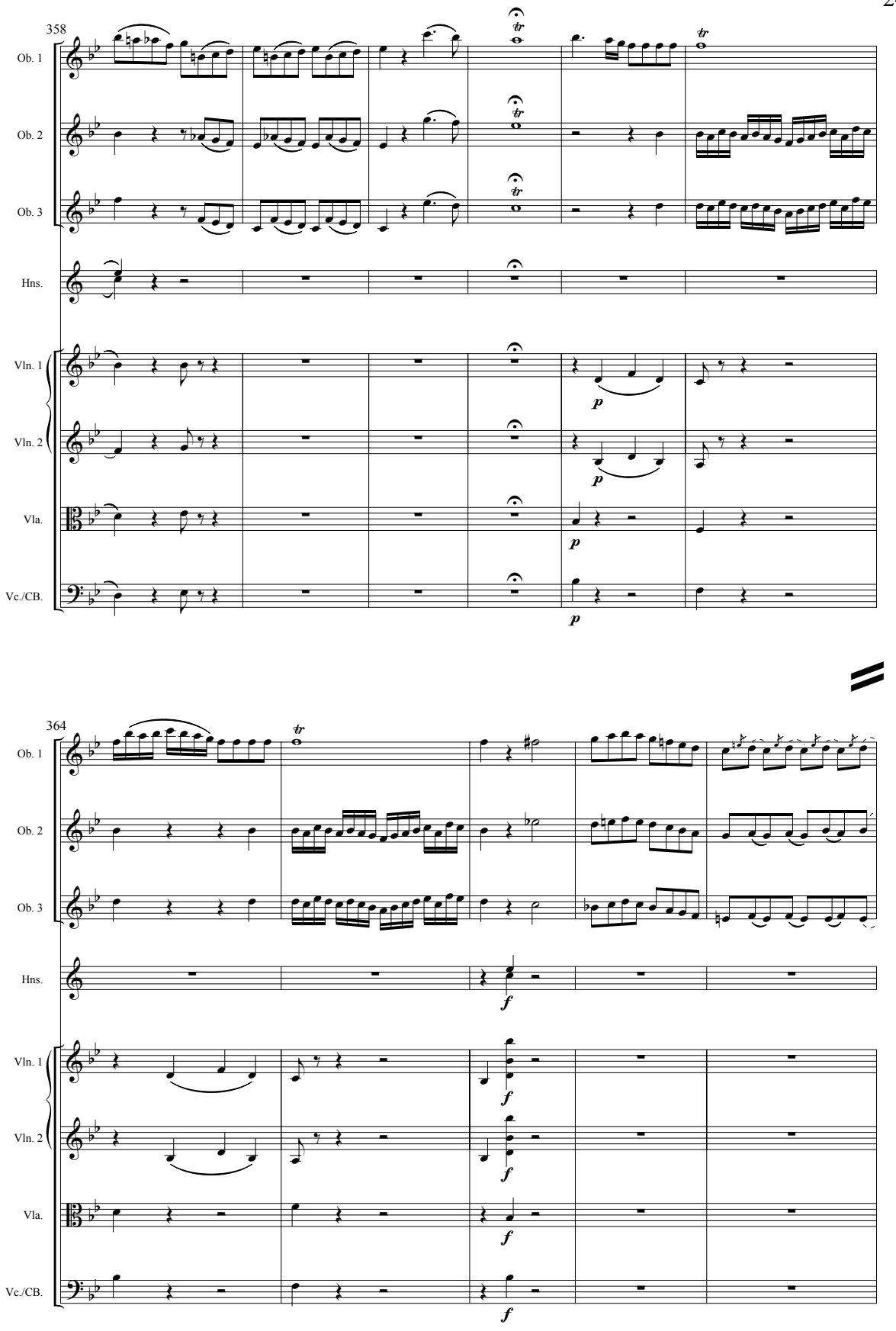

329
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
p
[p]
335
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
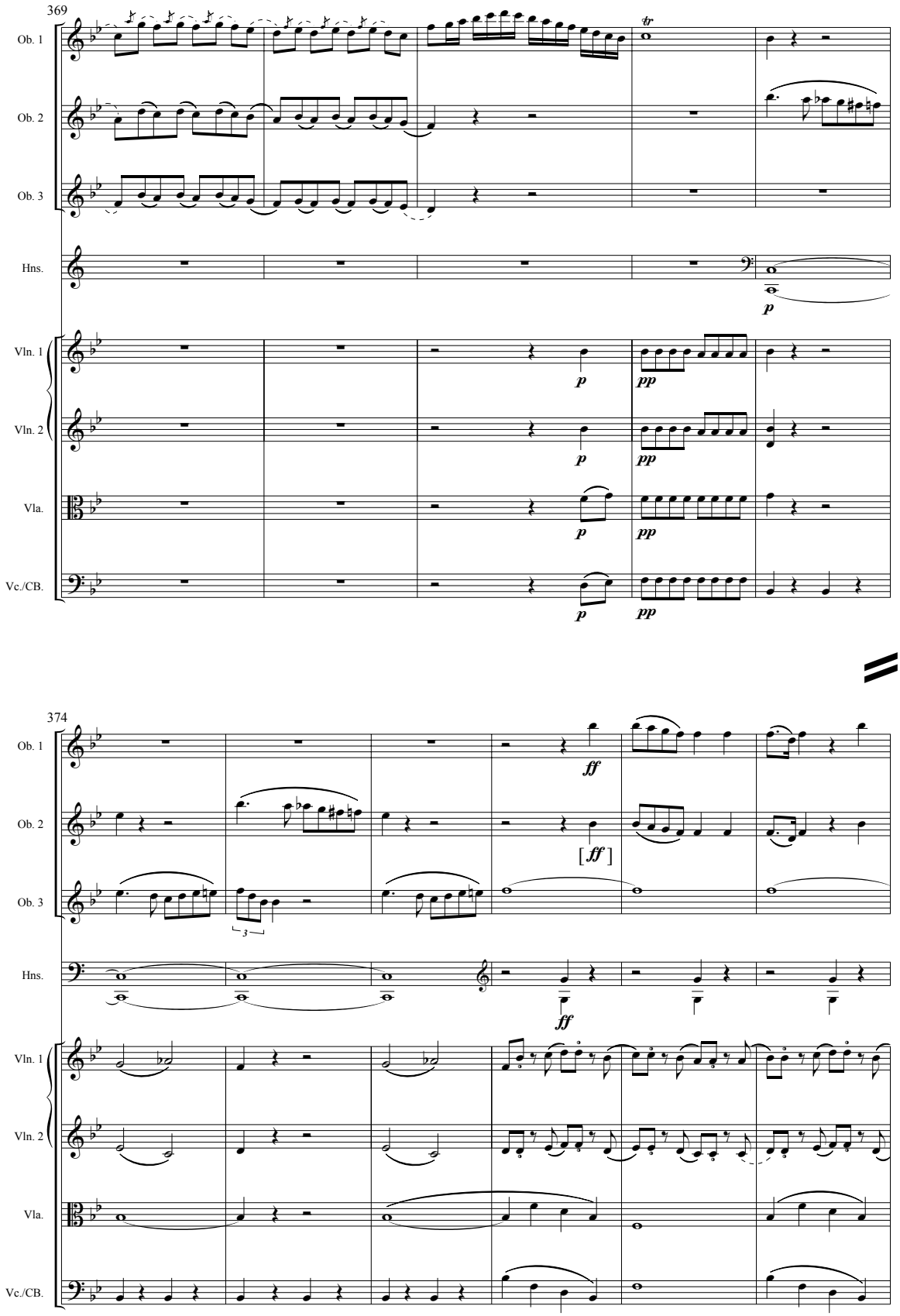

340
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
tr
pizz.
pizz.
pizz.
pizz.
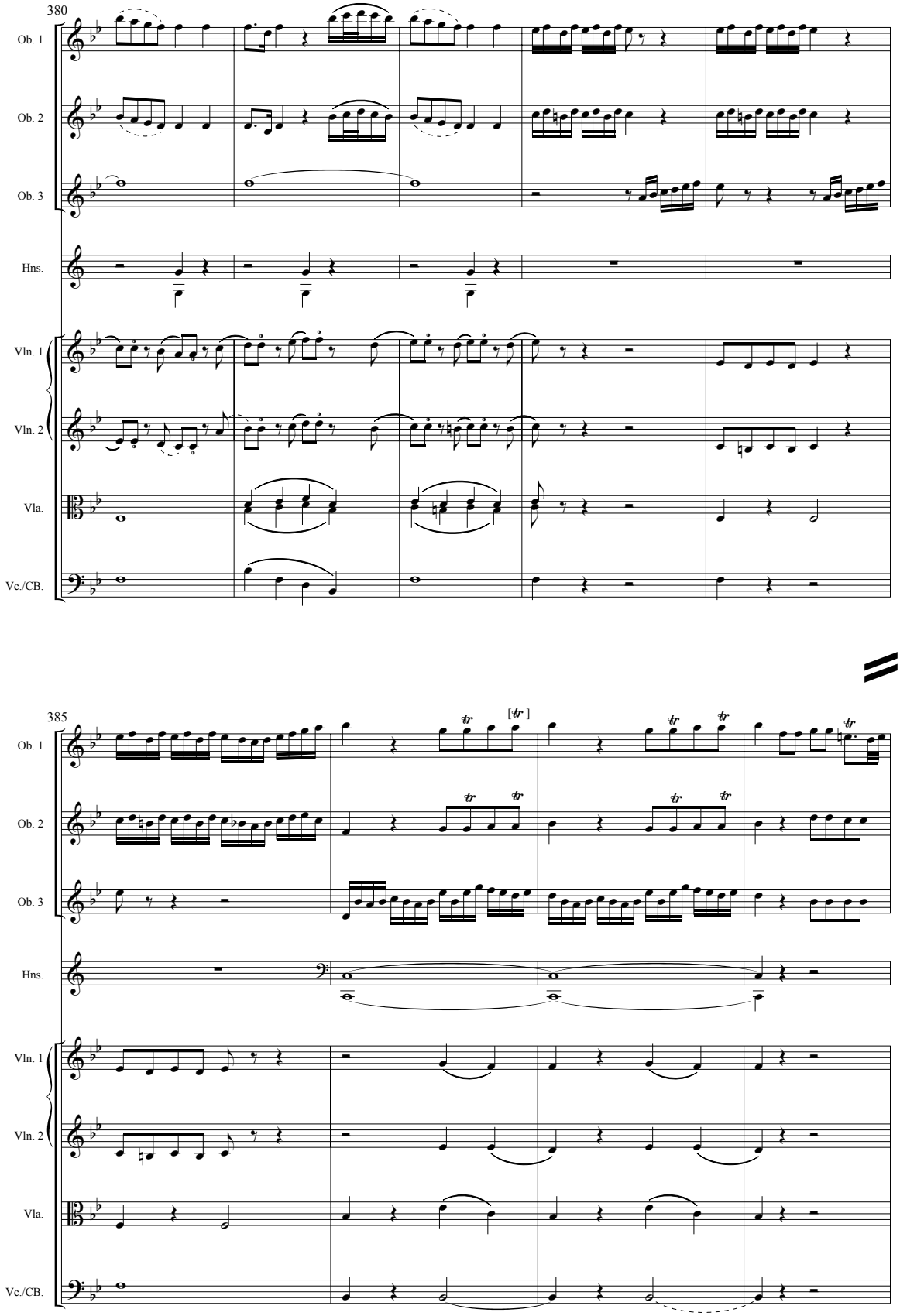

344
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
dolce
[dolce]
arco
pizz.
arco
arco
pizz.
arco
[arco]
pizz.
arco
arco
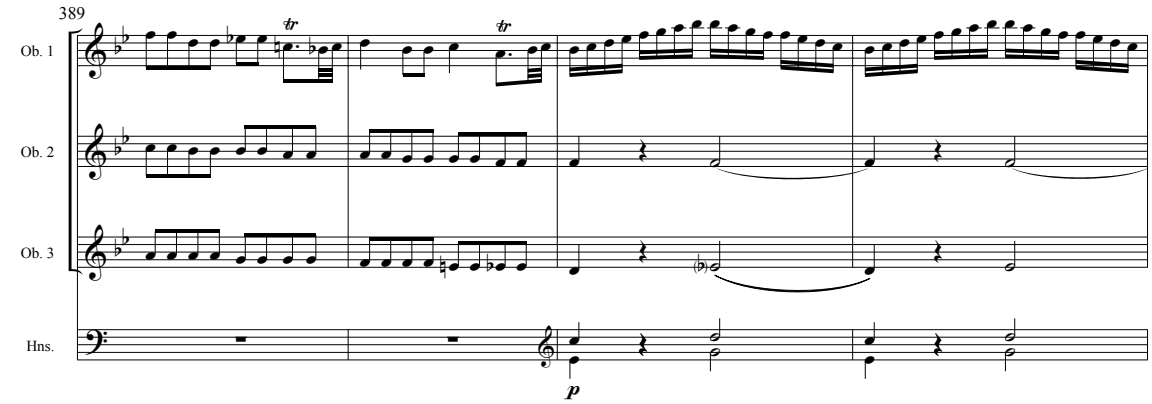

348
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
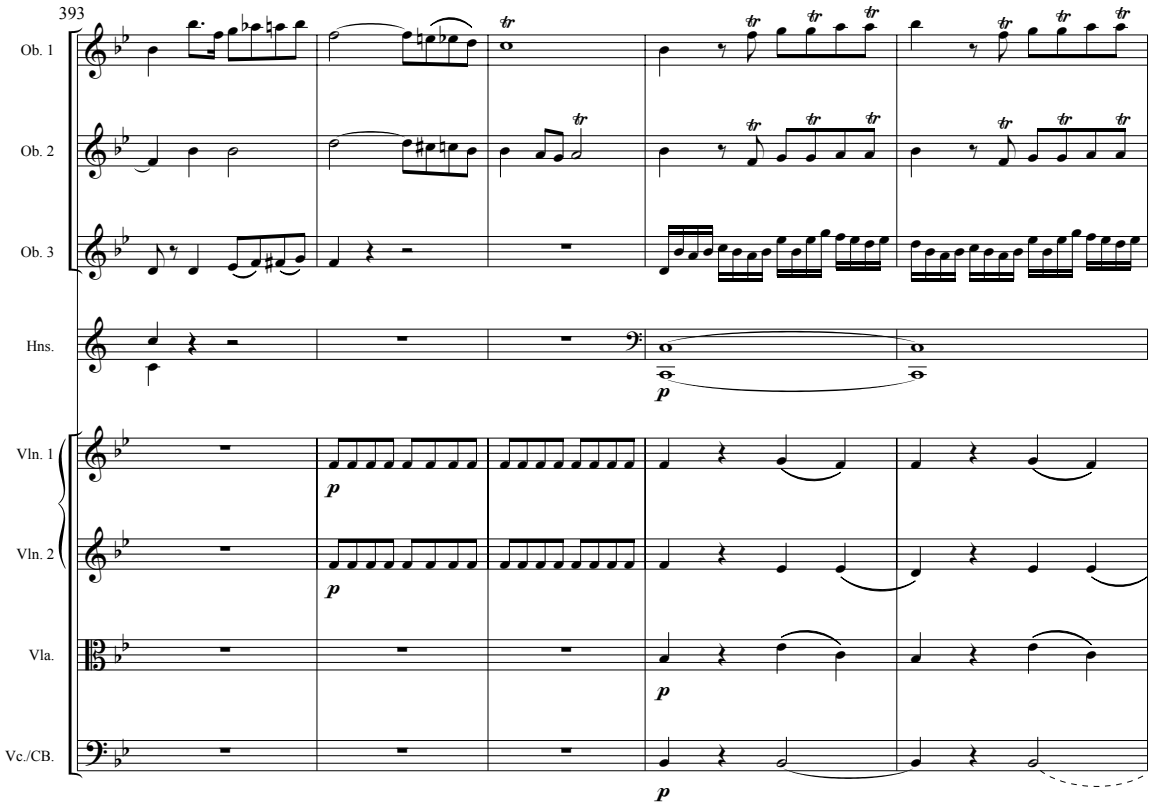

353
Ob. 1
dolce
Ob. 2
[dolce]
Ob. 3
[dolce]
Hns.
teni
p [p]
Vln. 1
pp
Vln. 2
pp
Vla.
[pp]
Vc./CB.
[pp]
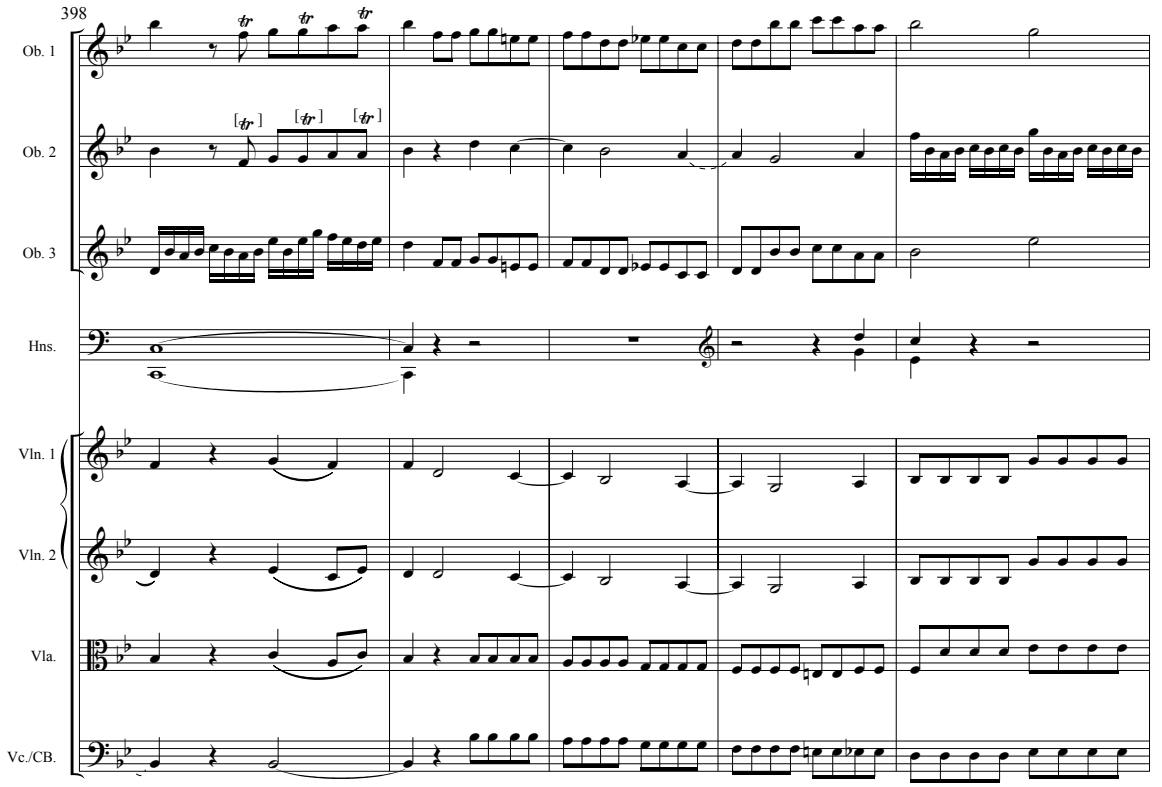

358
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
tr
p
364
f
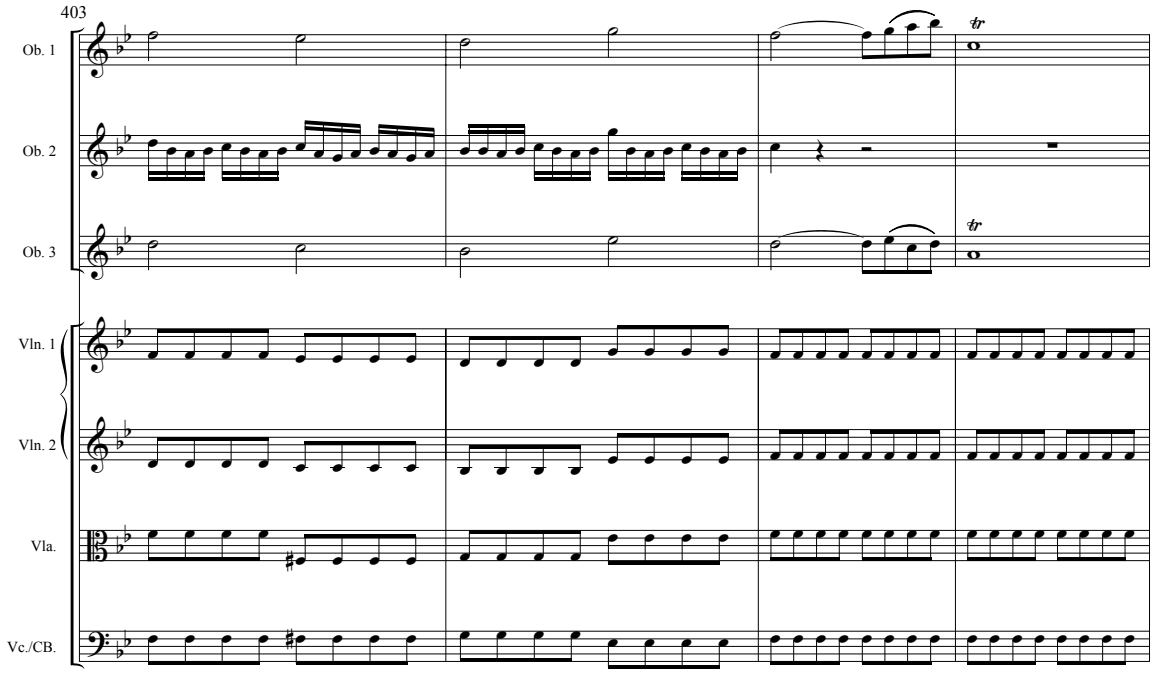

369
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
tr
p
pp
374
ff
[ff]
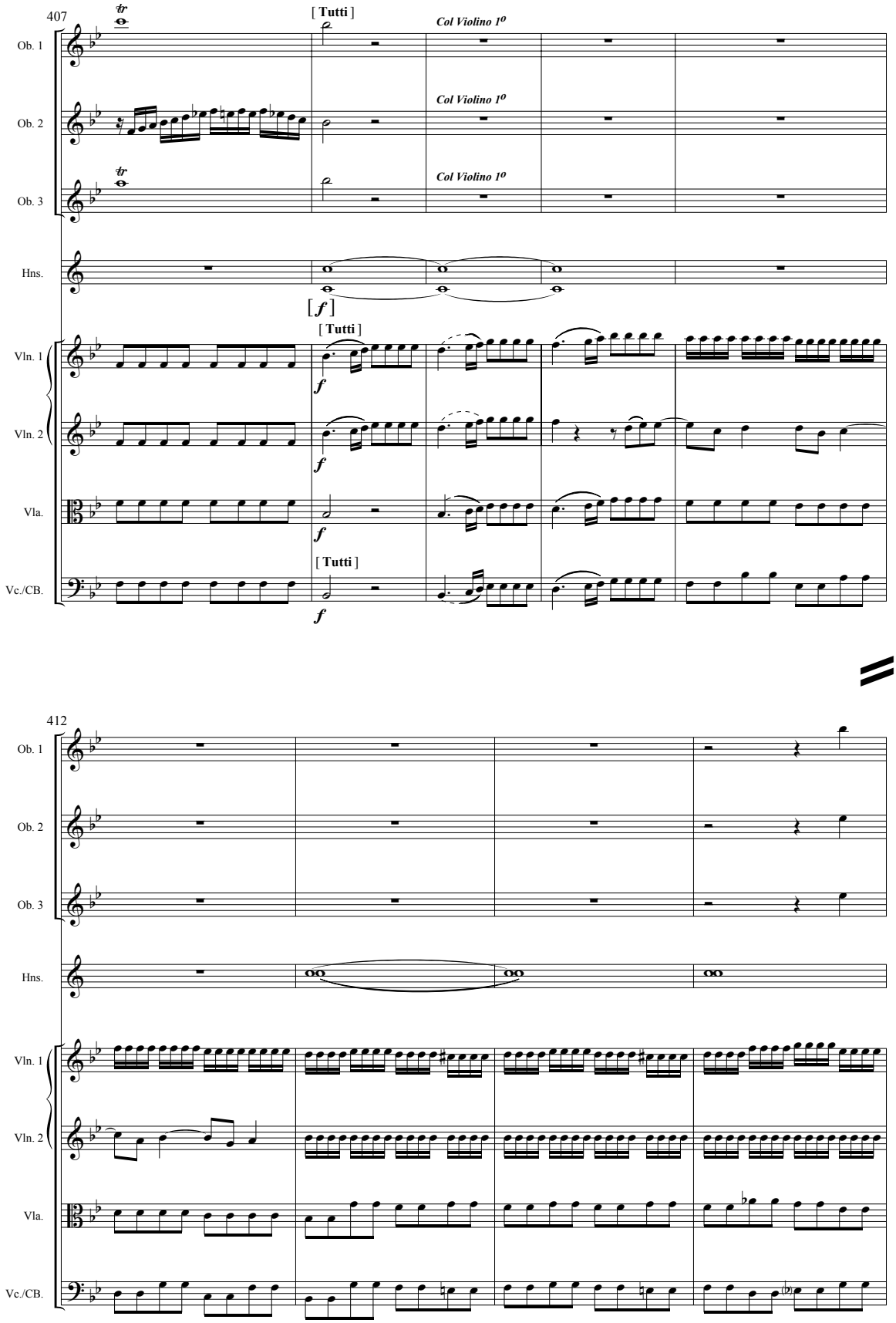

380
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
385
[tr]


389
Ob. 1
Ob. 2
Ob. 3
Hns.
p
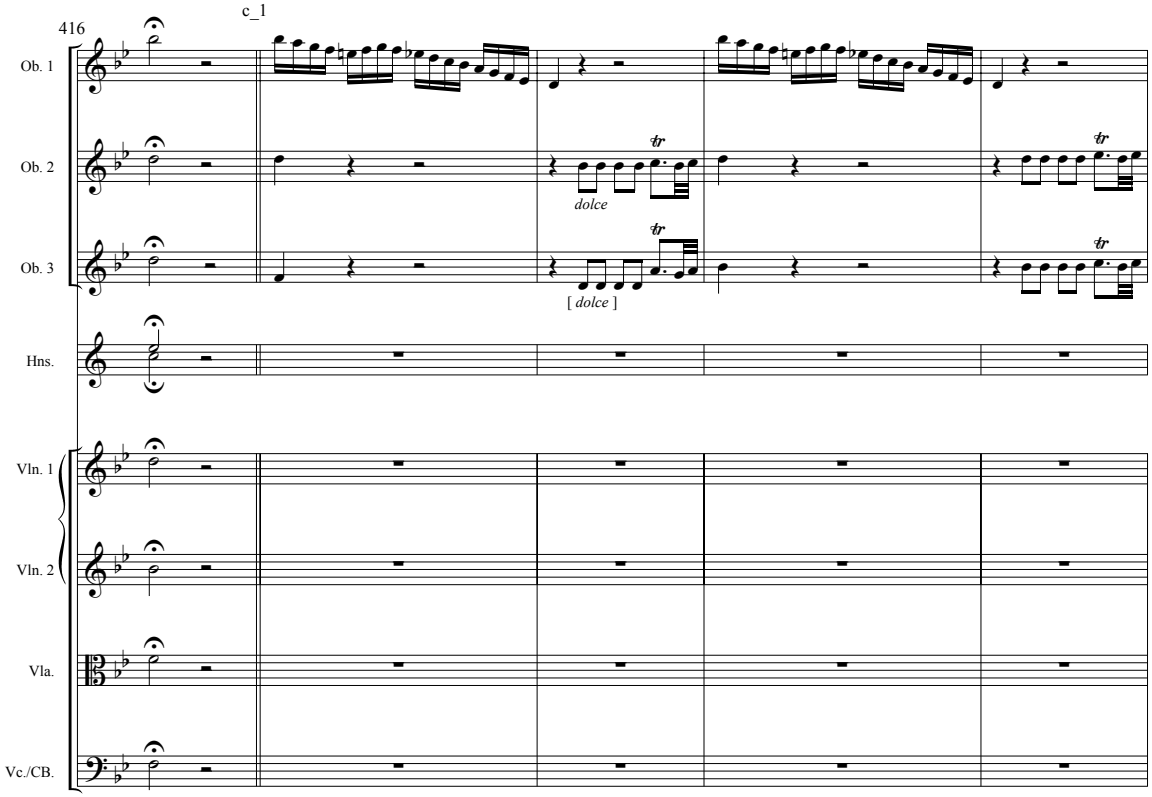

393
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
p

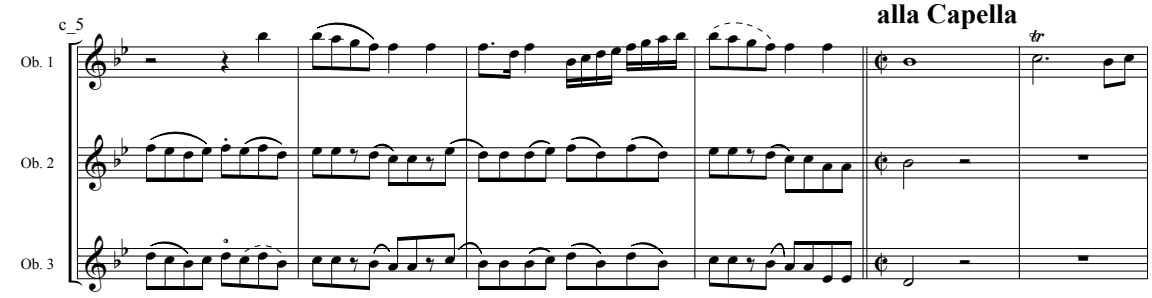

398
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.

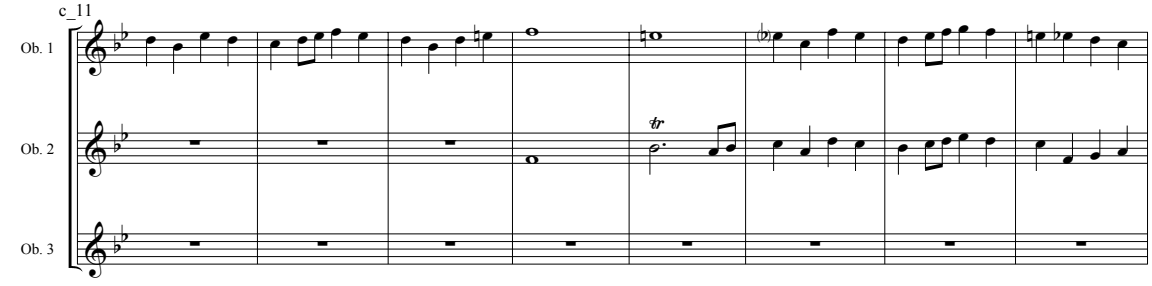

403
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
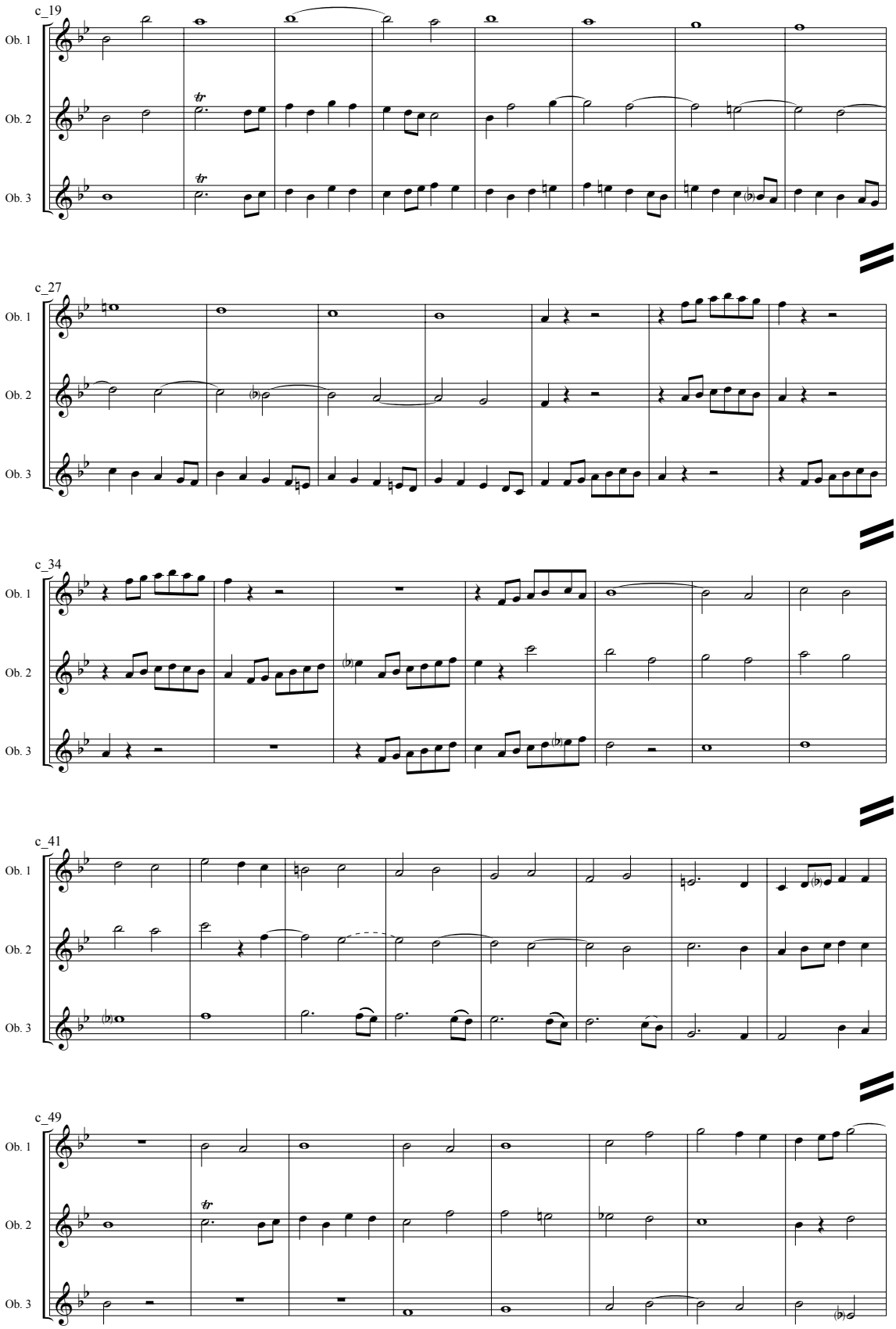

407
[Tutti]
Col Violino 1º
Col Violino 1º
Col Violino 1º
Ob. 1
Ob. 2
Ob. 3
Hns.
[f]
[Tutti]
Vln. 1
Vln. 2
Vla.
Vc./CB.
f
412
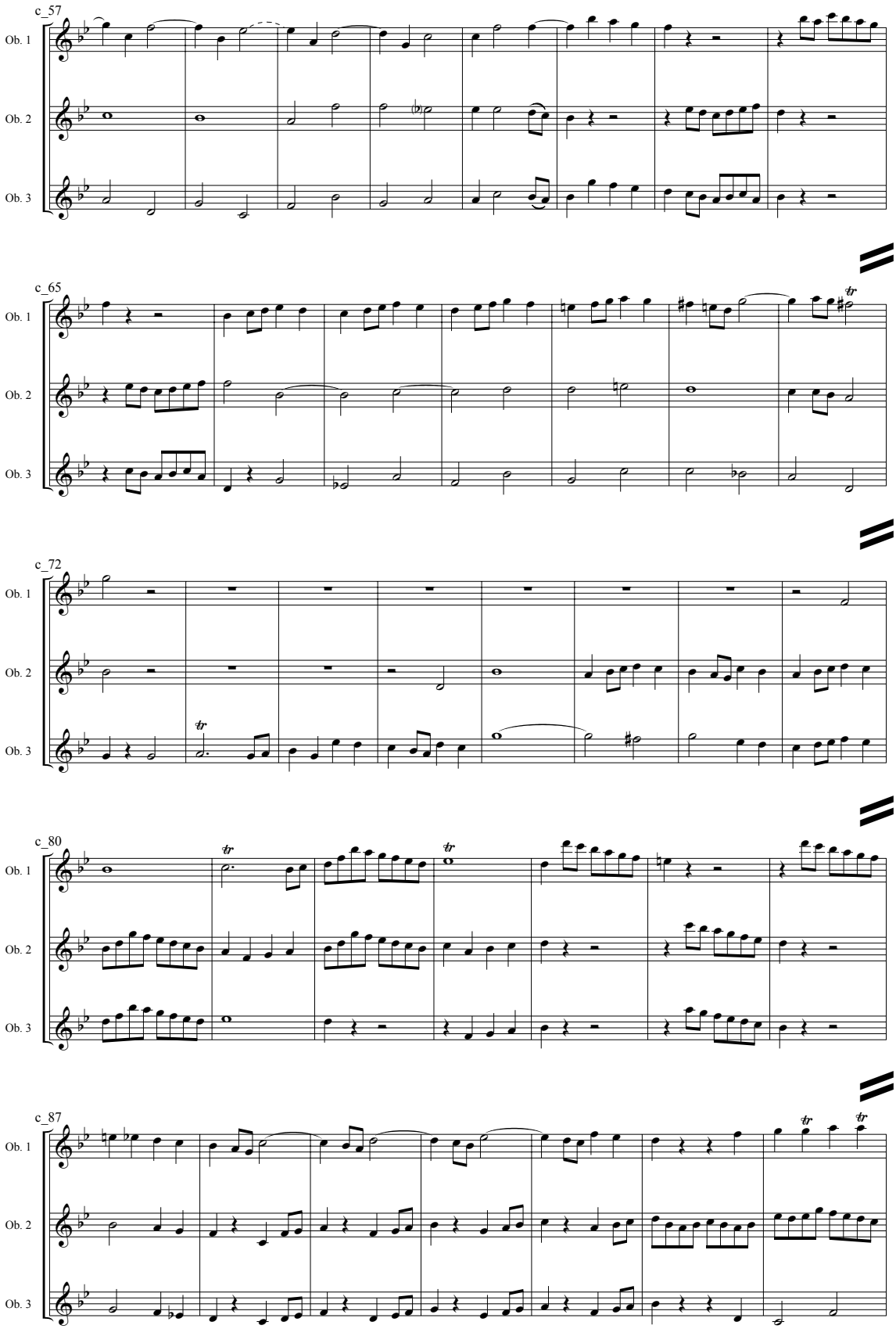
Cadenza
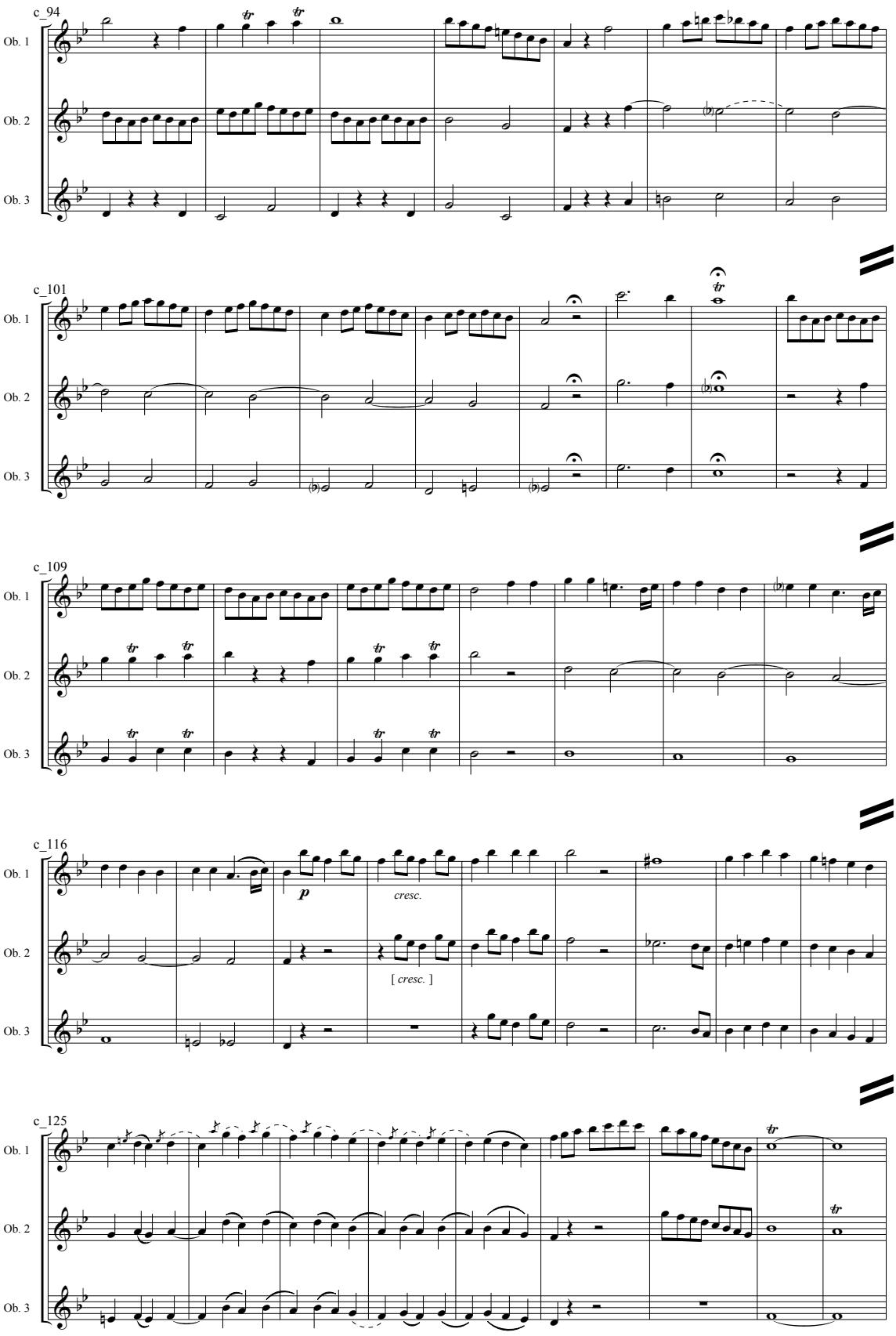

416
c_1
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
dolce
[dolce]
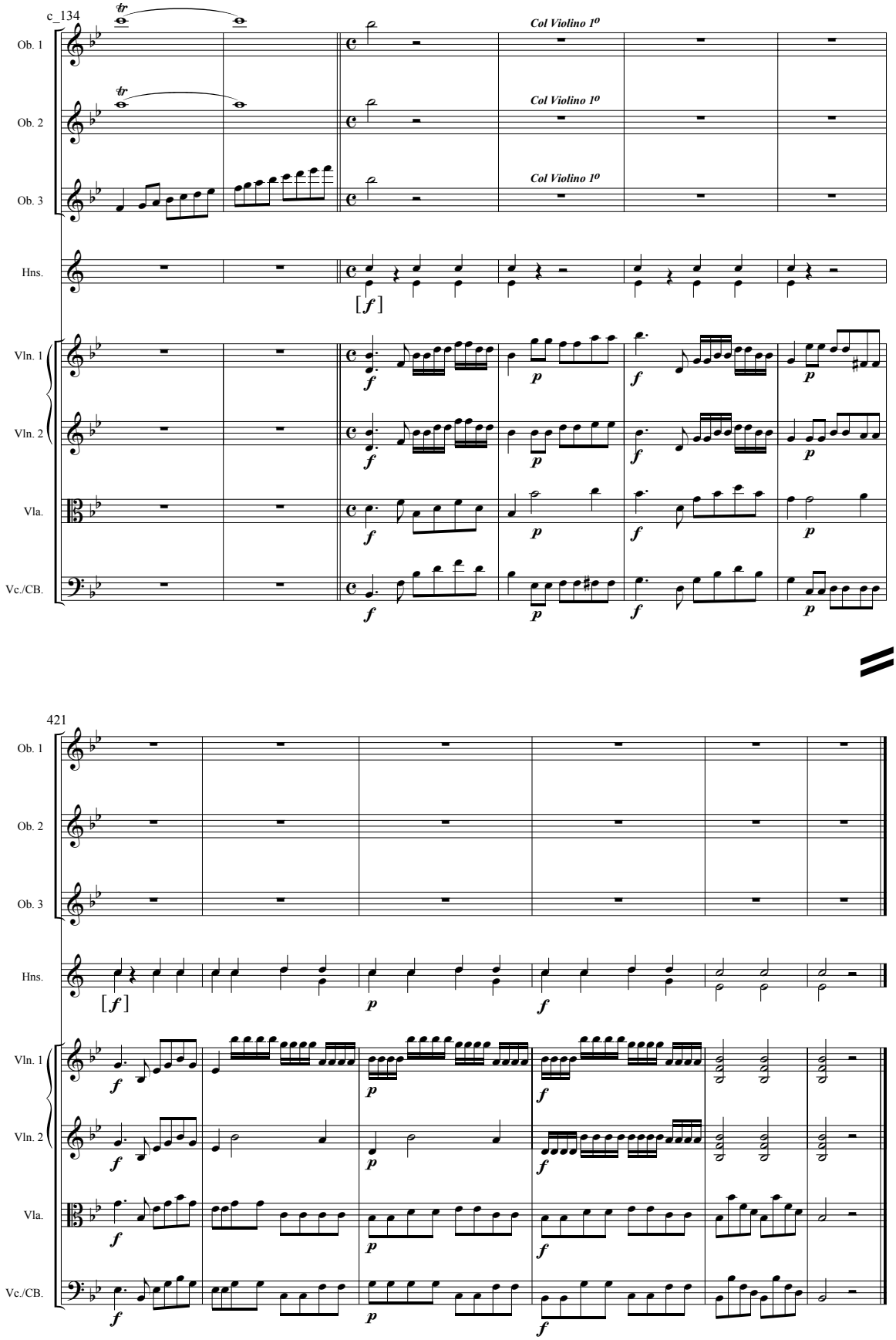

c_5
alla Capella
Ob. 1
Ob. 2
Ob. 3
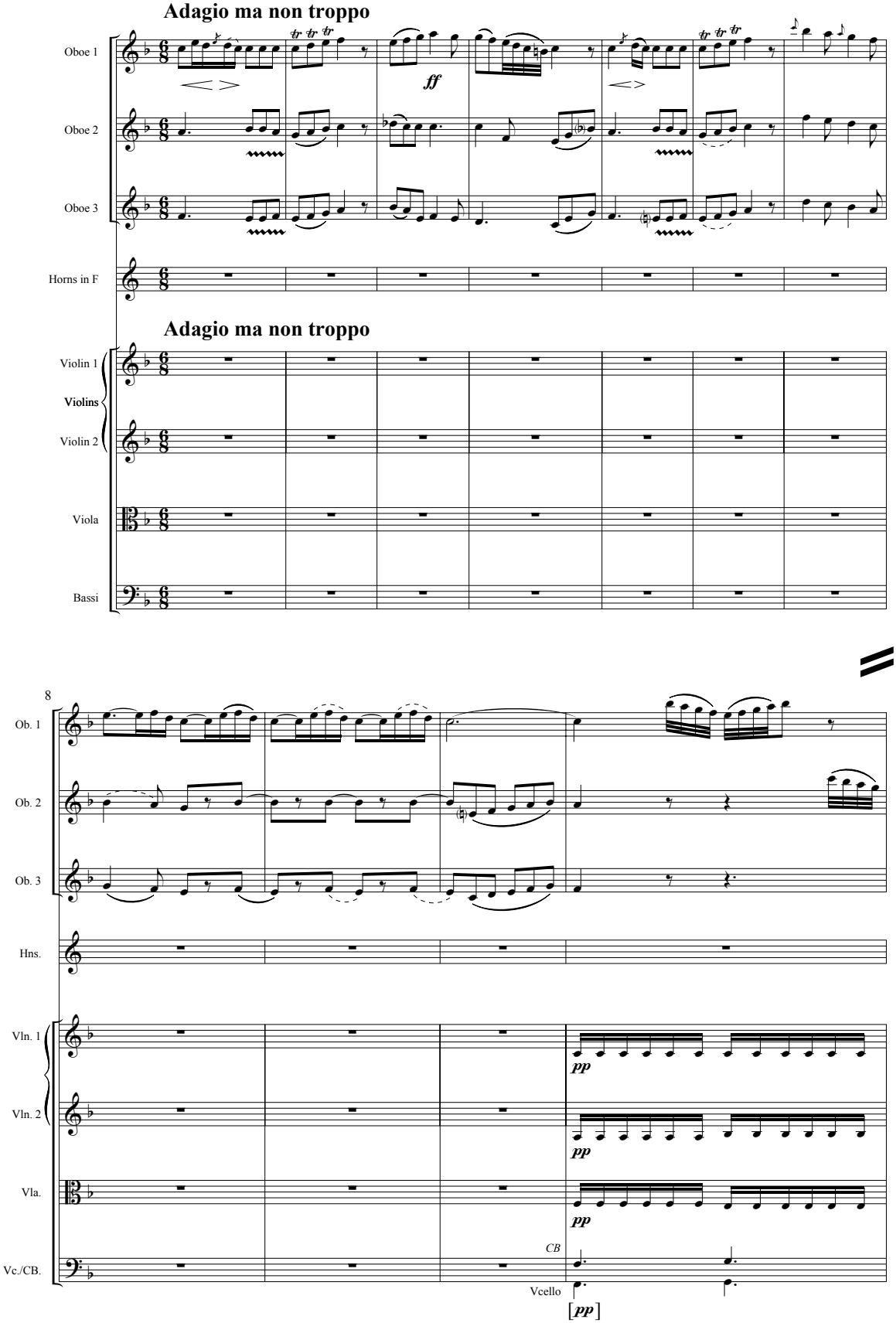

c_11
Ob. 1
Ob. 2
Ob. 3
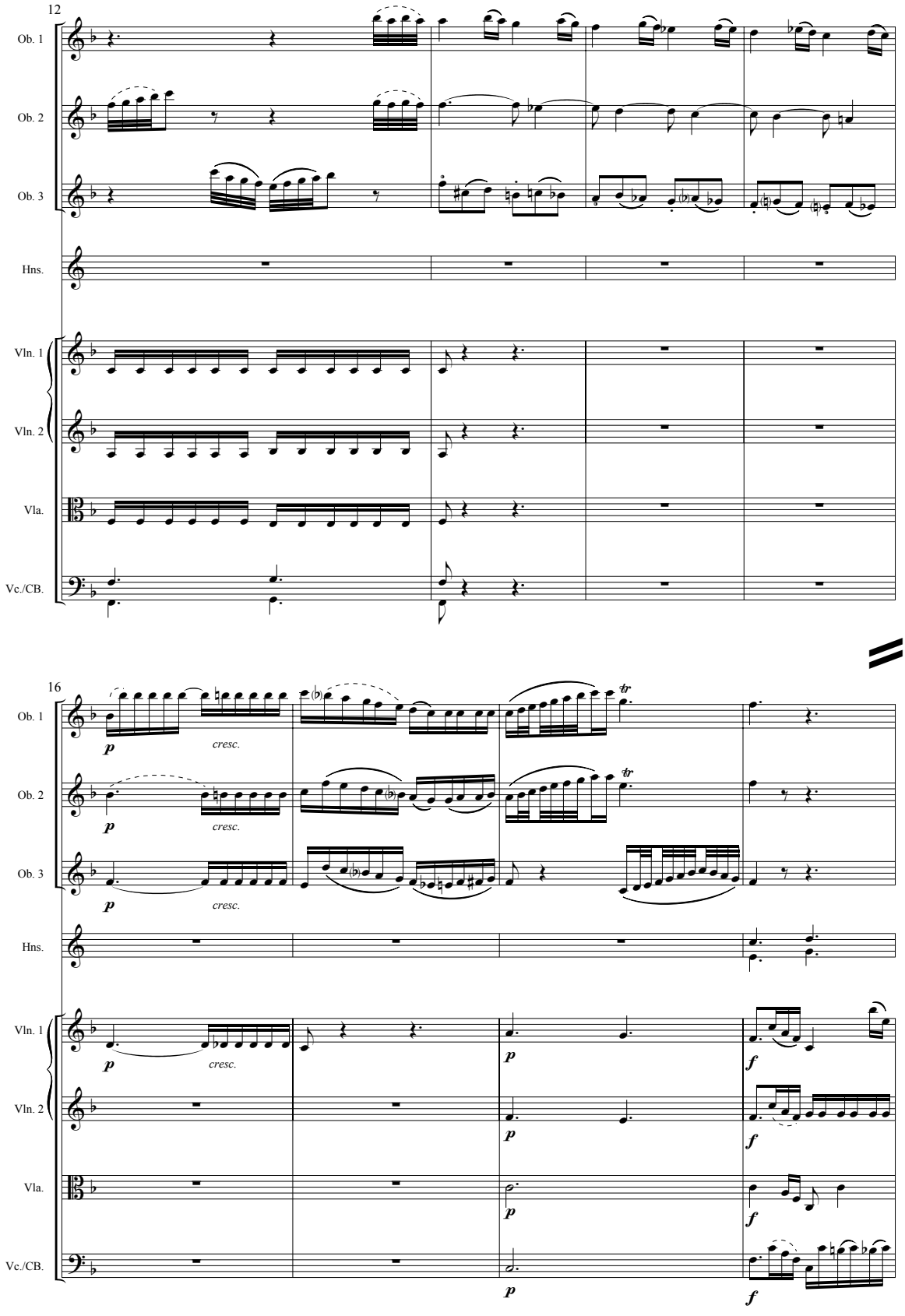

c_19
Ob. 1
Ob. 2
Ob. 3
c_27
Ob. 1
Ob. 2
Ob. 3
c_34
Ob. 1
Ob. 2
Ob. 3
c_41
Ob. 1
Ob. 2
Ob. 3
c_49
Ob. 1
Ob. 2
Ob. 3
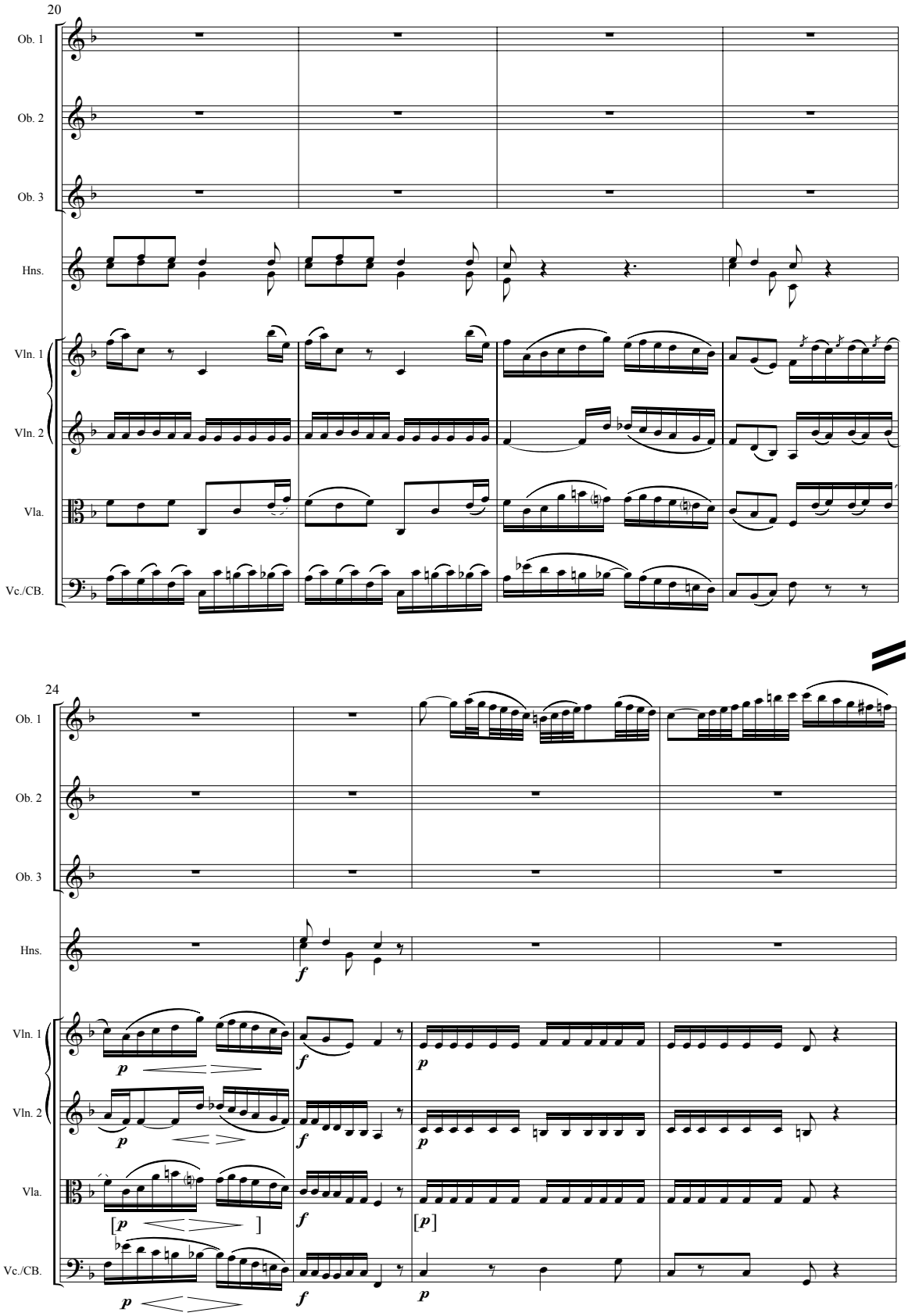

c_57
Ob. 1
Ob. 2
Ob. 3
c_65
Ob. 1
Ob. 2
Ob. 3
c_72
Ob. 1
Ob. 2
Ob. 3
c_80
Ob. 1
Ob. 2
Ob. 3
c_87
Ob. 1
Ob. 2
Ob. 3
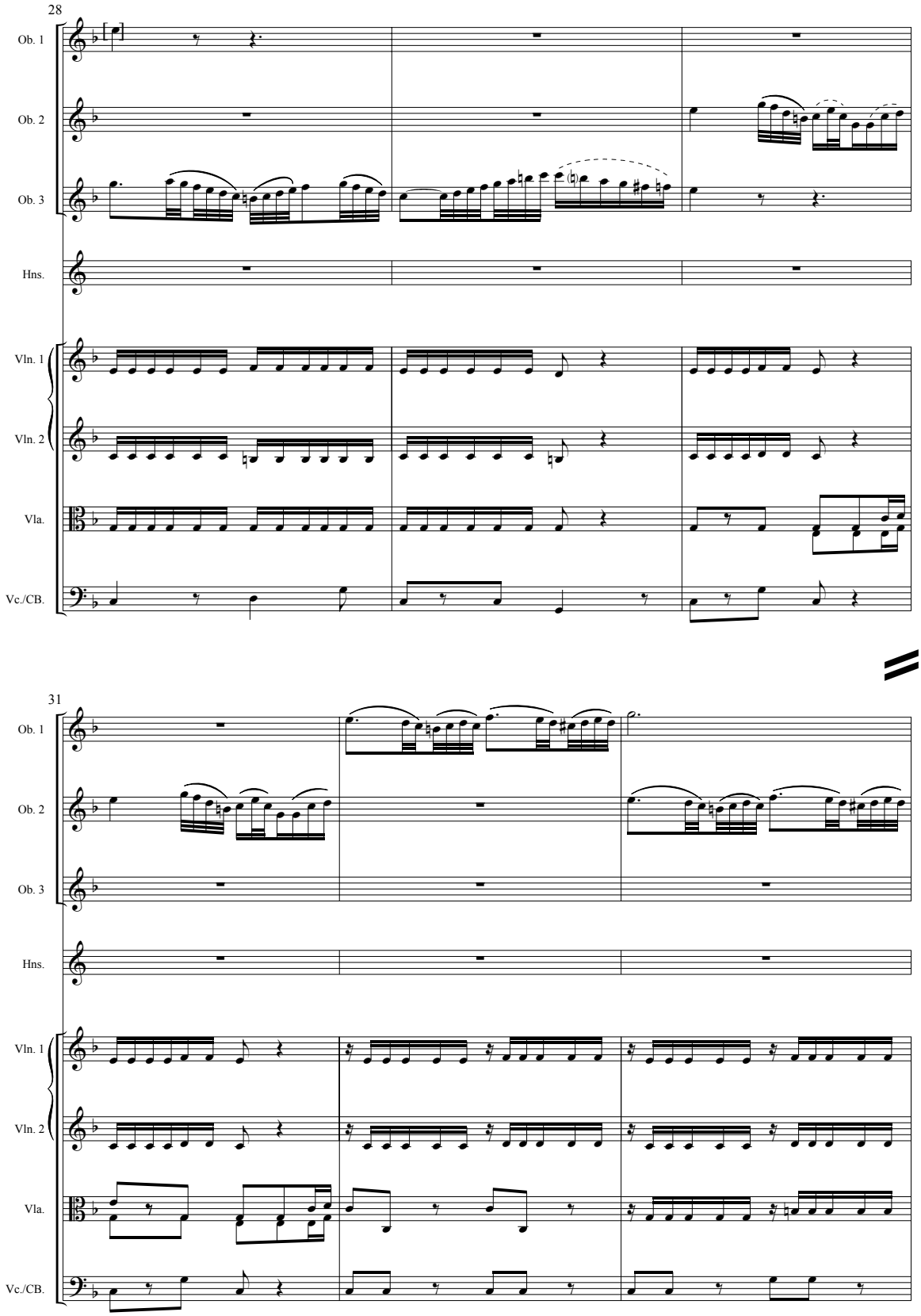

c_94
Ob. 1
Ob. 2
Ob. 3
c_101
Ob. 1
Ob. 2
Ob. 3
c_109
Ob. 1
Ob. 2
Ob. 3
c_116
Ob. 1
Ob. 2
Ob. 3
p
cresc.
[cresc.]
c_125
Ob. 1
Ob. 2
Ob. 3
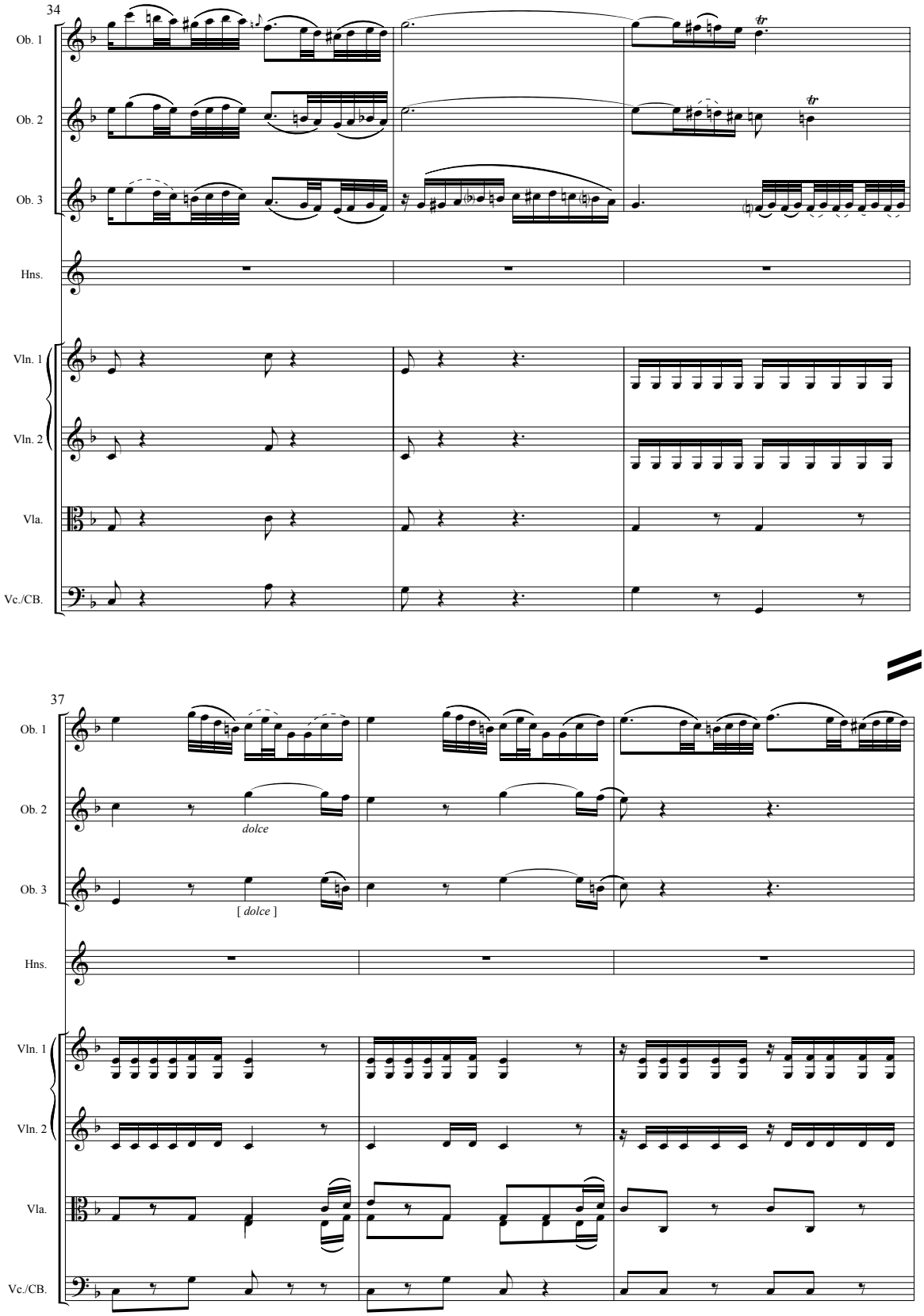

c_134
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
Col Violino 1º
421
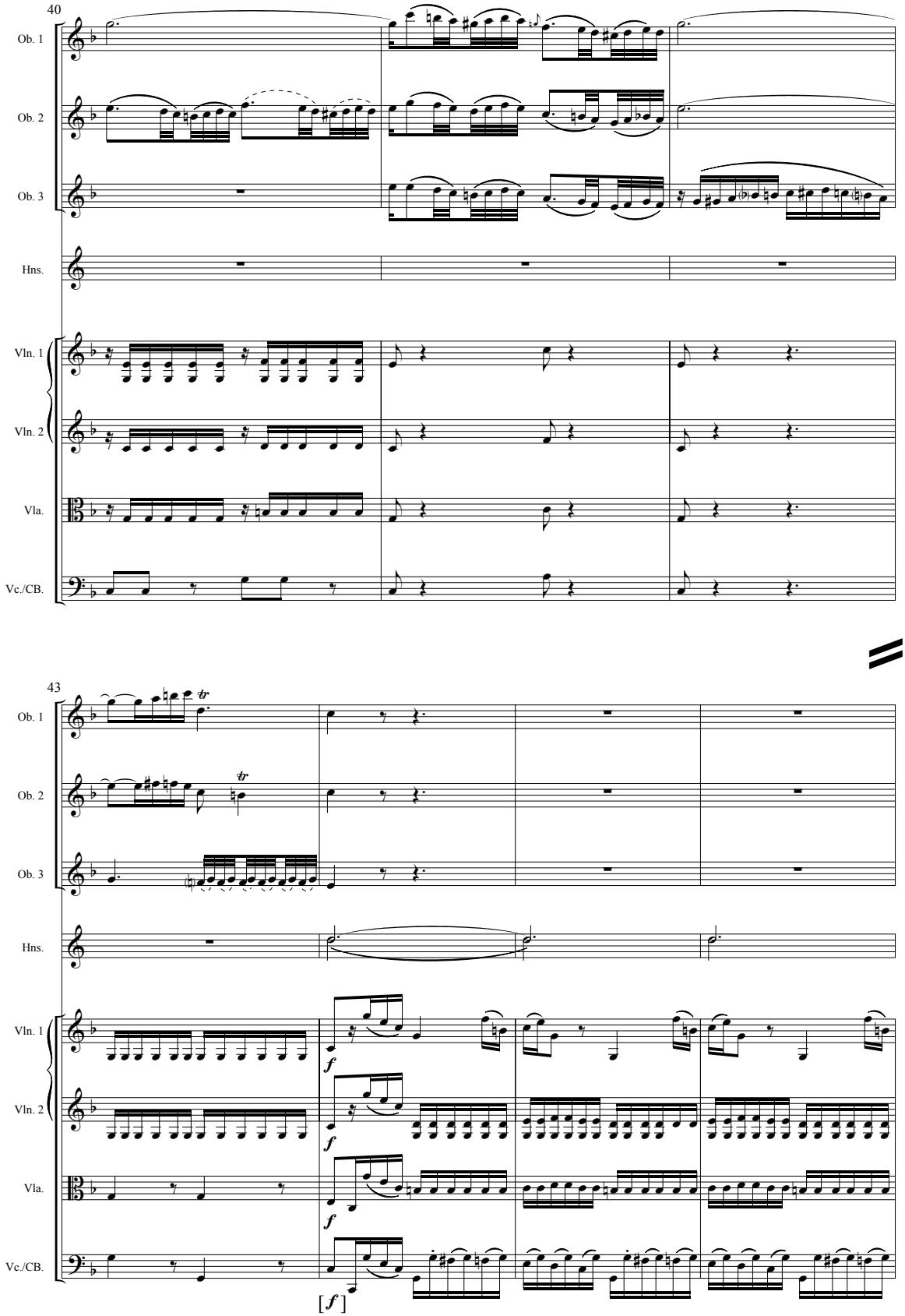

Adagio ma non troppo
Oboe 1
Oboe 2
Oboe 3
Horns in F
Adagio ma non troppo
Violin 1
Violins
Violin 2
Viola
Bassi
ff
8
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
pp
CB
Vcello
[pp]
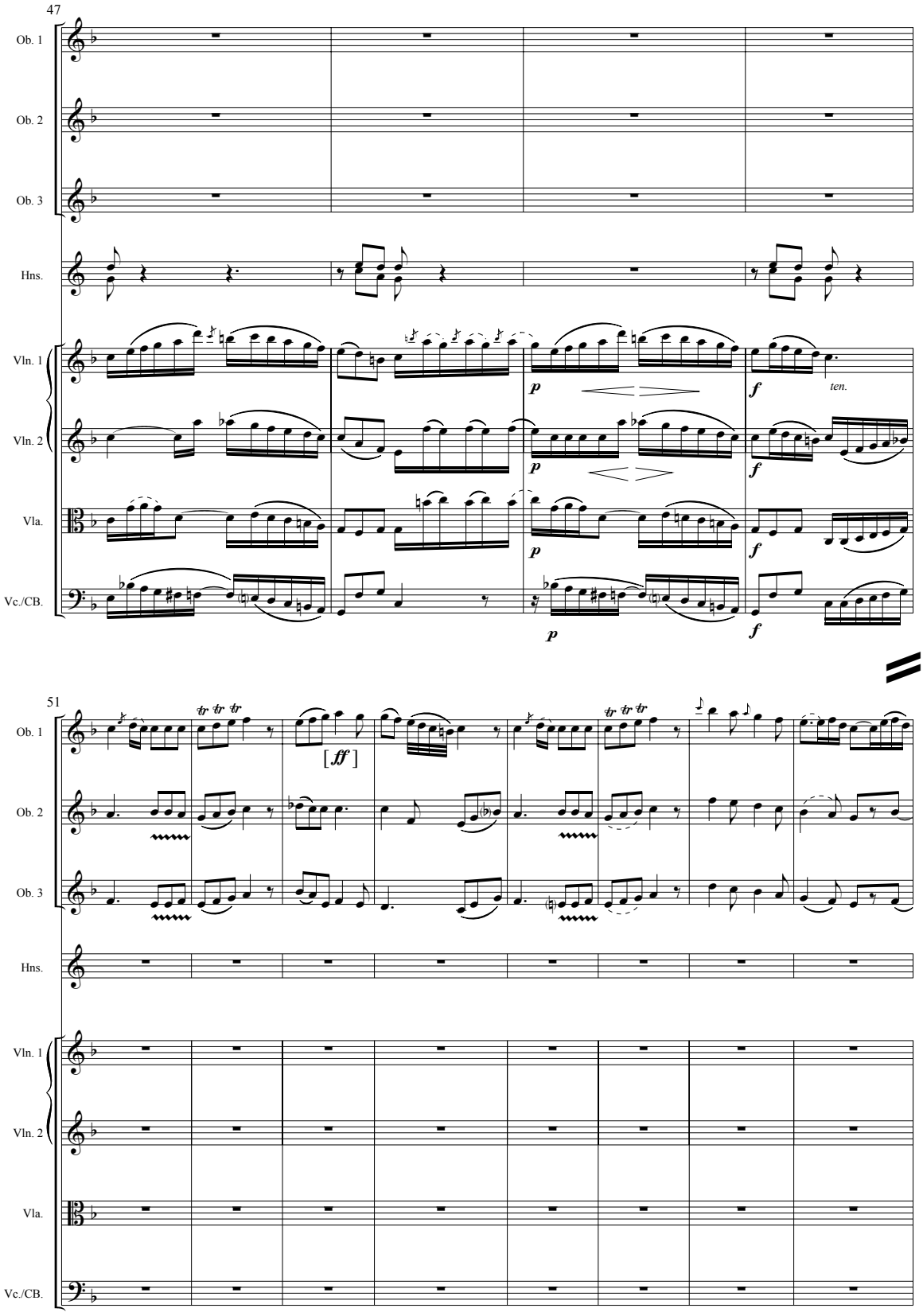

12
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
16
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
p
cresc.
tr
f
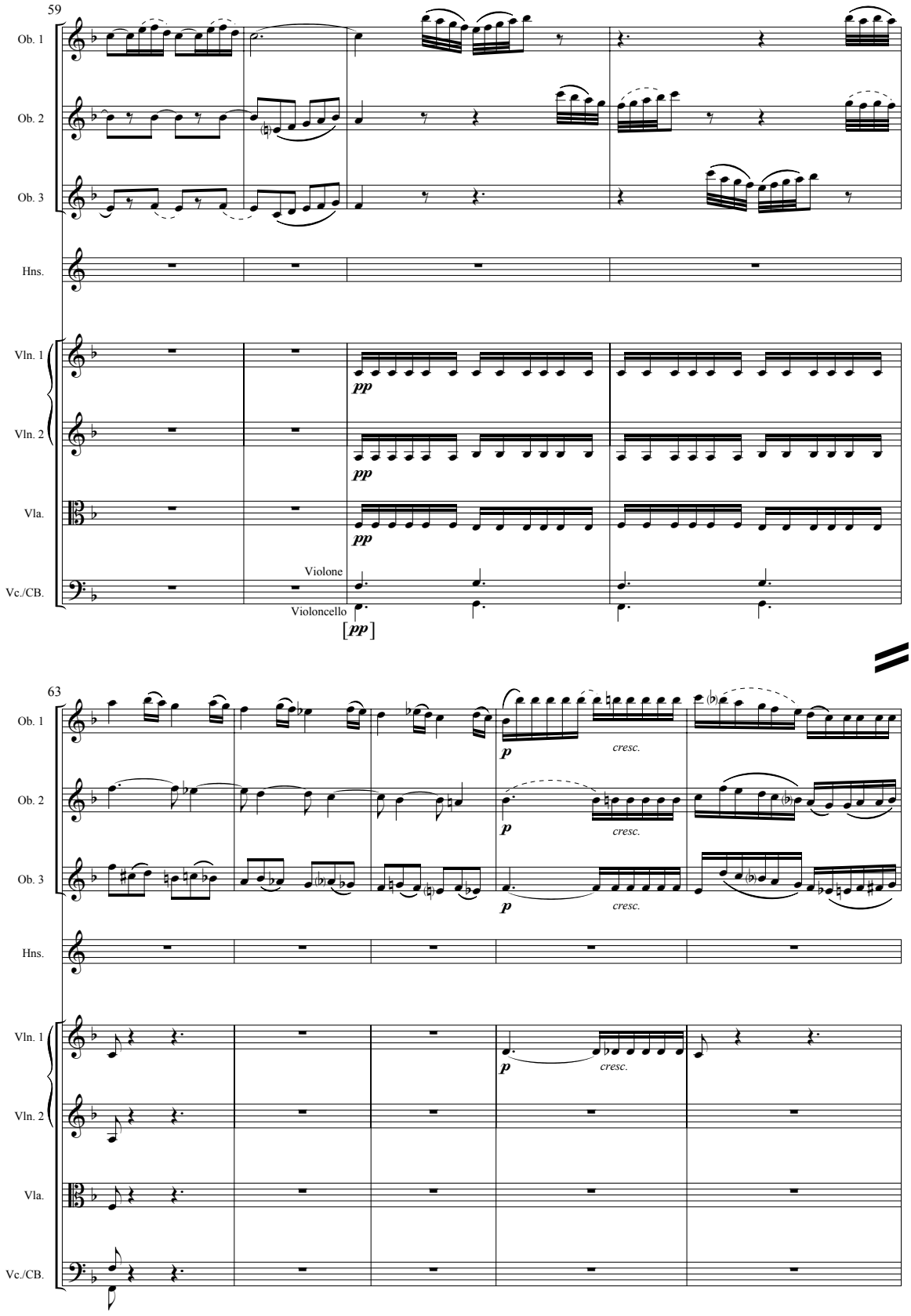

20
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
24
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
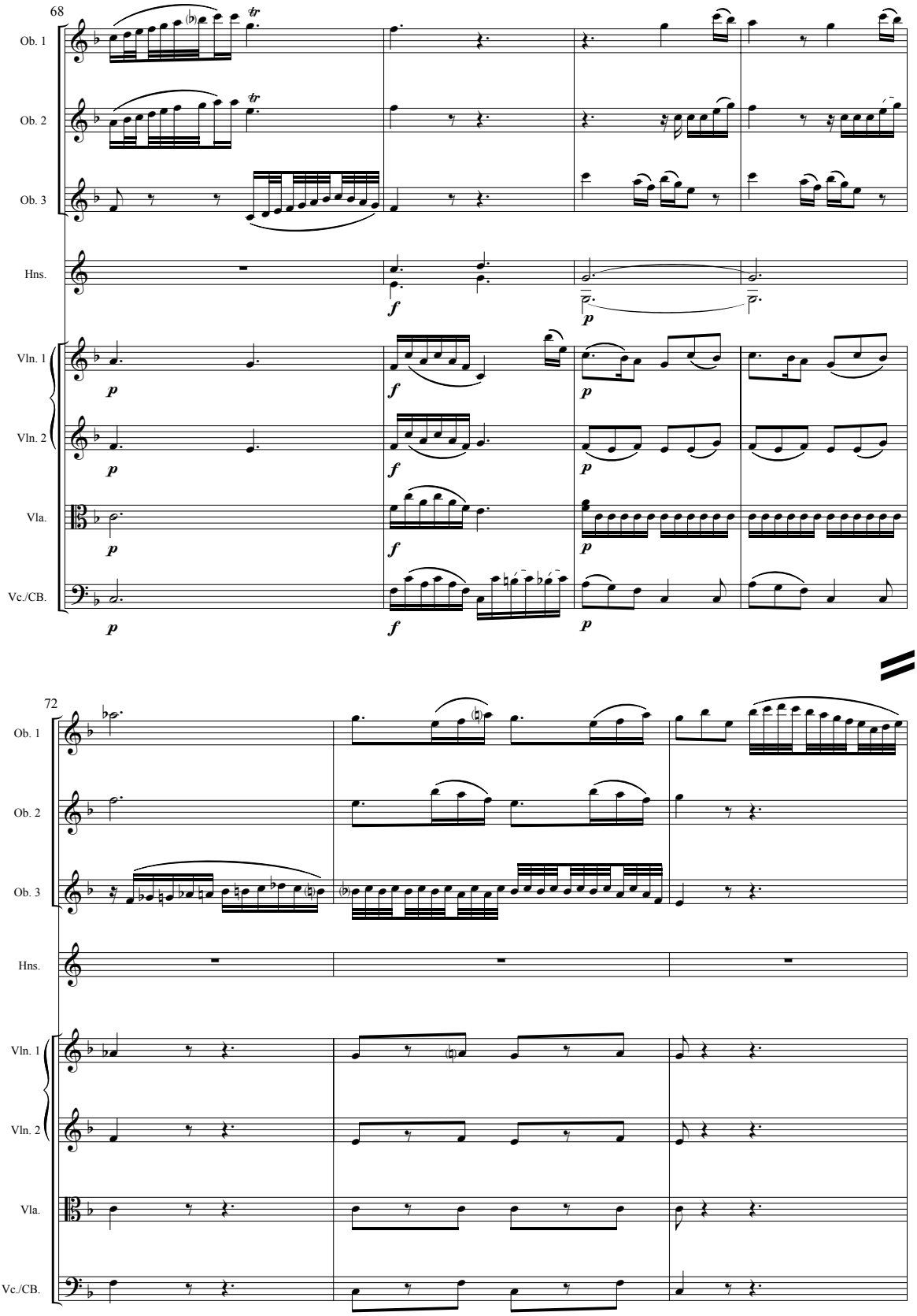

28
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
31
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
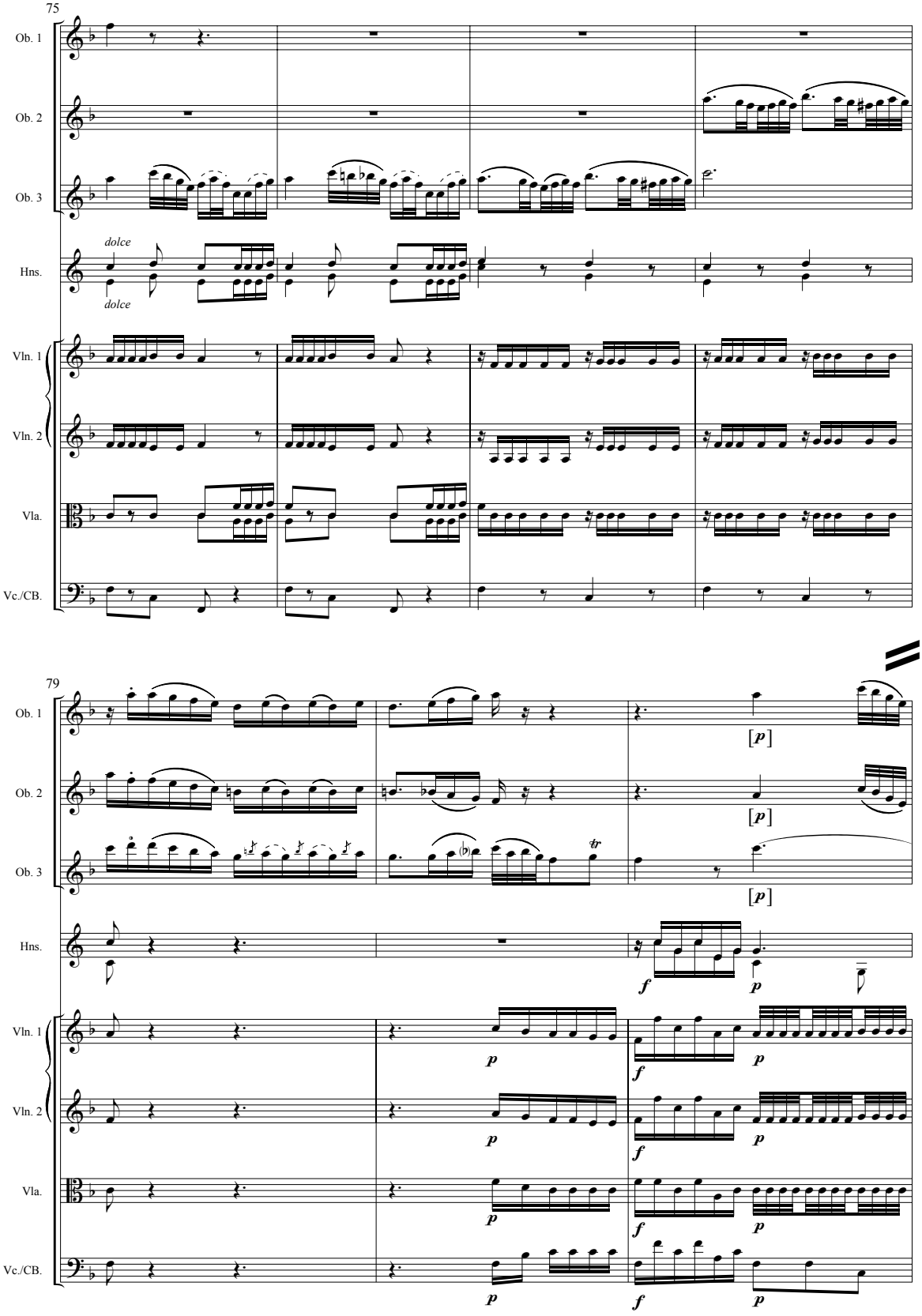

34
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
37
dolce
[dolce]
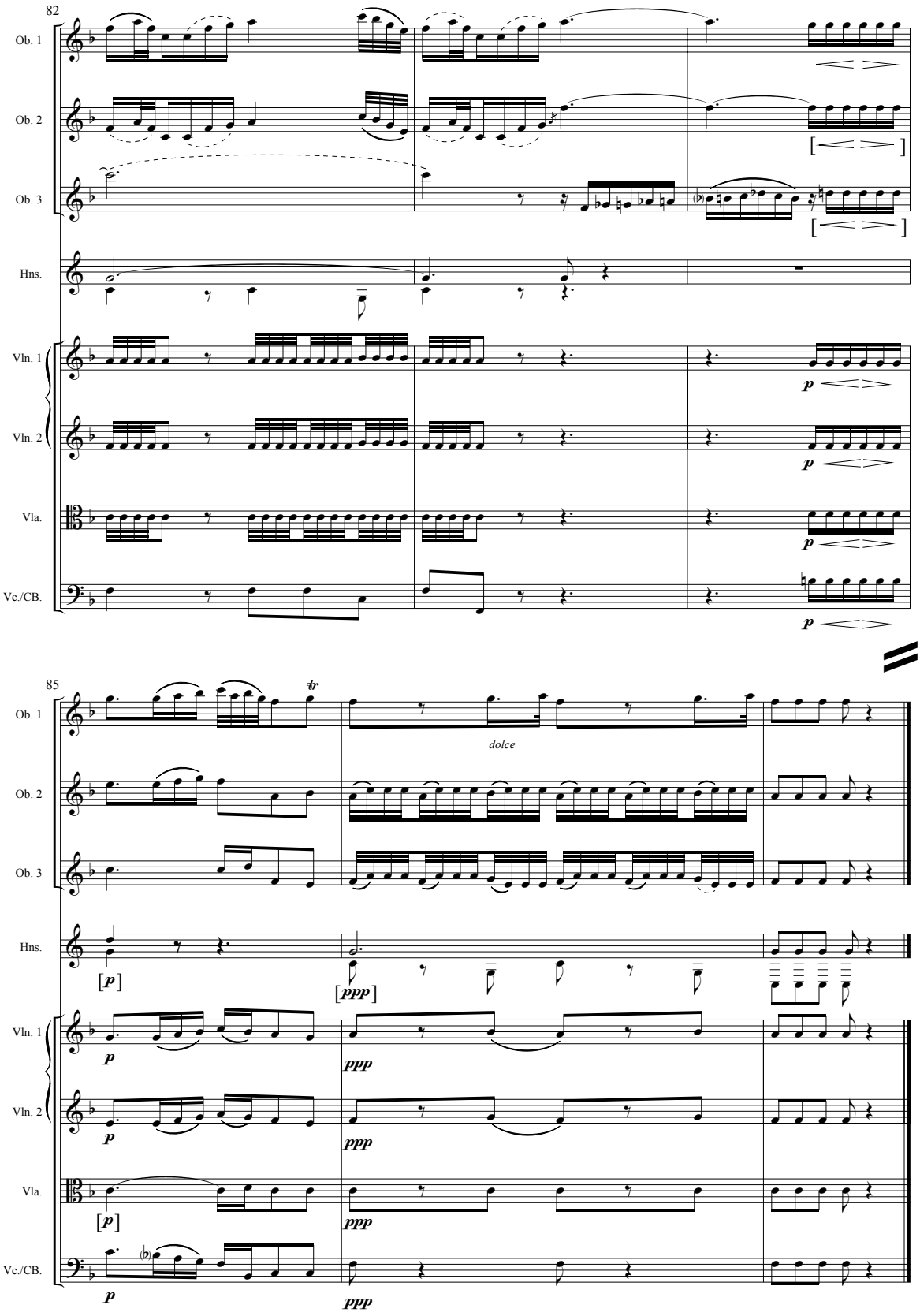

40
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
43
tr
tr
f
f
f
f
[f]
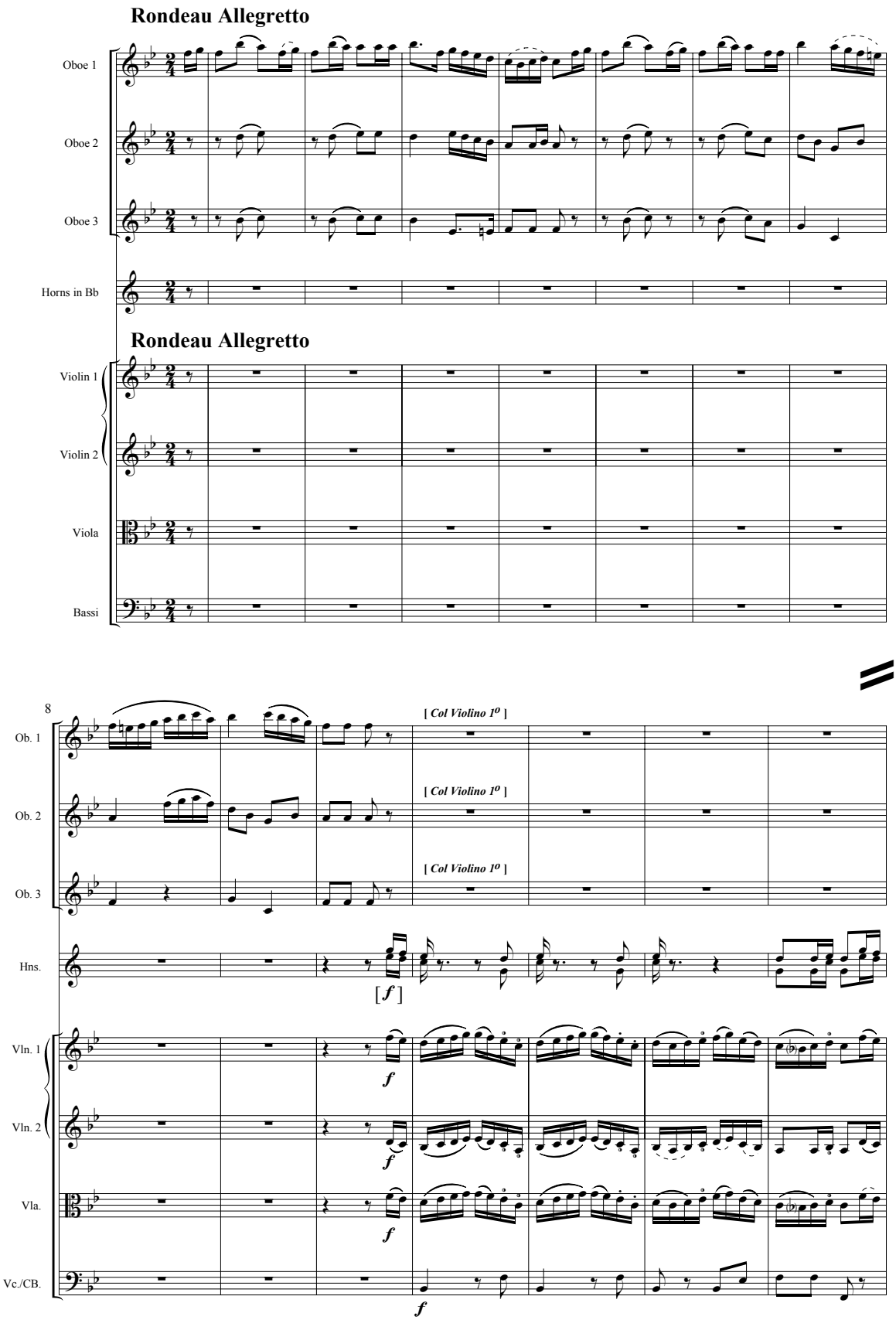

47
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
p
f
ten.
51
[ff]
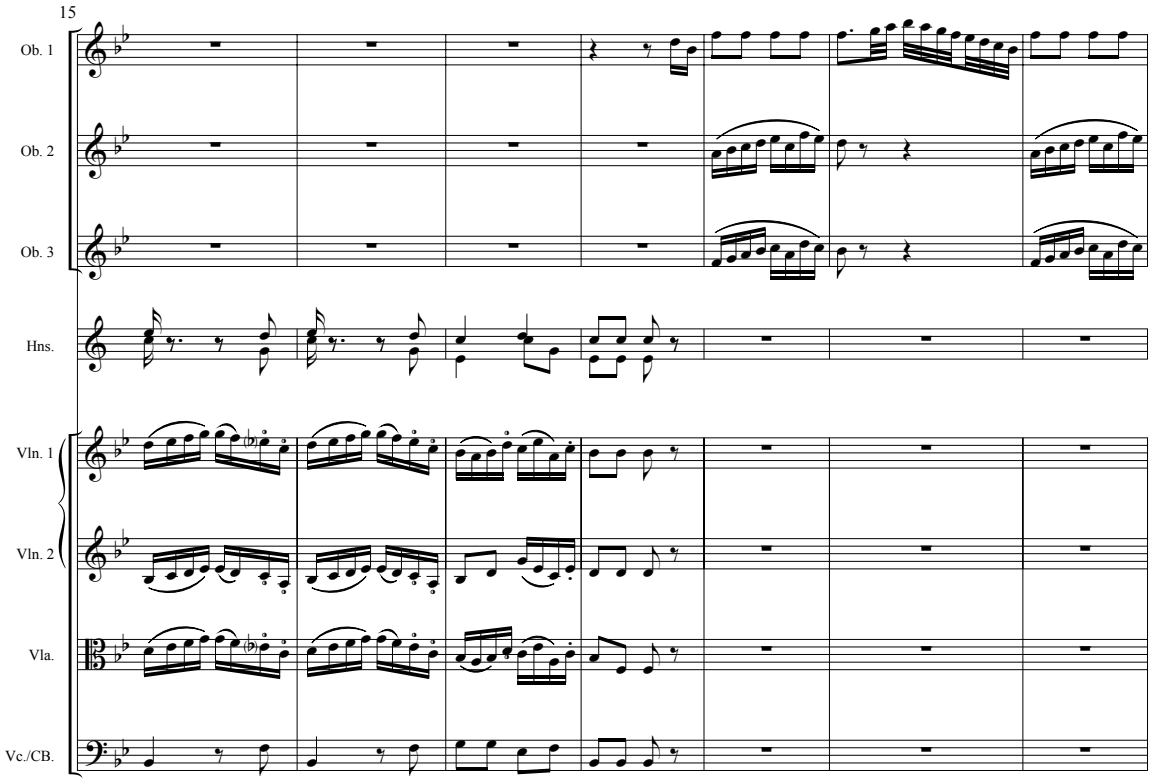

59
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
pp
Violone
Violoncello
[pp]
63
p
cresc.

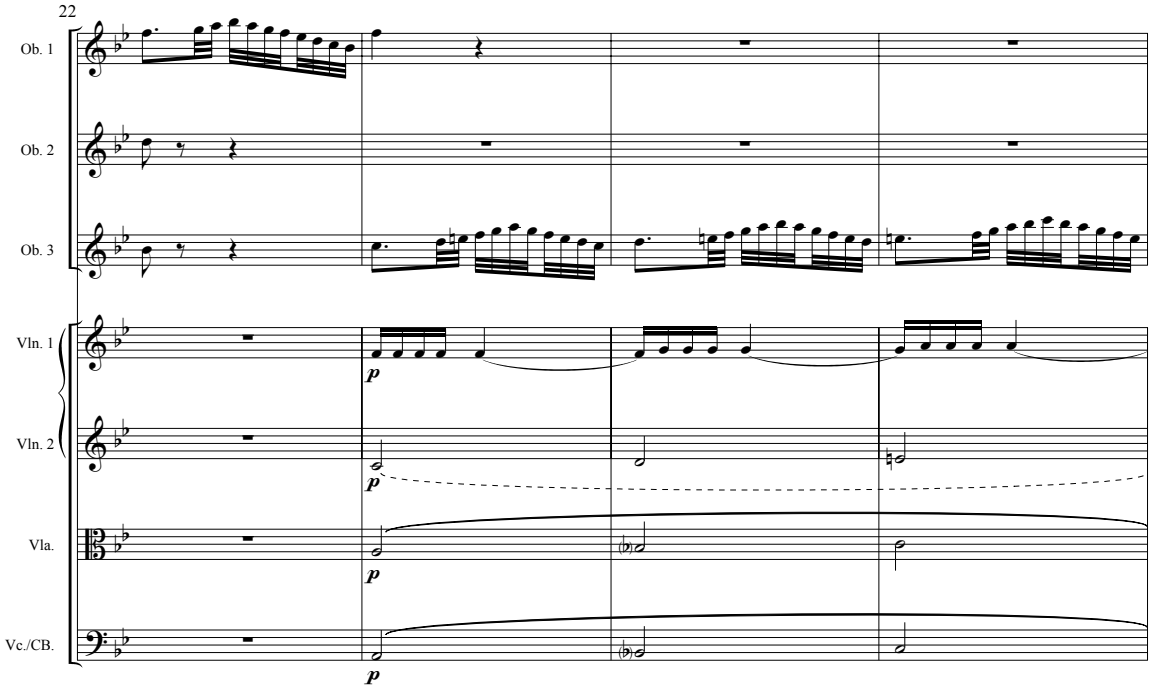

68
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
72
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
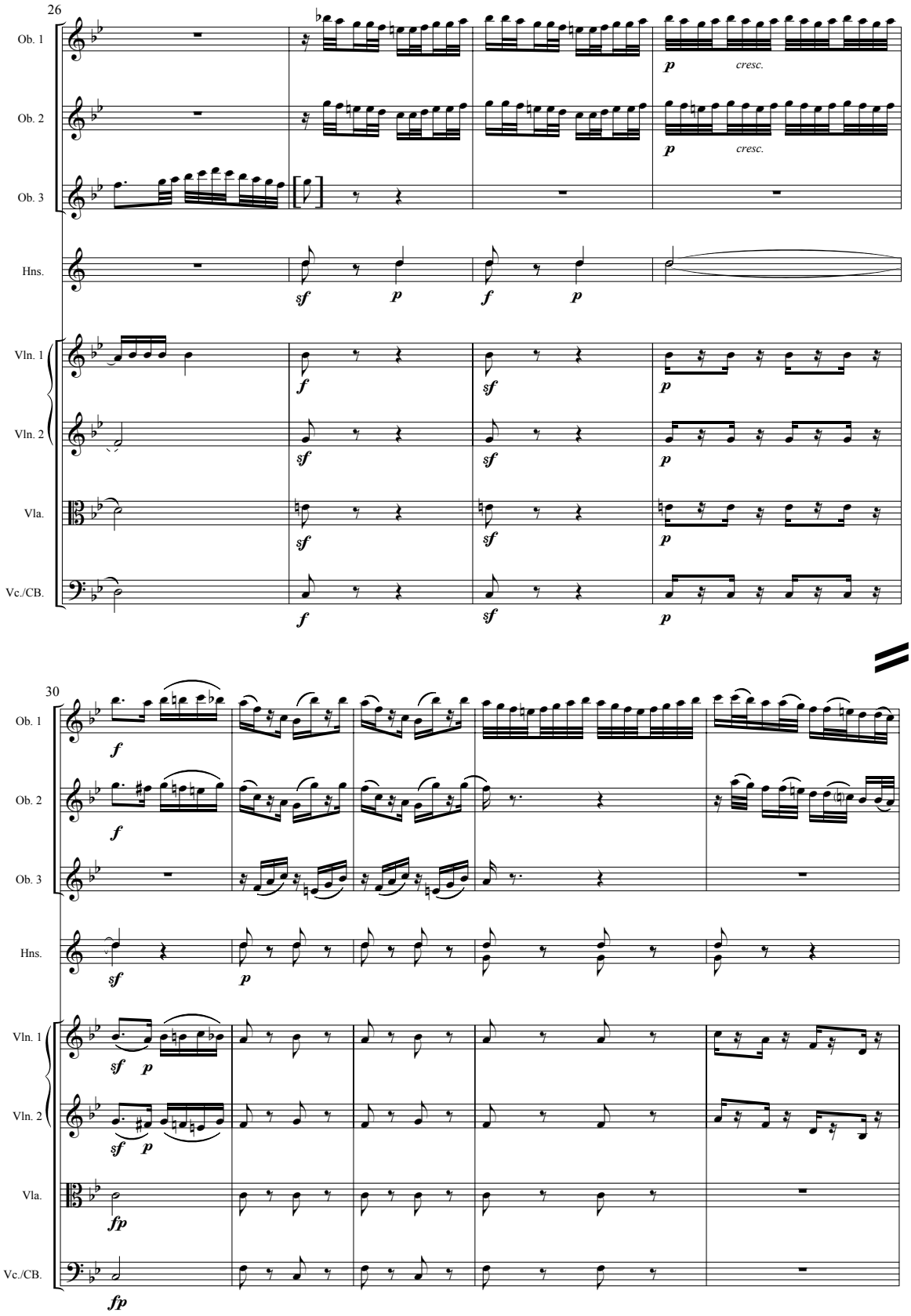

75
Ob. 1
Ob. 2
Ob. 3
Hns.
dolce
dolce
Vln. 1
Vln. 2
Vla.
Vc./CB.
79
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
[p]
[p]
[p]
f
p
p
f
p
p
f
p
p
f
p
p
f
p
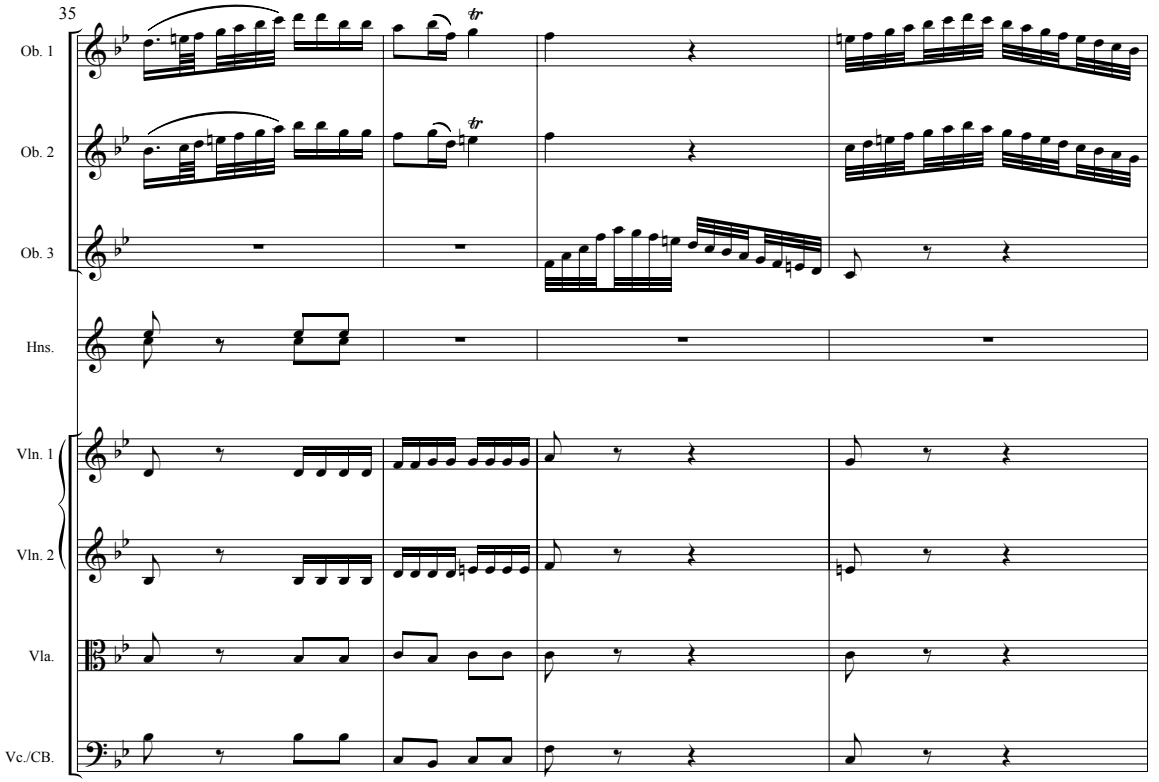

82
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
p
85
tr
dolce
[p]
[ppp]
ppp

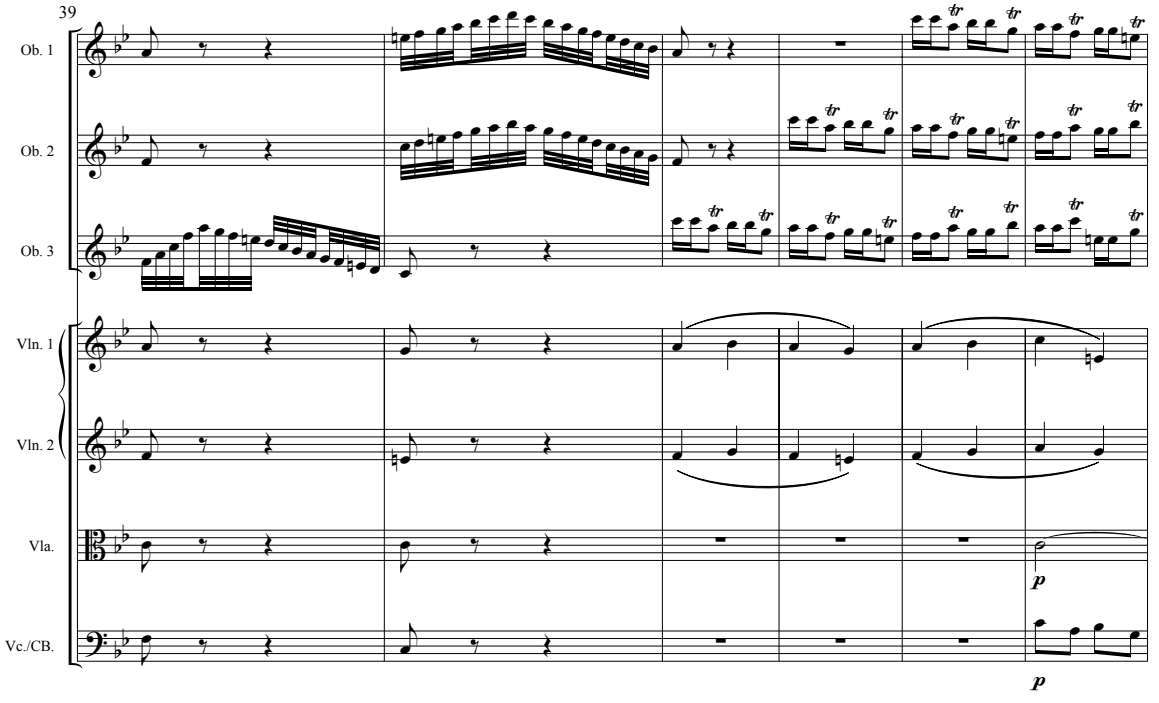

Rondeau Allegretto
Oboe 1
Oboe 2
Oboe 3
Horns in Bb
Rondeau Allegretto
Violin 1
Violin 2
Viola
Bassi
8
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
[Col Violino 1o]
[Col Violino 1o]
[Col Violino 1o]
[f]
f
f
f
f
f
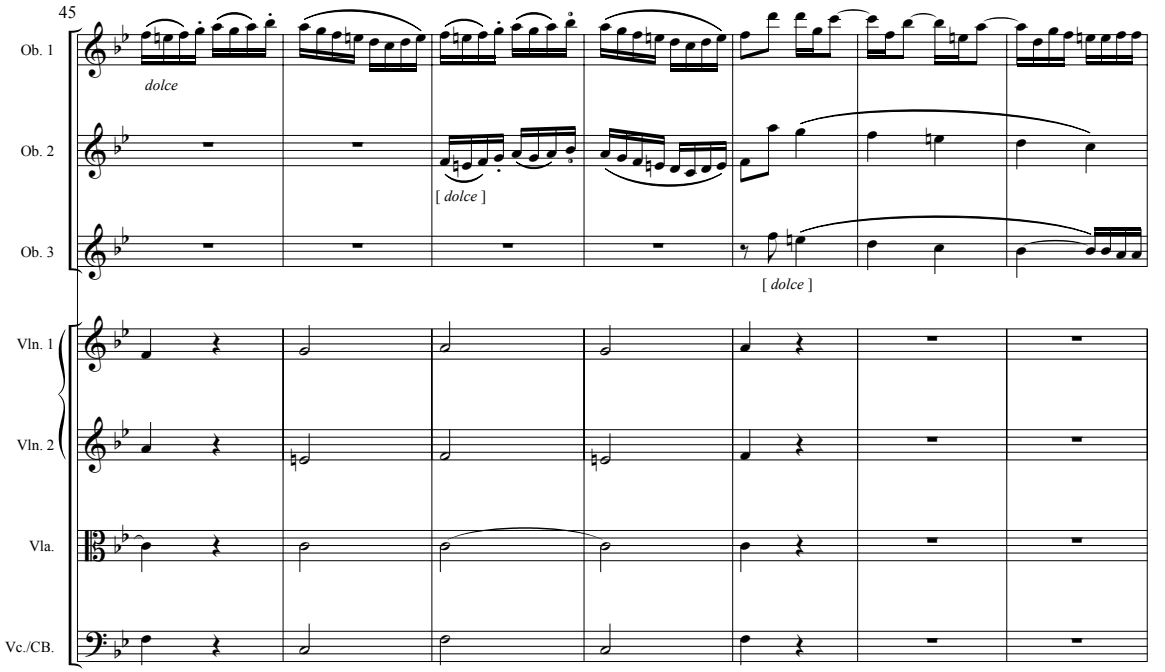

15
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
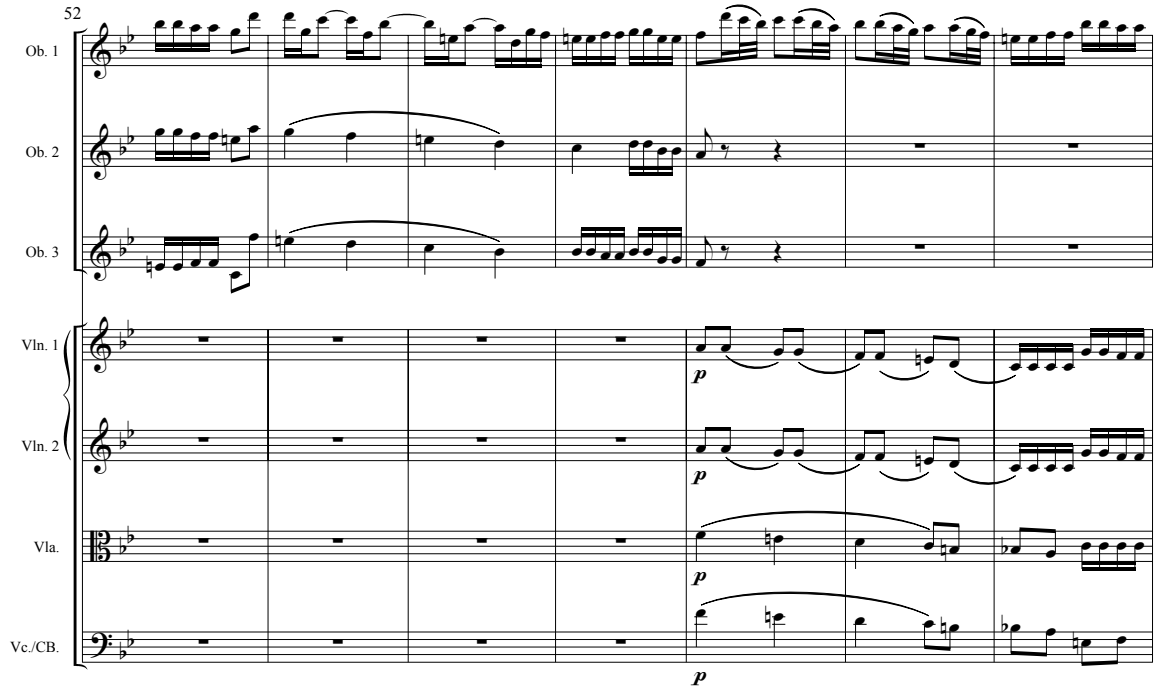

22
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
p
p
p
p
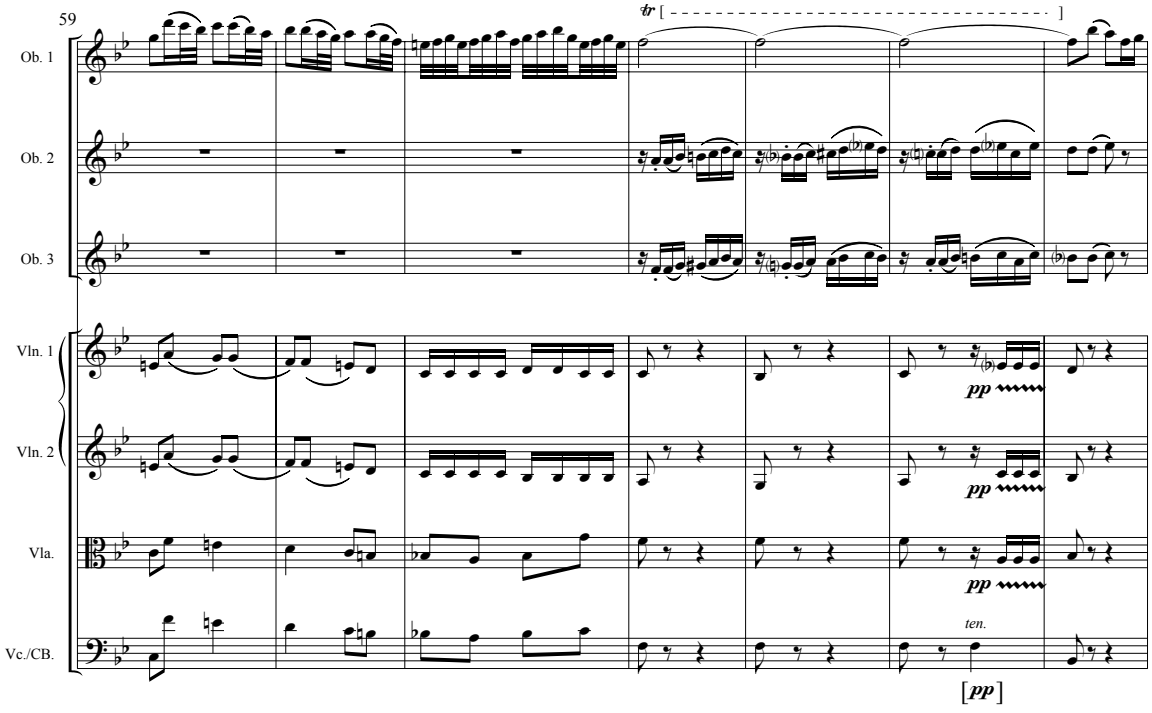

26
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
p
cresc.
sf
f
30
fp
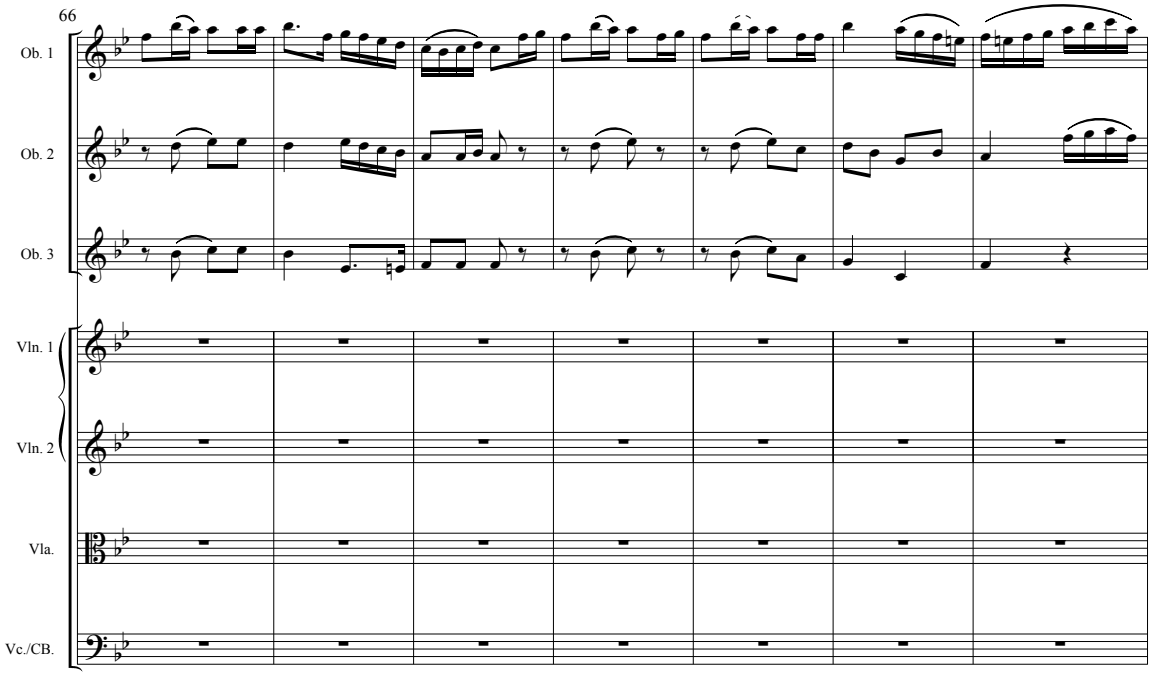

35
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
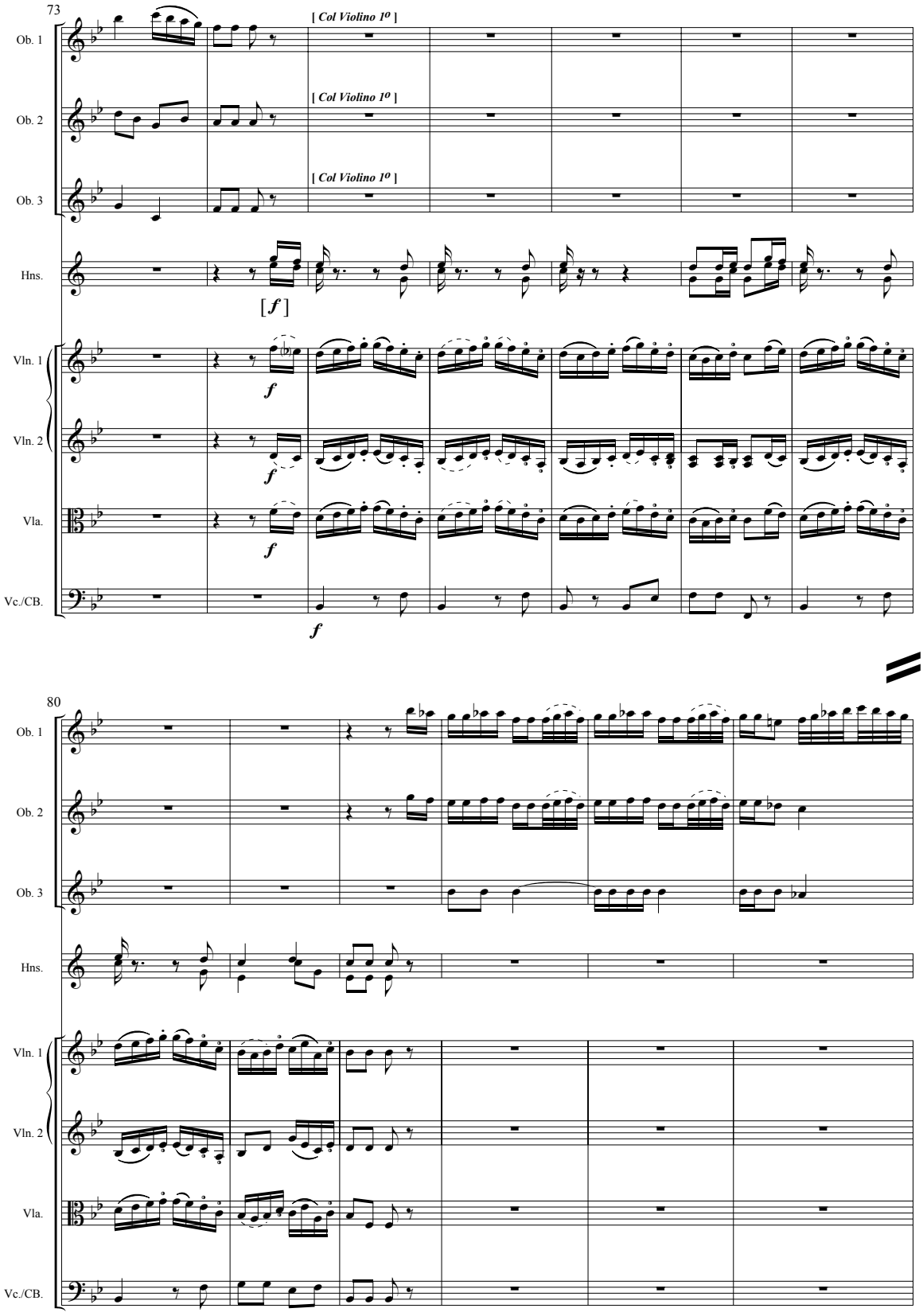

39
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
p
p
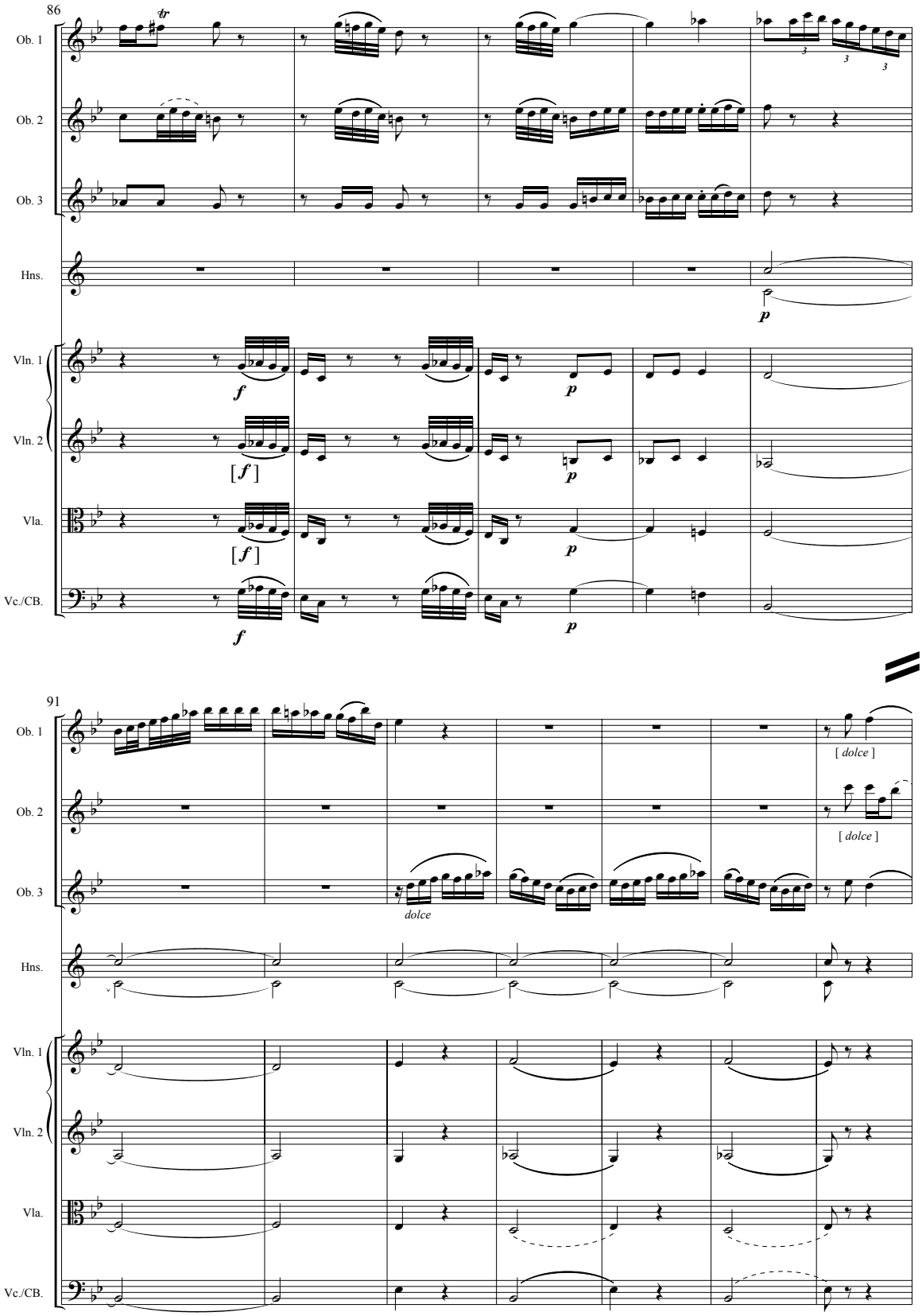

45
Ob. 1
dolce
Ob. 2
[dolce]
Ob. 3
[dolce]
Vln. 1
Vln. 2
Vla.
Vc./CB.
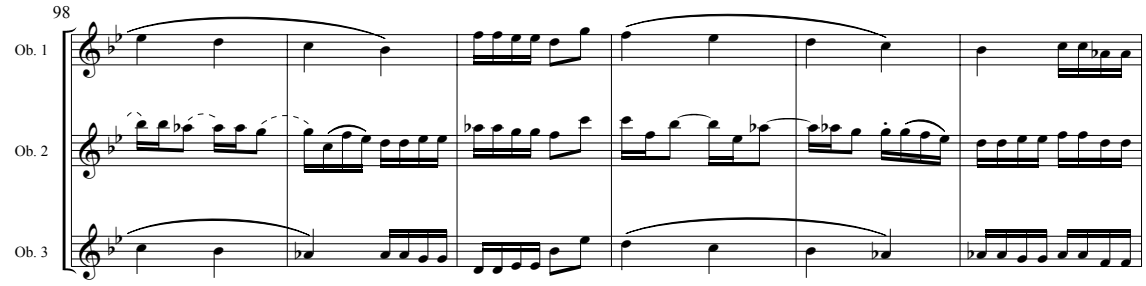

52
Ob. 1
Ob. 2
Ob. 3
Vln. 1
p
Vln. 2
p
Vla.
p
Vc./CB.
p


59
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
tr
pp
ten.
[pp]
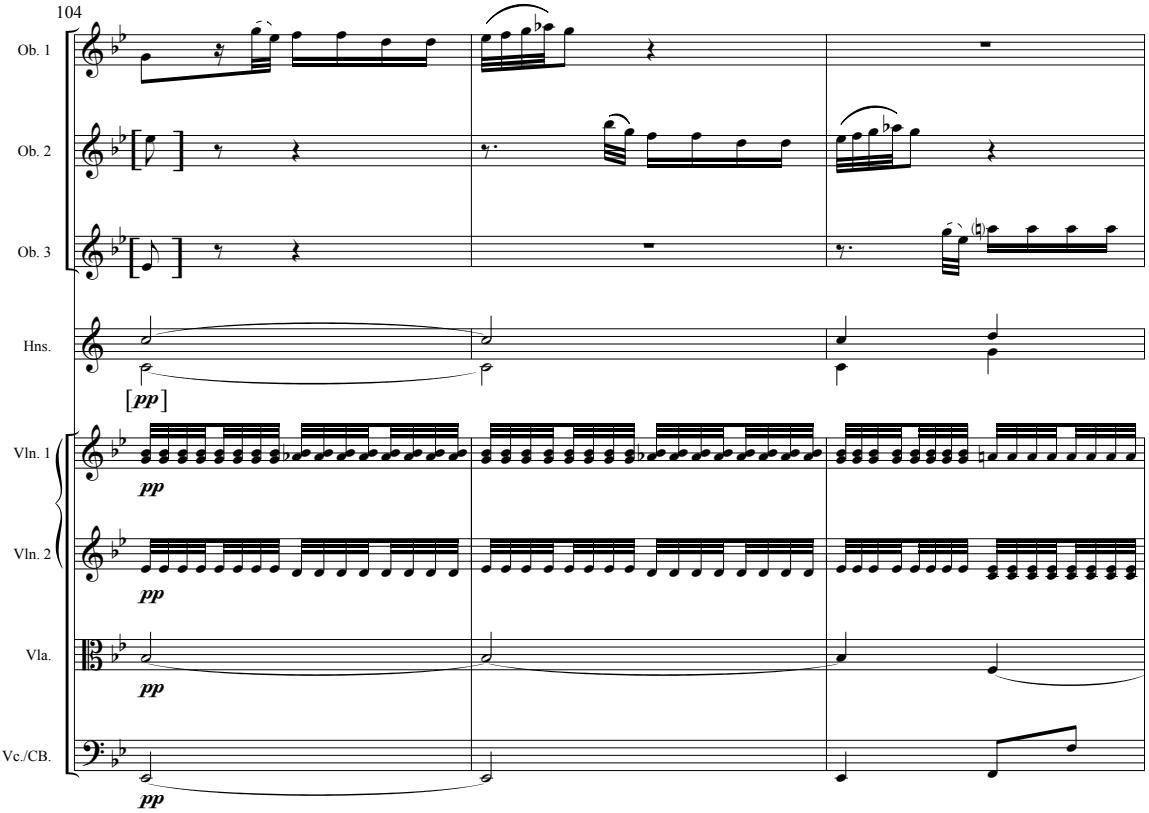

66
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
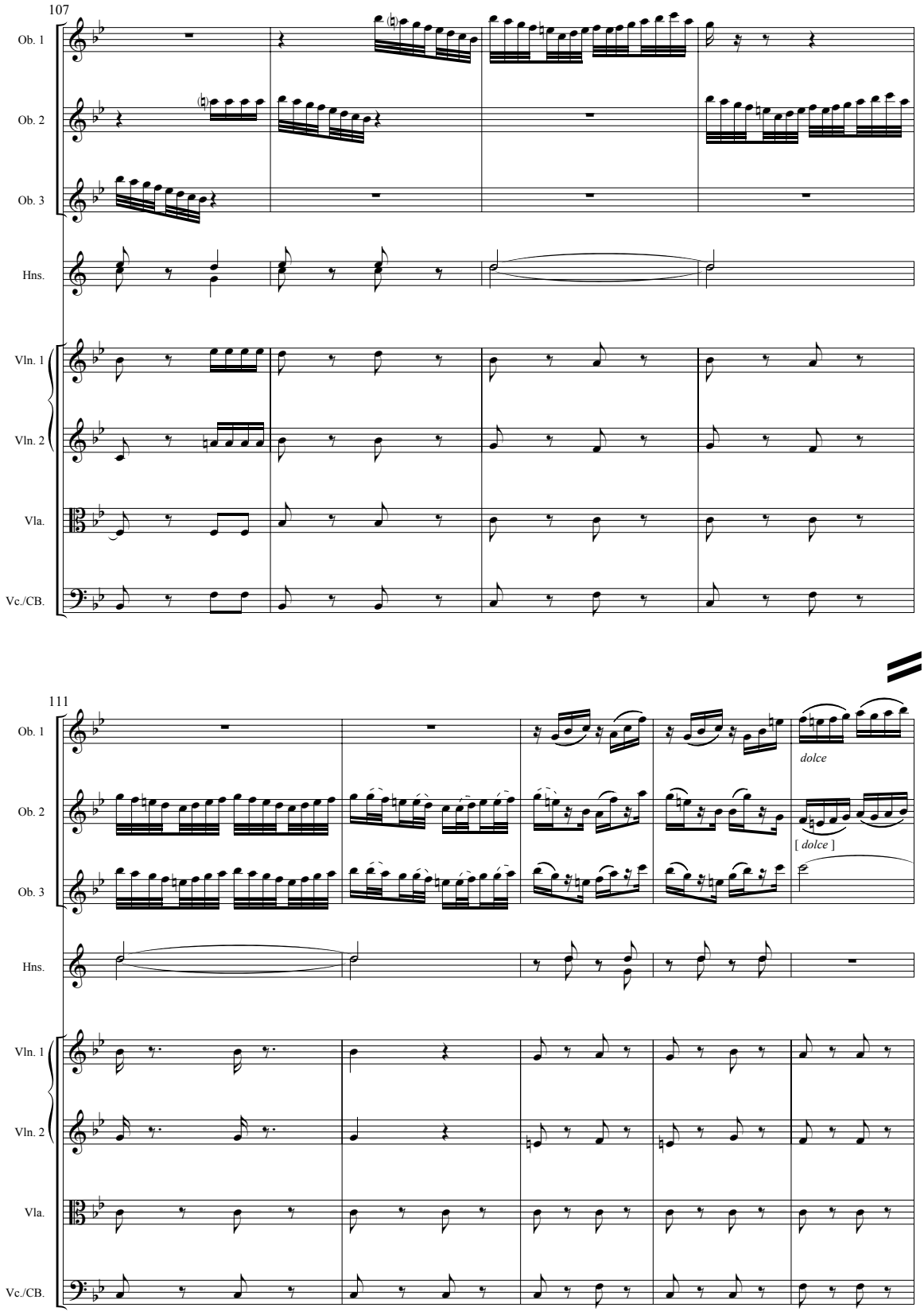

73
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
[Col Violino 1º]
[Col Violino 1º]
[Col Violino 1º]
[f]
f
f
f
f
80
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
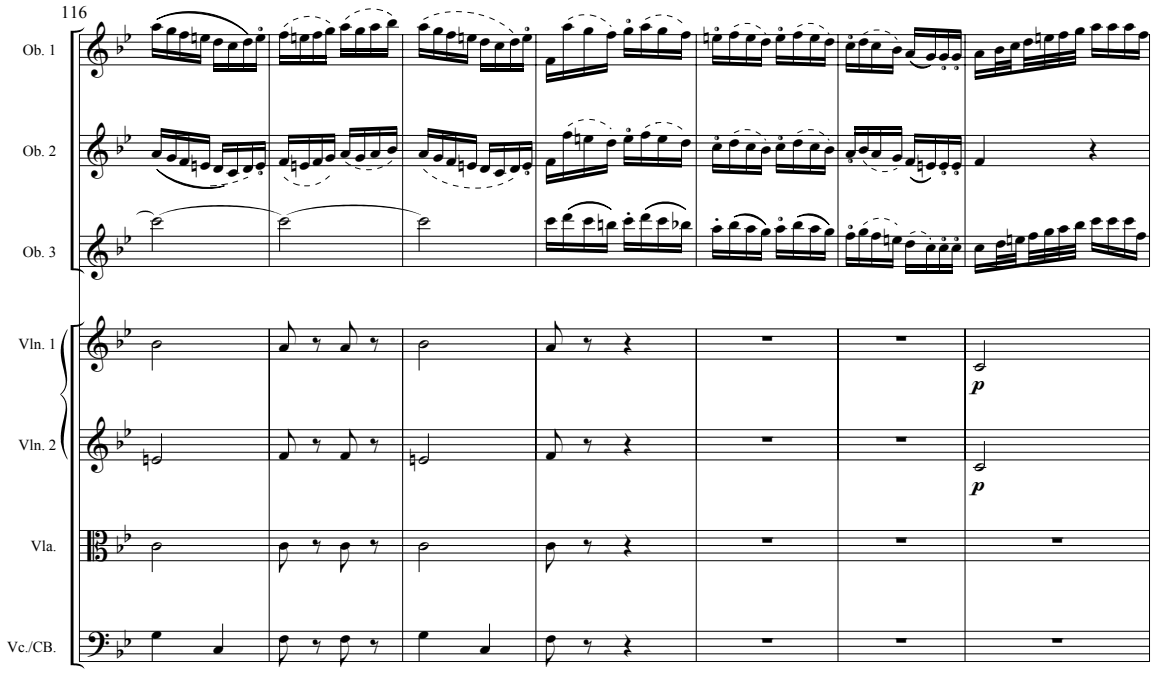

86
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
tr
f
p
[f]
91
[dolce]
dolce

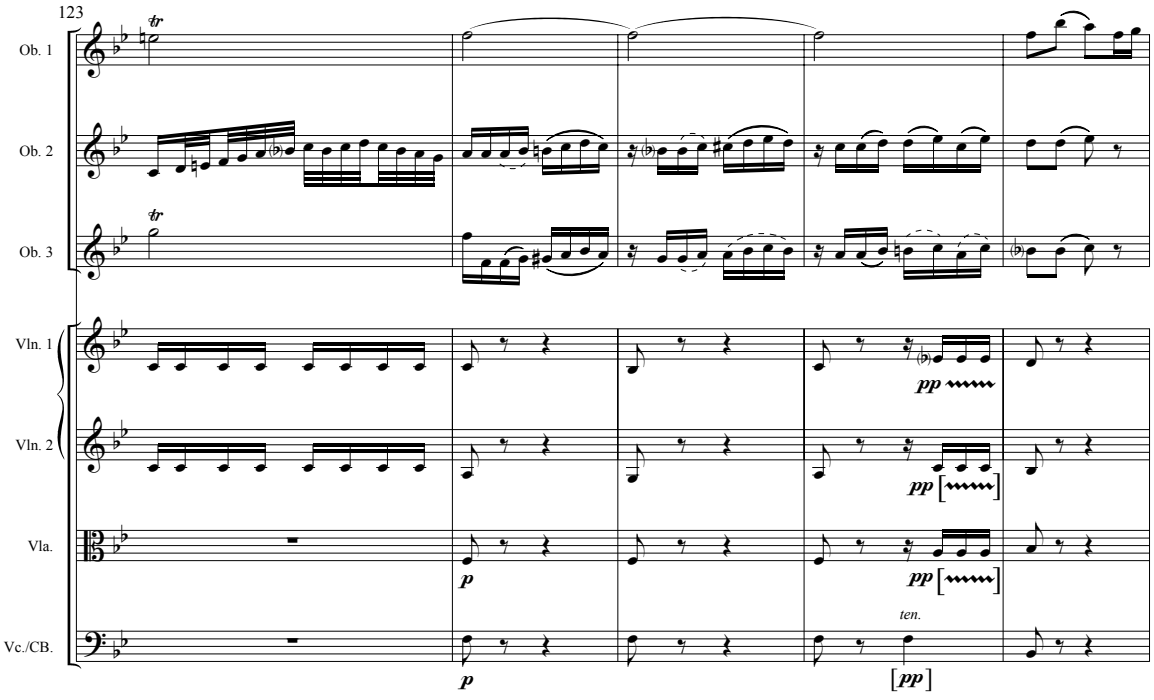

98
Ob. 1
Ob. 2
Ob. 3
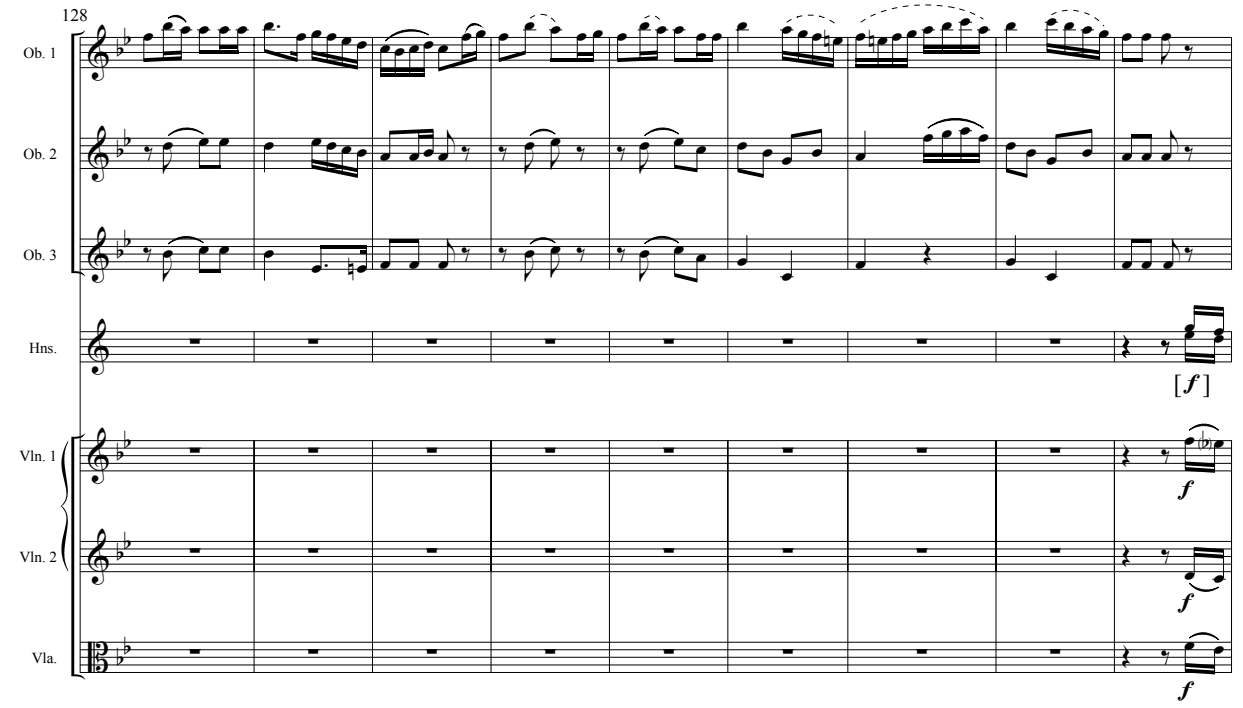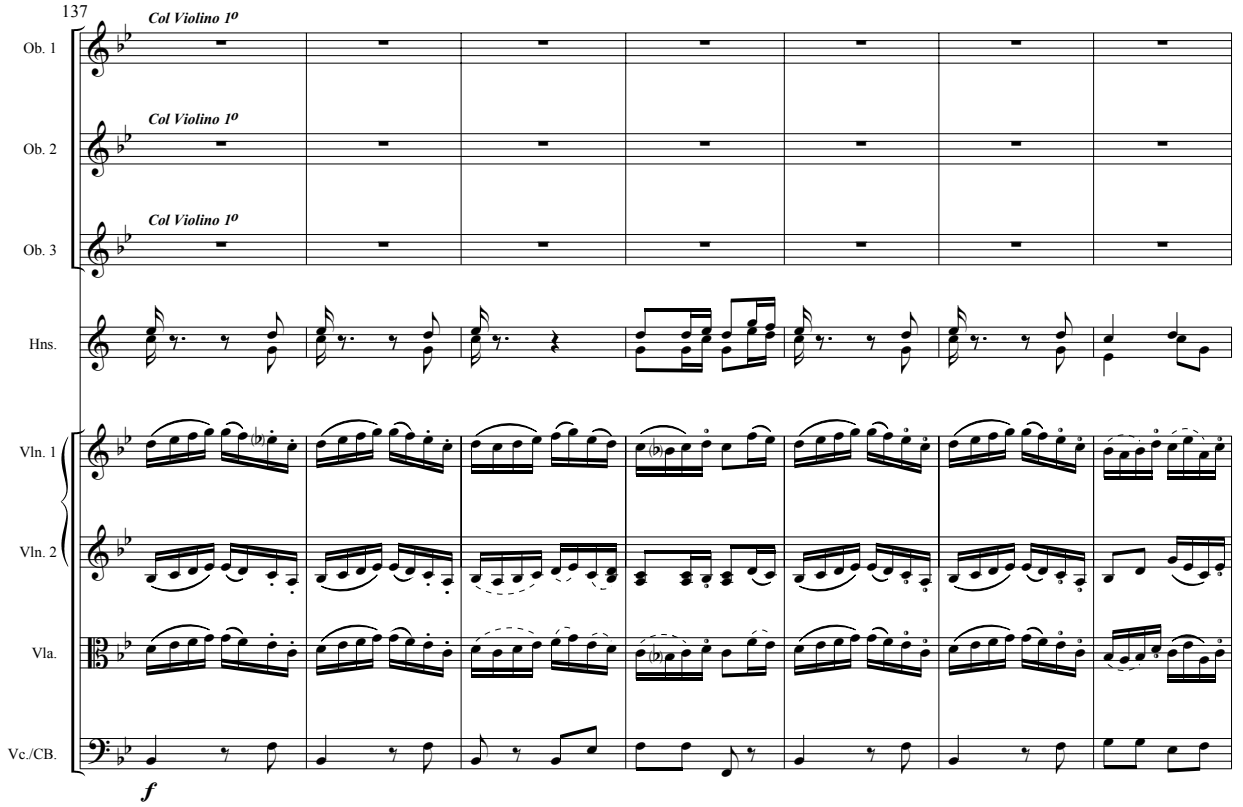



104
Ob. 1
Ob. 2
Ob. 3
Hns.
[pp]
Vln. 1
pp
Vln. 2
pp
Vla.
pp
Vc./CB.
pp
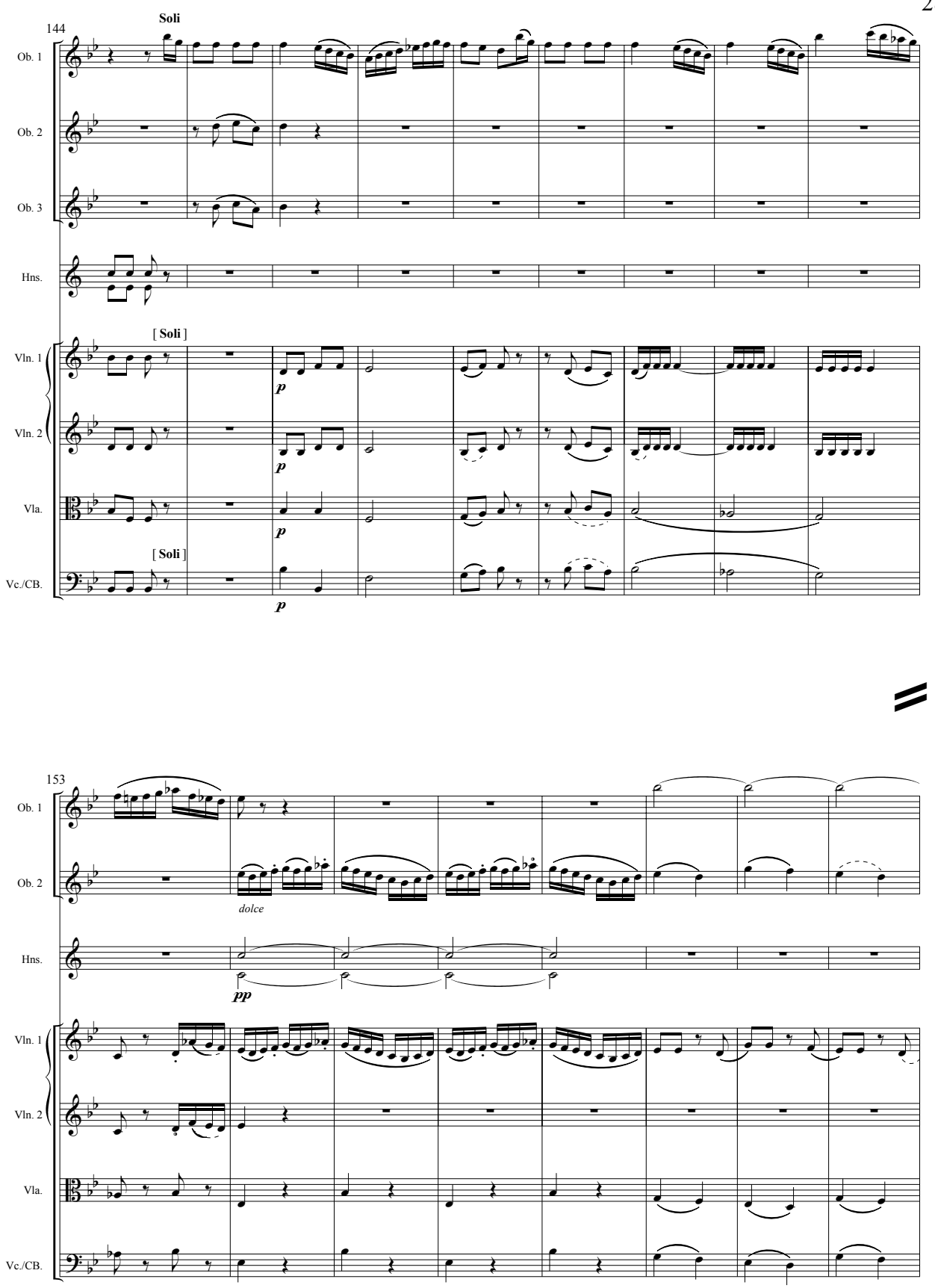

107
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
111
dolce
[dolce]
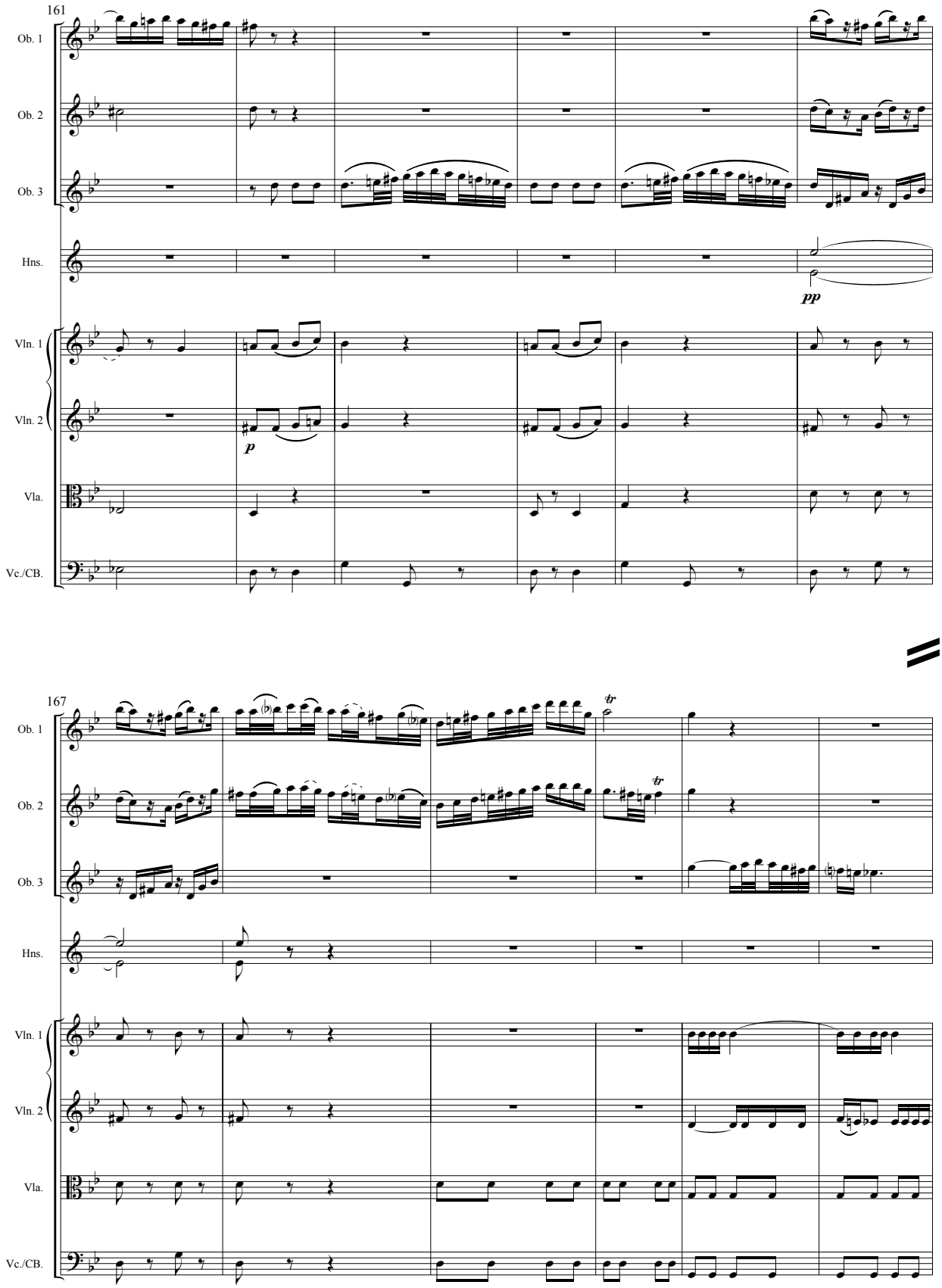

116
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
p
p
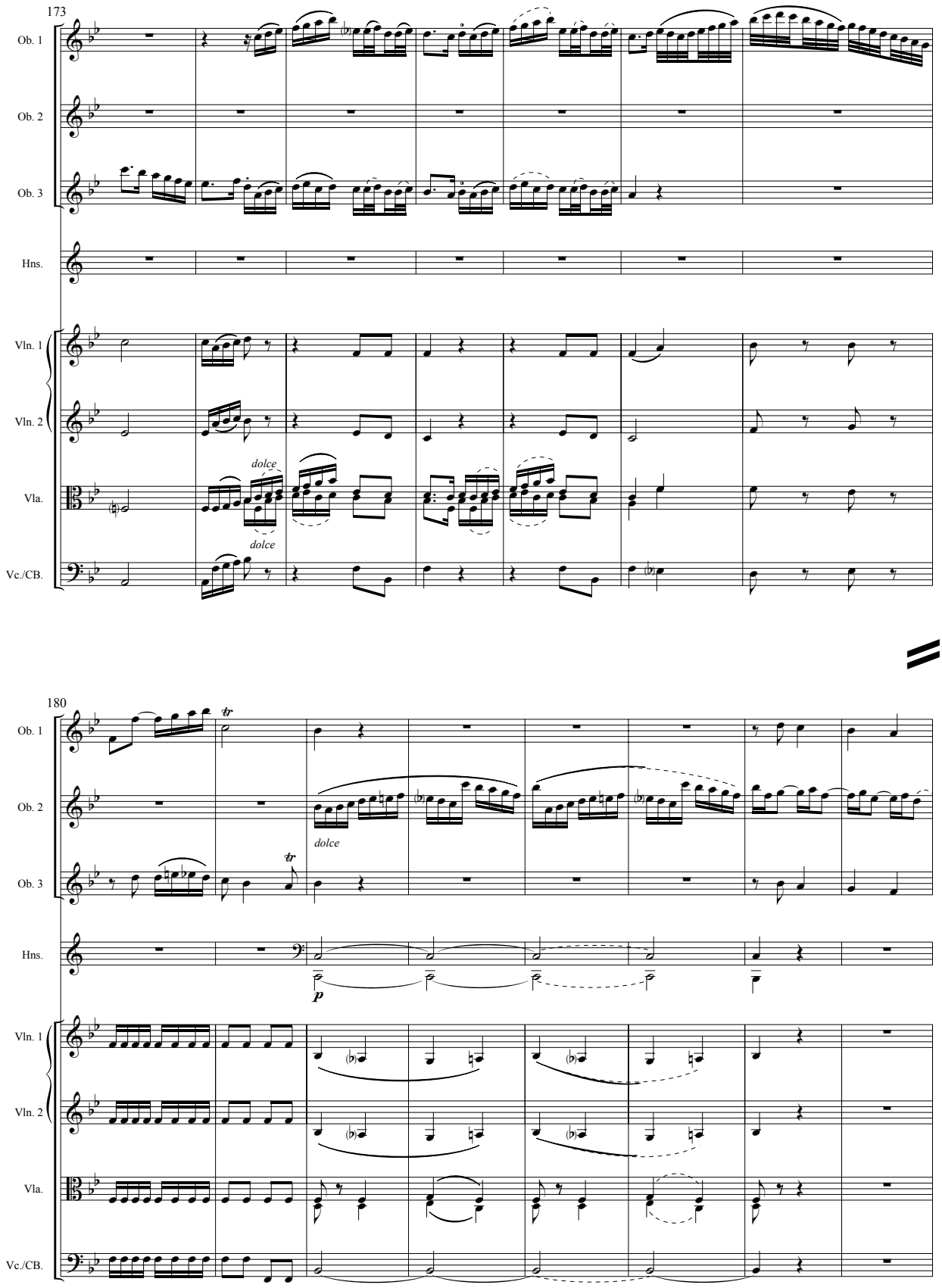

123
tr
tr
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
pp
pp
pp
ten.
p
p
[pp]
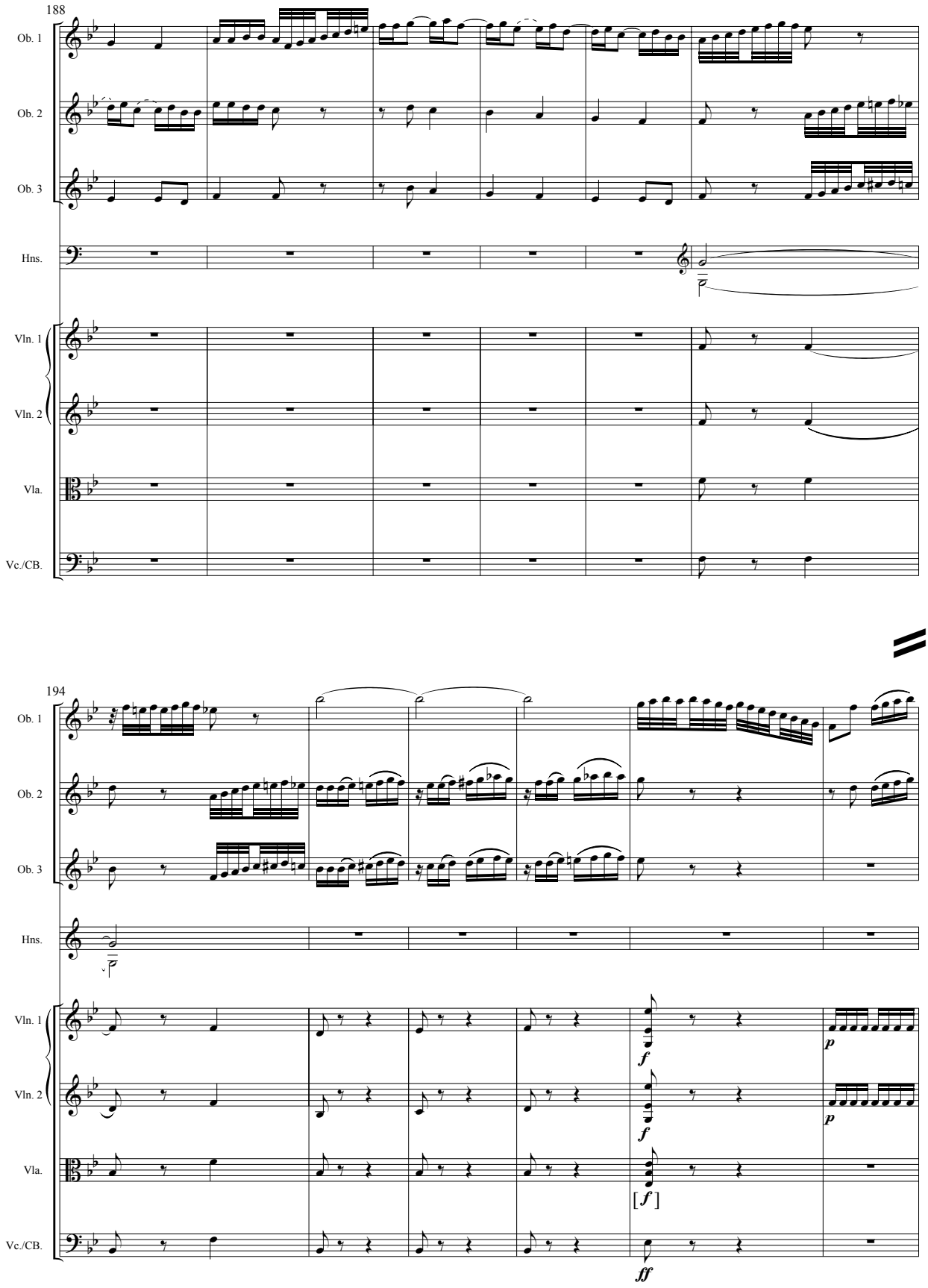

128
Ob. 1
Ob. 2
Ob. 3
Hns.
[f]
Vln. 1
Vln. 2
Vla.
f
f
f
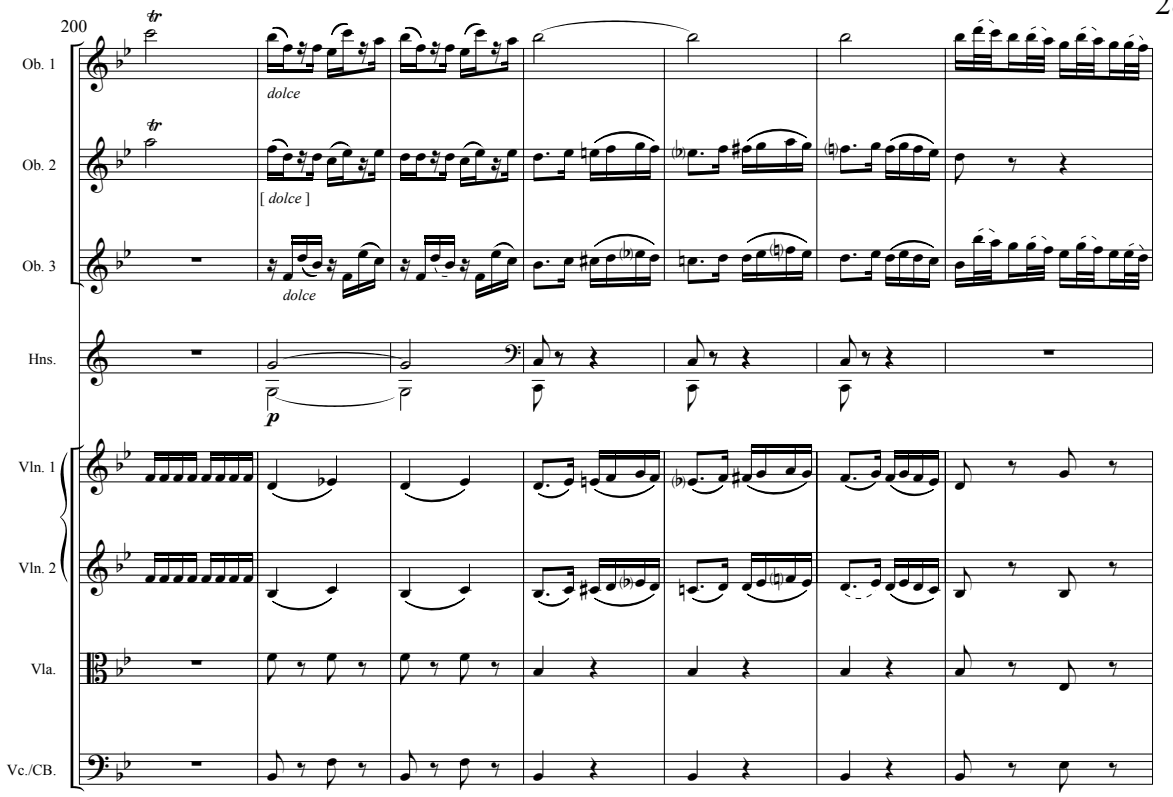

137
Col Violino 1º
Col Violino 1º
Col Violino 1º
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
f
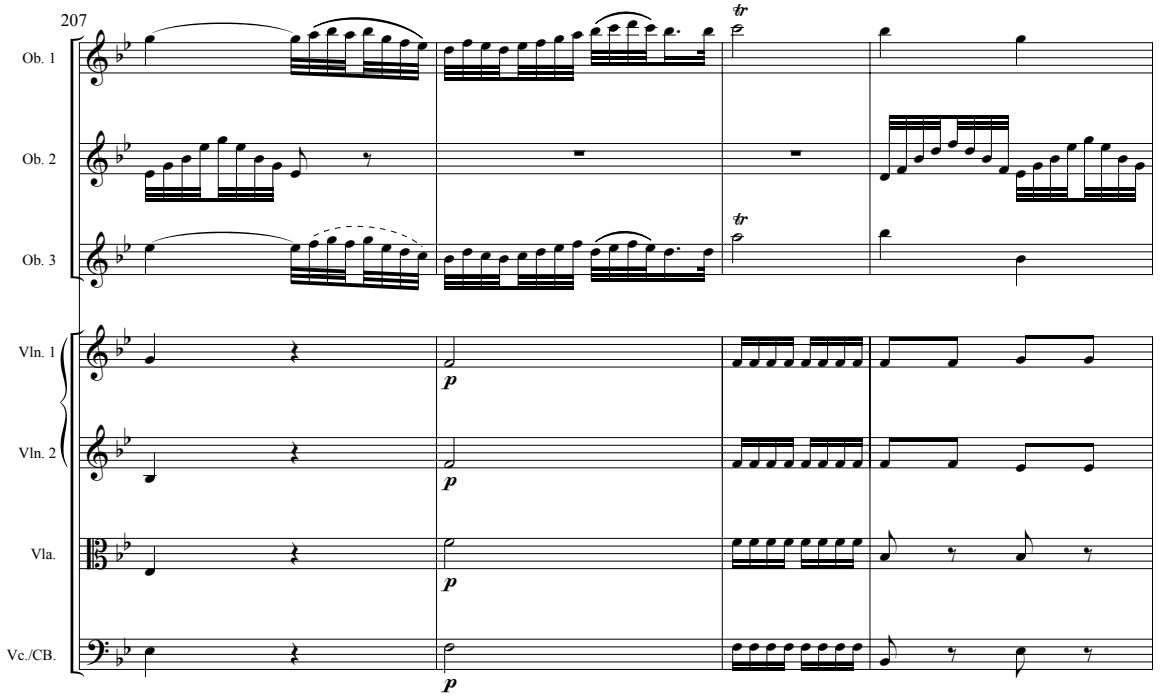

144
Soli
Ob. 1
Ob. 2
Ob. 3
Hns.
[Soli]
Vln. 1
Vln. 2
Vla.
[Soli]
Vc./CB.
p
153
dolce
pp
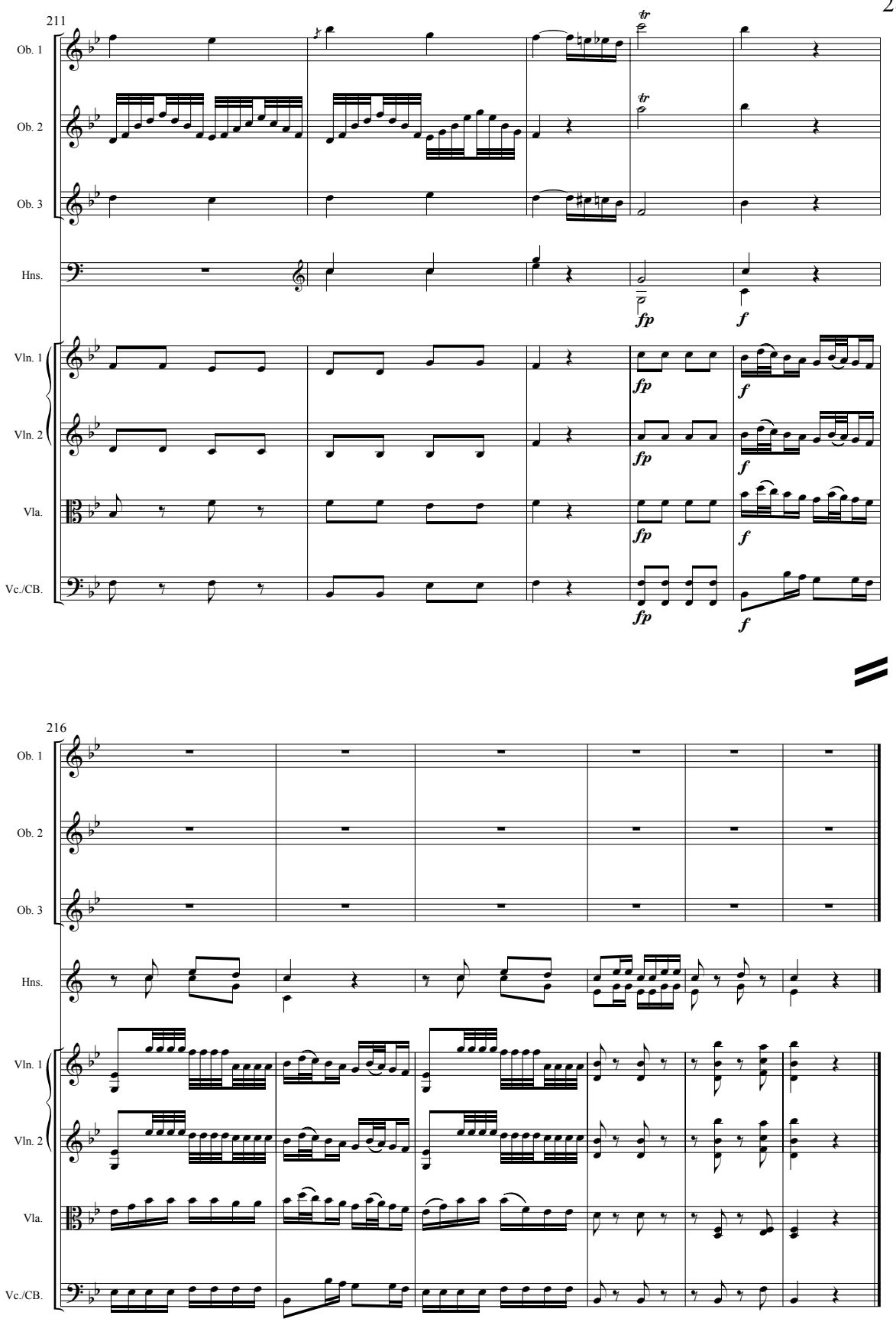

161
Ob. 1
Ob. 2
Ob. 3
Hns.
pp
Vln. 1
Vln. 2
p
Vla.
Vc./CB.
167
tr
tr


173
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
dolce
dolce
180
tr
tr
dolce
p


188
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
194
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
f
p
f
p
[f]
ff


200
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
dolce
[dolce]
dolce
p


207
Ob. 1
Ob. 2
Ob. 3
Vln. 1
Vln. 2
Vla.
Vc./CB.
p
p
p
p


211
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.
tr
fp
f
216
Ob. 1
Ob. 2
Ob. 3
Hns.
Vln. 1
Vln. 2
Vla.
Vc./CB.

CHAPTER 5.

CRITICAL APPARATUS

The following sections both report discrepancies between this edition and Schacht's manuscript and record editorial decisions. Before the Critical Notes proper, separate inventories are provided for: dynamic marking that have been standardized, instances of archaic *fortissimos* and *sforzandi* that have not been modernized in the edition, and rhythmic notations using slashes that have been realized as individual notes in the edition. These items are set apart from the main body of notes to facilitate topical inspection and minimize clutter in the notes which detail: compositional and scribal anomalies, the realization of shorthand notations for doublings and repetitions, and the modernization of accidentals.

Inventory of Original Dynamic and Expression Markings

Schacht uses the following indications for dynamics and expressions in the autograph:

ff	*p*	*rf*	*cres*	*dolce*	*arco*
ffor	*po*		*un poco cres*	*Dolce*	*pizzicato*
		sf	*un pocho cres*	*dol*	*piz*
f	*pp*	*sfr*	*un pocho cresc*	*dolce assai*	
fr	*ppo*		<> [hairpins]	*po e dolce*	*p è piz:*
for			*un poco <>*		*piz po*
	ppp		*p <>*	*ten*	
fp			*po <>*	*teni*	
fpo			*pp <>*	~~ [wavy line]	

Chart 5.1: Dynamic and Expression Markings in Rtt Schacht 46.

Listed below are instances of markings that have been standardized in the edition by using *ff* (for *ff*, *ffor), f* (for *f*, *fr for), fp* (for *fp* and *fpo), p* (for *p* and *po), sf* (for *sf* and *sfr), poco* (for *poco* and *pocho), cresc*. (for *cres* and *cresc), pizz.* (for *piz*, *piz:*, *pizzicato*), and *dolce* (for *dolce*, *Dolce*, *dol).*

Movement I

17 **vla, bassi**: *po*
22 **hns**: *fr*
23 **bassi**: *po*
24–25 see discussion of *fortissimos* and *sforzandi* below
26 **v1**: *for*
27 **v2**: *fr*
29 **bassi**: *po*
43 **hns, v1**, **v2**, **vla**, **bassi**: *fr*
51 **bassi**: *po*
53 **v1**, **vla**: *fr*
55 **v2**, **vla**: *fr*
56 **bassi**: *po*
57 **bassi**: *fr*
60 **hns, v1**, **v2**, **vla**, **bassi**: *fr*
75 **v2**: *fr*
88 **v1, bassi**: *fr*
91 **bassi**: *p è piz:*
105 **o1, o2**: *fpo* — **o3**: *po* — **v1**, **v2**: *fr*
106 **vla**: *po*
108 **hns, v1, bassi**: *fr*
123 **v1**, **bassi**: *fr*
146 **v1**: *fr*
151 **v2**: *fr*
172 **vla**: *po*
175 **bassi**: *for*
180 **v1**: *po*
182 **v1**, **bassi**: *ffor*
192 **v1**: *po e dolce*
200 **v2**: *po*
206 **o1**: *p:* <>
208 **bassi**: *po*
220 **v1**: *po*
242 **v1, vla, bassi**: *fr* — **v2**: *for* —
320 **v1**: *fr*
323 **v1, v2**: *po*
353 **hns**: *po*
366 **hns, vla, bassi**: *fr*
373 **hns**: *po*
394 **v2**: *po*
396 **hns**, **vla**: *po*
417 **vla**: *fr*
424 **hns**, **vla**: *fr*

Movement II

3 **o2**, **o3:** no dynamic (*ff* only marked in **o1**; see Figure 5.46 below)
18 **bassi**: *po*
19 **bassi**: *fr*
24 **v2**: *po*
25 **v2**: *for* — **vla**: *fr*
26 **v1**: *po*
49 **v1**: *po*
68 **v2**: *po*
70 **hns**: *po*
81 **v1**: *po*
85 **bassi**: *po*

Movement III

29 **v1, v2**, **vla**: *po*
30 **o1, o2**: *for*
56 **bassi**: *po*
104 **vla, bassi**: *ppo*
122 **v1**, **v2**: *po*
146 **vla**: *po*
198 **v1**: *fr*
199 **v1**: *po*
201 **hns**: *po*

Inventory of *Fortissimos* and *Sforzandi*

Schacht's use of *ff* and *sf* is inconsistent by the standards of modern notational practice (noted above, pp. 106–107, 119–121), but this very inconsistency presents documentary evidence of how the meanings of these symbols may have evolved since the eighteenth century. Consequently, all instances of these markings in the manuscript are presented below with suggestions for how they could be interpreted. Because some of the confusion may also stem from sloppiness in Schacht's handwriting, an example of an "S" is shown to allow readers to directly assess Schacht's scribal ambiguities and better distinguish "*sf*" from "*ff*."

1) Schacht's "*S*" (Example 5.1).

Location: III, m. 144: *S*
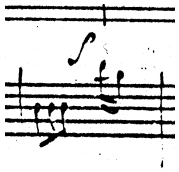


Figure 5.1: III, m. 144, "S" above oboe 1.

Interpretation: Soli

2) Melodic *ff* (Example 5.2).

Locations: I, m. 12: *ff* (2 times)
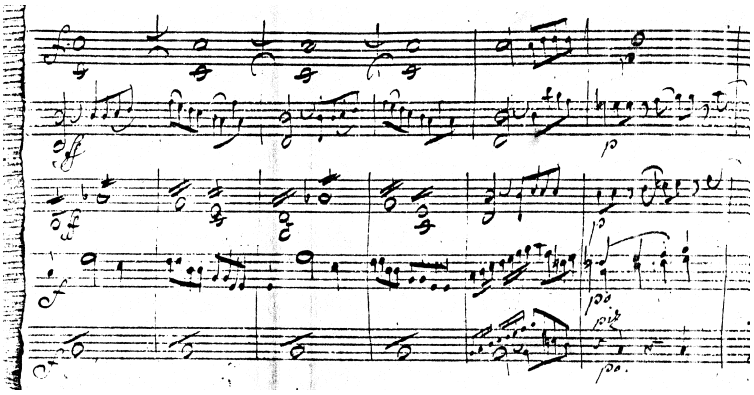


Figure 5.2: I, mm. 12–17, horns, violin 1, violin 2, viola, bass.

Interpretation: The melody in violin 1 (second staff) and the supporting sixteenths of violin 2 should be sustained louder than the other voices.

3) Accentual *ff* (Example 5.3).

Locations: I, m. 22: *ff* (1 time)
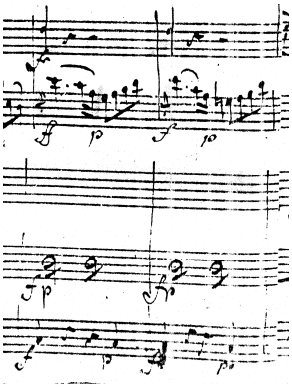


Figure 5.3: I, mm. 22–23, horns, violin 1, violin2, viola, bass.

Interpretation: The violent explosion in the violins, m. 22, should be accented.

4) Accentual *ff*s and *sf*s (Example 5.4).

Locations: I, m. 24–28: *ff* (16 times), *sf* (2 times, in violins, mm. 27–28.)

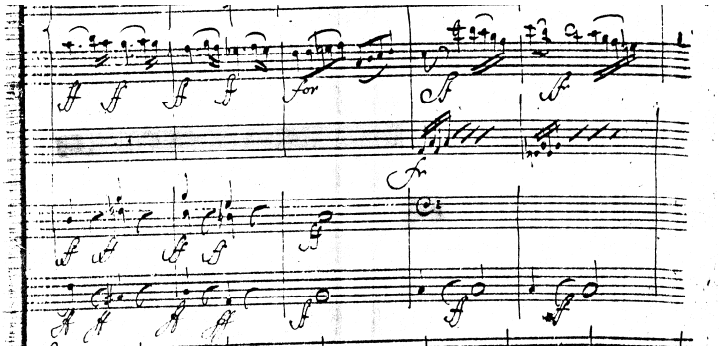


Figure 5.4: I, mm. 24–28, strings.

Interpretation: In mm. 24–25, four violent outbursts precede the violins' sustained melodic gesture in m. 26, marked *for*, above stung whole notes in the lower strings. In mm. 27–28, the tremolo in violin 2 should be sustained strongly, while the second beat is punctuated aggressively by violin 1 with the bottom strings. In the melodic line (violin 1), Schacht uses "sf" gestures, but the bass support is marked "ff."

5) Accentual *sf* (Example 5.5).

Locations: I, m. 156: *sf*

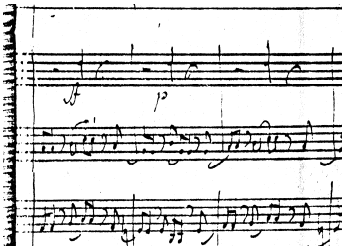


Figure 5.5: I, mm. 156–158, horns, violin 1, violin 2.

Interpretation: Within a piano texture, the horns are called upon to firmly sound the third beat, forcing a metric displacement.

6) Accentual *ff*s (Example 5.6).

Locations: I, m. 164–167: *ff* (15 times), *fs* (once, m. 165, oboe 2)
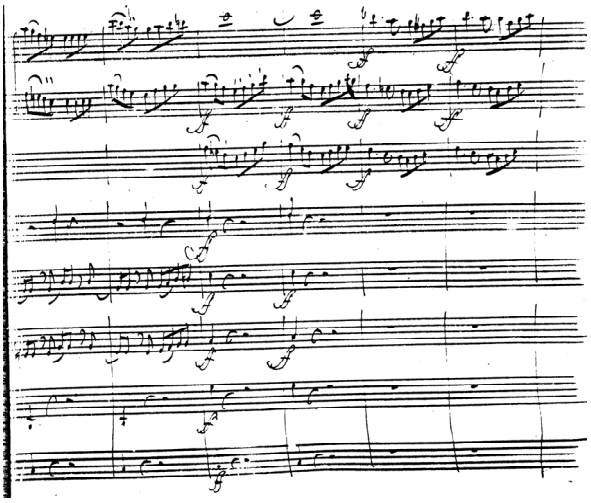


Figure 5.6: I, mm. 162–167, all.

Interpretation: Violent outbursts should initiate successive gestures.

7) Accentual *ff*s with *p* (Example 5.7).

Locations: I, m. 170–172: *ff* (15 times, each with *p*)

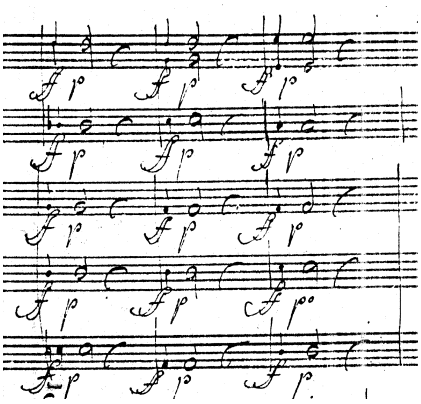


Figure 5.7: I, mm. 170-172, horns, violin 1, violin 2, viola, bass.

Interpretation: Each downbeat quarter note should be loudly accented before each quiet half note.

8) Melodic *ff* (Example 5.8).

Locations: I, m. 175: *ff* (once)
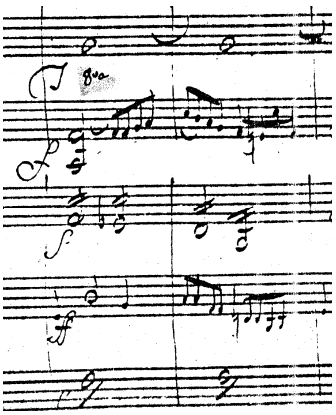


Figure 5.8: I, mm. 175–176, horns, violin 1, violin 2, viola, bass.

Interpretation: The violas should bring the counter-melody to the fore.

9) Melodic *ff*s (Example 5.9).

Locations: I, m. 182: *ffor* (2 times)

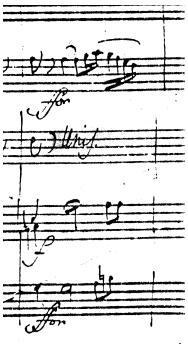


Figure 5.9: I, m. 182, violin 1, violin 2, viola, bass.

Interpretation: The violin line should soar and be firmly supported by the bassi.

10) Melodic *ff*s (Example 5.10).

Locations: I, m. 185: *ff* (2 times)
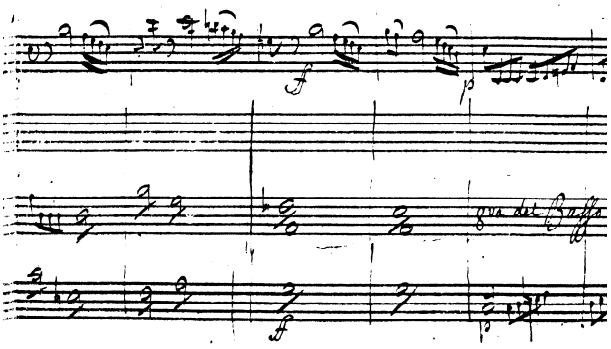


Figure 5.10: I, mm. 183–187, violin 1, violin 2, viola, bass.

Interpretation: The violin line should again soar and be firmly supported by the bassi.

11) Accentual *ff*s (Example 5.11).

Locations: I, m. 198: *ff* (2 times)
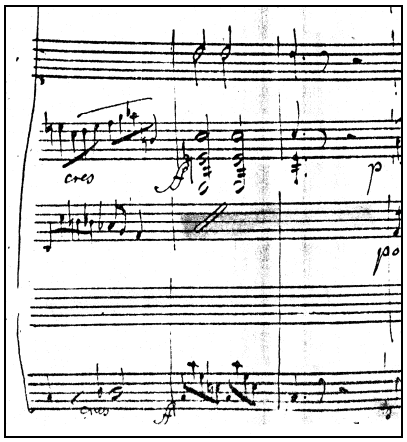


Figure 5.11: I, mm. 197–199, horns, strings.

Interpretation: The cadence should be played *fortissimo*.

12) Accentual *ff*s (Example 5.12).

Locations: I, m. 213–214: *ff* (3 times)
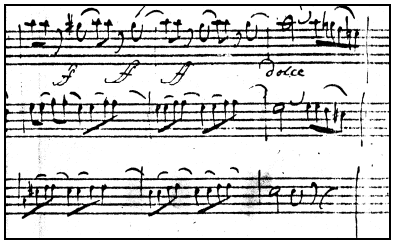


Figure 5.12: I, mm. 213–215, oboes.

Interpretation: The first oboist should accent the syncopated gestures that would otherwise routinely be played within a *dolce* setting.

13) Accentual *ff*s (Example 5.13).

Locations: I, m. 291: *ff* (2 times)
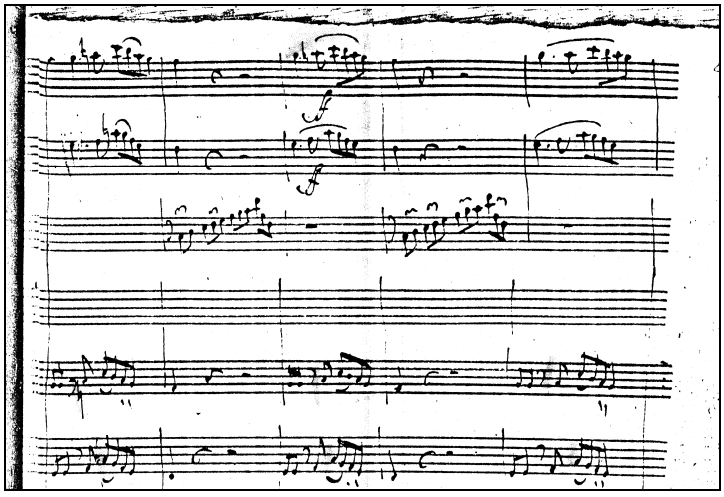


Figure 5.13: I, mm. 289–293, oboes, horns, violins.

Interpretation: This series of repetitions should create a dynamic arc that peaks in m. 291, which should be stronger than both m. 289 and m. 293.

14) Accentual *ff*s (Example 5.14).

Locations: I, m. 319–320: *ff* (3 times)
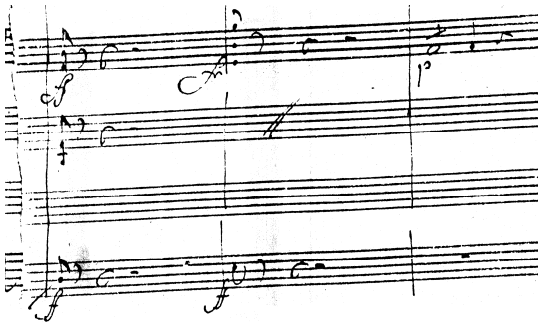


Figure 5.14: I, mm. 319–321, violin 1, violin 2, viola, bass.

Interpretation: The double-stops and single notes should be played *fortissimo* and balanced with the triple stop marked *fr*.

15) Accentual *ff*s (Example 5.15).

Locations: I, m. 377: *ff* (2 times)

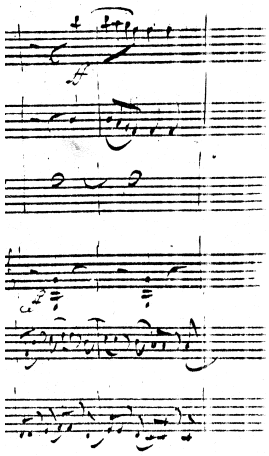


Figure 5.15: I, mm. 375–376, oboes, horns, violins.

Interpretation: The horns, emphasizing the third beat instead of the downbeat, and the oboes should play aggressively to challenge the lilting gesture in the violins.

16) Accentual *ff* (Example 5.16).

Locations: II, m. 3: *ff* (within p)

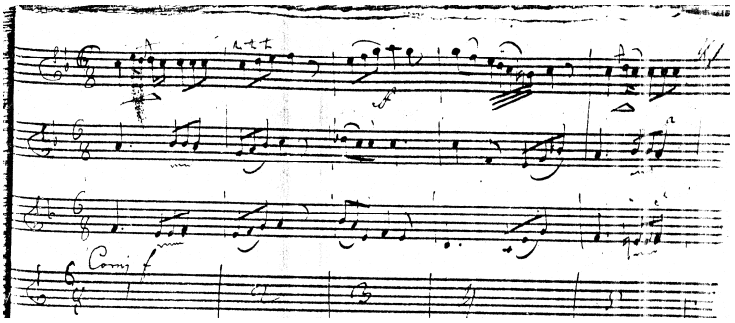


Figure 5.16: II, mm. 1–5, oboes.

Interpretation: The principal oboe should play passionately with more of a *sforzando* accent than a sustained dynamic.

17) Accentual *sf*s mixed with other dynamics (Example 5.17).

Locations: III, m. 27–30: *sf* (10 times also with *p*, *po*, *fp*, *f*)
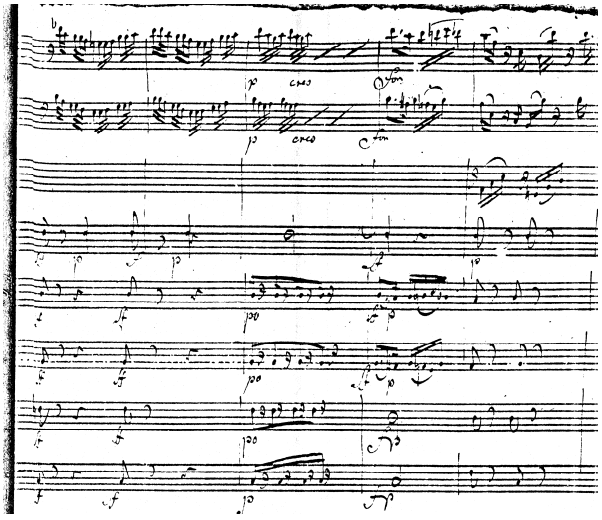


Figure 5.17: III, mm. 27–31, all.

Interpretation: Horns and strings should play accented downbeats, almost as *subito forte*s, intermixed with *piano* playing.

Inventory of Rhythmic Shorthand Notations

Though most of Schacht's shorthand rhythmic notations using slashed stems could be realized tacitly, some may reveal compositional decisions. Each entry presents the location and exact notation found in the manuscript for rhythms that have been modernized in the critical edition.

The following chart lists the slashed notations used by Schacht:



Chart 5.2: Rhythmic Shorthand in Rtt Schacht 46.

<u>Movement I</u>

2–3 **bassi**: 

12–15 **v2**:  — **bassi**:

21 **vla**, **bassi**: 

22 **vla**:

33 **vla**: — **bassi** (beats 3–4):

34–36 **vla**, **bassi**:

37 **vla**: — **bassi**:

38 **v2**, **bassi**:

43–44 **v2**: — **vla**: — **bassi**:

45–46 **vla**: — **bassi**:

49–51 **vla**, **bassi**:

52 **bassi**:

58 **v1**: — **vla**:

59 **v1**:

60 **v1**, **v2**:

64 **v1**: — **bassi**:

65 **bassi**:

68 **v1**, **v2**: — **bassi**:

72 **v1**, **bassi** (beats 1–2):

73 **bassi**:

74 **v1**: 𝅗𝅥 — **bassi**: 𝅗𝅥 𝅗𝅥

75 **v1**: 𝅗𝅥 — **v2**: ♯ ♯ ♯ ♯ — **vla**: 𝅝 — **bassi**: 𝅗𝅥

76 **v2**, **bassi**: 𝅗𝅥 — **vla**: 𝅝

77 **v1**: ♯ ♯ ♯ ♯ — **v2**: ♯ ♯ ♯

99–102 **vla**: 𝅝

107 **v1**, **v2**, **bassi**: 𝅝

109 **v2**: 𝅗𝅥

151 **v1**: ♯ ♯ ♯ — **v2**: ♯ ♯

174 **v1**: 𝅗𝅥 𝅗𝅥 — **vla**, **bassi**: 𝅝

175–178 **v2**: ♯ ♯ — **bassi**: 𝅝

183 **vla**: 𝅗𝅥 — **bassi**: 𝅗𝅥 𝅗𝅥

184 **vla**, **bassi**: 𝅗𝅥 𝅗𝅥

185–186 **vla**, **bassi**: 𝅝

187 **bassi**: 𝅗𝅥

191 **vla**: 𝅝 — **bassi**: 𝅗𝅥 𝅗𝅥

192–194 **vla**, **bassi**: 𝅝

195 **v2**, **bassi**: 𝅗𝅥 𝅗𝅥 — **vla**: 𝅗𝅥

200 **vla**: 𝅝

201–202 **vla**: 𝅝

242–245 **vla**, **bassi**: 𝅝

246–249 **v1**: 𝅗𝅥 — **vla**: 𝅗𝅥 𝅗𝅥 — **bassi**: 𝅝

253 **hn1**: 𝅗𝅥

257 **v1**, **bassi**: 𝅗𝅥

258 **bassi**: 𝅝

261 **v1**, **v2**, **bassi**: 𝅗𝅥

265 **v1**: 𝅝 — **bassi**: 𝅗𝅥

266–267 **bassi**: 𝅝

268 **v1**: 𝅗𝅥 — **v2**: ♯ ♯ ♯ ♯ — **vla**: 𝅝 — **bassi**: 𝅗𝅥

269 **v1**: 𝅗𝅥 — **v2**: ♯ (mistakenly) — **vla**: 𝅝 — **bassi**: 𝅗𝅥

270 **v1**: ♯ ♯ ♯ ♯

v2: 𝅗𝅥 ♯ ♯

281–282 **vla**: 𝅗𝅥 𝅗𝅥

283 **v1**: 𝅗𝅥

284 **v1**: 𝅝

285 **v2**: 𝅗𝅥

286 **v2**: 𝅗𝅥 𝅗𝅥

298 **o2**, **o3**: 𝅗𝅥 — **bassi**: 𝅗𝅥 𝅗𝅥

303–304 **hns**: 𝅗𝅥

313–315 **hns**: 𝅗𝅥 𝅗𝅥

321 **v1**: 𝅗𝅥

322 **v1**: 𝅝

331–334 **v1**: 𝅝

335 **o1**: 𝅗𝅥

372 **v1**, **v2**: 𝅗𝅥 𝅗𝅥 — **vla**, **bassi**: 𝅝

394–395 **v1**, **v2**: 𝅝

399 **vla**, **bassi**: 𝅗𝅥

400 **vla**, **bassi**: 𝅗𝅥 𝅗𝅥

401 **vla**: 𝅗𝅥 — **bassi**: (beats 1–2): 𝅗𝅥

402 **v1**: 𝅗𝅥 𝅗𝅥 — **vla**: 𝅗𝅥 — **bassi**: 𝅗𝅥 𝅗𝅥

403–404 **v1**, **v2**, **vla**, **bassi**: 𝅗𝅥 𝅗𝅥

405–407 **v1**, **v2**, **vla**, **bassi**: 

409 **v1**, **bassi**: 

410 **bassi**: 

411–412 **v1**:  — **vla**:

413–415 **v1**:  — **v2**: 

420 bass: 

422 **v1**:  — **vla**: 

423 **v1**: — **bassi**: 

424 **v1**, **v2**: 

Movement II

11 **v1**, **v2**, **vla**: 

12 **v1**:  — **v2**, **vla**: 

19–21 **v2**:

26 **v1**, **v2**, **vla**: 

27 **v1**, **v2**, **vla**: 

28 **v1**, **v2**, **vla**: 

29 **v1**, **v2**, **vla**: 

32 **v1**, **v2**: 

36 **v1**: 

37–38 **v1**: dotted-quarter stemmed to six sixteenths

39 **v1**: two quarters each stemmed to five sixteenths that are beamed together

43 **v1**: 

44 **v2**:  — **vla**: (dot missing)

45–46 **v2**: dotted-quarter stemmed to six sixteenths &  — **vla**:

70 **vla**:

71 **vla**:

76 **v1**, **v2** (beats 2–3, 5–6):

77 **v1**, **v2** (beats 2–3, 5–6): — **vla** (beats 5–6):

78 **v1**, **v2**, **vla** (beats 2–3, 5–6):

81 **v1**, **vla** (beats 4–6):

82 **o3**: — **v1**, **vla** (beats 1, 4–6):

83 **v1**, **vla**:

84 **v1**, **v2**, **vla**:

Movement III

35 **v1**, **v2**:

36 **v1**: — **v2**:

58 **vla**:

61 **v1**: — **v2**:

104–106 **v1**, **v2**:

123 **v1**, **v2**:

169–172 **vla**, **bassi**:

180 **v1**, **v2**: — **vla, bassi**:

181 **v2**:

199 **v1**, **v2**:

200 **v1**:

209 **v1**, **v2**, **bassi**: — **vla**: (mistakenly)

Critical Notes for Rtt 46

To keep entries as succinct as possible, only commas are used in lists and locational beats are only specified if there is another instance of the thing described. Instrumental abbreviations listed below are used in the narrative, Helmholtz pitch notation is used, and a formulaic structure is employed (X is the case, but Y is the reason followed for handling it differently).

The following chart lists the indications for doublings and repetitions used and the number of instances of each:

Double violin 1		**In unison**		**At the octave**		**Repeat previous measure**	
V 1	6	*unis*	7	8^{va}	5	*idem*	5
V 1^{o}	3	*unisono*	4	**of violin 1:**			
col P^{o} V^{o}	1	*unis.*	1	8^{va} *del V^{o} 1mo*	2	**Same as voice above**	
c.P.	1	*Unisono*	1	8^{va} *del V 1mo*	1	𝄎	26
Col V^{o} 1mo	1			**of oboe 1:**			
Col V 1	1	**At the third (below)**		8^{va} *del P^{o} oboe*	1		
Col V^{o}	1	*3ze*	6	8^{va} *1mo oboe*	1	**Repeat previous beat(s)**	
V 1mo	1	*terze*	3	**of bass part:**		𝄏	36
V^{o} 1	1	*all terze*	1	8^{va} *del Basso*	3	𝄏𝄽	1
		alla terza	1	8^{va} *Basso*	1		
Double bass part				8^{va} *B^{o}*	1		
𝄢: or 𝄢	22			8^{va} *del B^{o}*	1		
				Col B^{o} all ottava	1		

Chart 5.3: Shorthand for Doublings and Repetitions in Rtt Schacht 46.

Instances of these markings are itemized in the critical notes. Each item is presented at the measure of its occurrence. If the realization of the marking pertains to multiple

measures, those measures are listed parenthetically. Further comments are only provided in ambiguous situations.

Because most added accidentals succeed marked accidentals in situations where the key and context are clear, following common practice of the time, comments are only provided for less explicit inferences about accidentals. In the edition, there is no explicit indication that an accidental has been added. Parentheses indicate that an accidental is cautionary. Along with necessary accidentals, some cautionary accidentals have also been added. All editorial inferences or additions are noted.

Format of Entries

Ms. **Instrument [, doubling instrument**] (beats #–#): Comment.

§ **Instrument:** *Shorthand Marking* (measures governed by the marking) — **Instrument** (beat #)**:** *Original Shorthand Marking* that has been realized

ʌ **Instrument:** Pitch with its emended or added accidental (rationale, if warranted)

"Beats #–#" indicates a single event that spans the given beats, and "beats x, y" indicates separate events on the given beats.

Instrument Labels

o1: oboe 1
o2: oboe 2
o3: oboe 3

hn1: horn 1
hn2: horn 2
hns: both horns

vlns: violins
v1: violin 1
v2: violin 2
vla: viola
bassi: bass (cellos and double bass, marked "basso" in the autograph)

First Movement

1 **o1, o2, o3**: In each part, the marking *Col V^o 1^mo* calls for the soloists to play the melody during the opening Tutti (mm. 1–62), but, as explained in the Editorial Principles, these doublings are not realized in this score.

§ **v2**: *8^va del V p^mo* (mm. 1–2) — **vla**: 𝄡 (as "*col basso*" mm. 1–3)

5 § **v2**: *8^va* (mm. 5–7)

9 **bassi**: Slur is imprecise and might only extend from beat 3 to beat 4, but the earlier parallel gesture in m. 5 clearly has beats 2–4 under one slur (Figure 5.18).

§ **v2**: *8^va* (mm. 9–11)

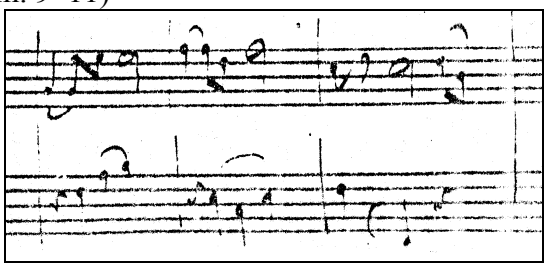


Figure 5.18: I, mm. 9–11, viola and bassi.

12 **v1**: Lower pitch of double stop, d', is just a half note, and only the b♭' is continued with a tied eighth, but since the d' is extended in parallel spots (**v1**, m. 14; **v2**, m. 16) it is added here (Figure 5.19).

16 **v1**: See m. 12.

bassi: Cello and contra-bass parts diverge in this measure, without an explicit indication that the cello should play upper part (Figure 5.19).
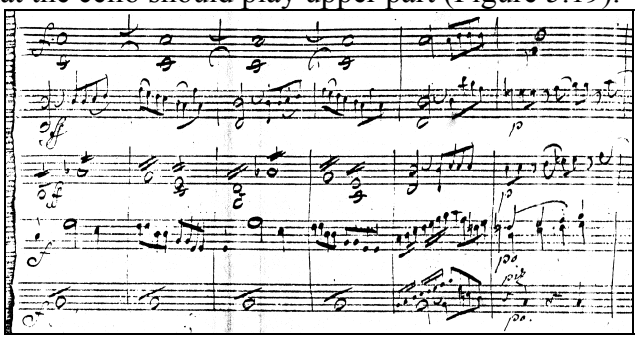


Figure 5.19: I, mm. 12–17, horns and strings.

17 ∧ **vla2**: (beat 3): e♮

18 **hns**: A comma appears at the start of the measure above the staff, averting any inclination to tie into this measure and assuring that the horns will define the downbeat as the bassi only play offbeats (Figure 5.20).

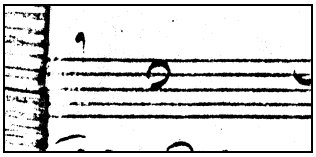


Figure 5.20: I, m. 18, horns.

19 **v2**: The dotted quarter on the downbeat g" is editorially extended with a thirty-second note before joining **v1** in unison on the a".

§ **v2** (after first note): *unisono* (mm. 19–26)

21 ∧ **vlns**: e♮

22 **v1** [, **v2**]: Slur from the dotted quarter note catches only the first sixteenth here and in the next two measures, but in almost all other instances of this rhythm the dotted quarter is slurred with both sixteenths. Only in this measure and the next is this rhythm's melodic line triadic; everywhere else it is either scalar or neighboring. Articulating the last sixteenth gives this triadic formulation a snappy clarity (see also notes on mm. 24–25, 43 and Figure 5.21).

∧ **vlns**: e♮

24–25 **v1** [, **v2**]: Dotted-quarter–and–two-sixteenths rhythm is used with neighboring tones in a scalar sequence that continues into the next measure. In m. 24, Schacht marks this rhythm — for the last time — with the same slurring pattern found in the previous measures, but in the next measure he groups all three notes together. Did he conceive of these measures as a transitional passage in which the jaunty broken articulation is deliberately smoothed out? Or, did he change his mind about how to play these figures and not bother to revise what he had already penned? (Or, was he just imprecise?) Treating these measures as a moment of articulatory evolution is musically feasible, though unconventional, and respects what is written in the manuscript. Hence, the autograph articulation is followed, and no editorial changes have been made unless noted here. Nonetheless, some performers may decide to standardize these markings — either on the basis of an *a priori* aesthetic preference for utter consistency or through a musical interpretation that would be disrupted by creating even a minor inflection point here in the midst of a large-scale sweeping gesture. With sufficient finesse and a commensurate collective musical personality, it should be possible to convincingly perform this passage as written (see also notes on mm. 22, 43 and Figure 5.21).

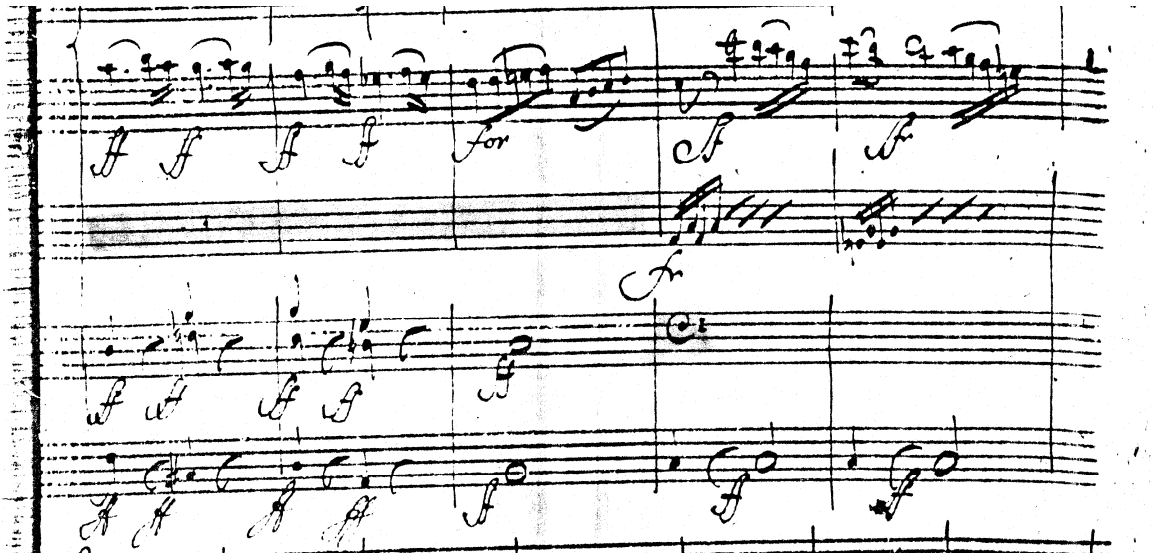


Figure 5.21: I, mm. 24–28, strings.

25 **v1** [, **v2**]: See note at m. 24.

27 § **v2** (beats 2, 3, 4): 𝄎 , 𝄎 , 𝄎 (repetition signs) — **vla**: 𝄆 (mm. 27–28)

28 § **v2** (beats 2, 3, 4): 𝄎 , 𝄎 , 𝄎

29 § **v2** (after downbeat eighth note): *unisono* (mm. 29–32) — **vla**: 𝄆 (mm. 29–32)

34 ∧ **vla**: g♭

35 ∧ **v1**: g♭ — **vla**: g♭

36 ∧ **v2**: g♭ — **vla**: g♭

37 ∧ **vla**: g♭

38 ∧ **vla**: g♭, e♮ (as per bass part)

40 ∧ **vla**: g♭

42 ∧ **v2** (beat 3): a♮ (The preceding a♭ is just a passing inflection.)
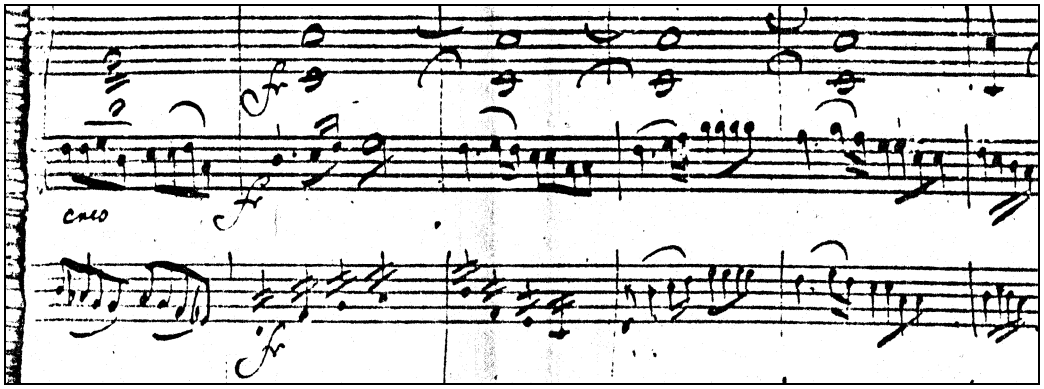


Figure 5.22: I, mm. 42–46, horns and violins.

43 **v1**: Only the two sixteenths are slurred, but Schacht consistently joins the dotted quarter with the sixteenths in the subsequent measures. Furthermore, when this rhythm is used with neighboring or scalar melodic shapes, all three notes are under one slur. This regular three-note slurring pattern is unequivocally marked in mm. 25, 44–46, 75–76, 91, 118, 120, 133, 135–136, 170–171 (syncopated), 242–249, 268–269, 299, 347–351, 357, 408, and 410. The exceptions are: the instance noted above (m. 24); occurrences in a cadential formula, in which it is followed by two beats each comprising an eighth note with two sixteenths (mm. 105, 252–253, 304 [see note there], and 318); the one time it precedes a cadential trill (m. 230); and five cases that are very likely mismarked in the manuscript (here and mm. 134, 348, 362, and 409). Here, an editorial, slashed slur is used to extend the original slur (Figure 5.22).

49 § **v2**: *unis* (mm. 49–50)

53 § **v2**: 𝆑 (for doubling)

55 § **v2** (after downbeat quarter, which is missing its dot): 𝆑 — **vla** (after downbeat dotted-quarter): 𝄡

57 § **v2**: 𝆑 — **vla** (beats 2–4): 𝄡

61 § **v2**: 𝆑 (mm. 61–62) — **vla**: 𝄡 (mm. 61–62)

64 The rhythm of the accompaniment has been altered by Schacht from four beats of eighth notes (m. 2) to two beats of eighths followed by a half note (and in m. 257), thus leaving the solo oboe less fettered.

66–71 The violin and horn staves in this system have been swapped, with the horns not in the fourth staff but instead in the sixth staff, labeled "*Corni*," and the violins above in the fourth and fifth staves. Whole rests, presumably written for the horns originally, are visible above the second violin notes in the fifth staff (Figure 5.23).

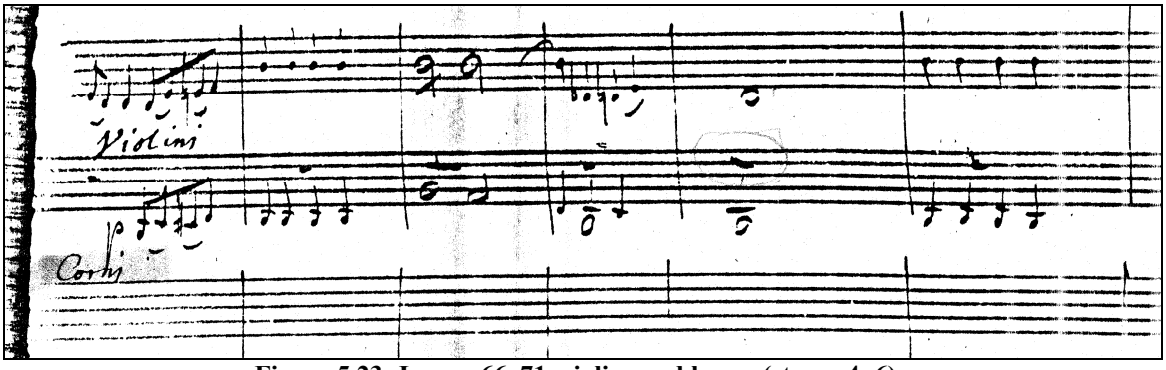


Figure 5.23: I, mm. 66–71, violins and horns (staves 4–6).

69 **o1**: The eighth grace note (♪) has been changed to a sixteenth (𝅘𝅥𝅯), per m. 262.

72 § **v2**: *col P^o V^o* (mm. 72–74)

77 § **vla**: [BLANK] (as "*col basso*," mm. 77–78)

87 ∆ **o3**: e♮

88 § **v2**: 𝄓 (mm. 88–90) — **vla**: 𝄢 (mm. 88–90)

91 § **vla**: 𝄢 (mm. 91–98)

95 **o2** (beat 3): The fifth note was corrected by Schacht from an a' to an f'.
o3: The slur mark straddles all four eighth notes, but with the repeated a' in **o2**, only the last three eighths could be truly slurred in tandem (Figure 5.24).

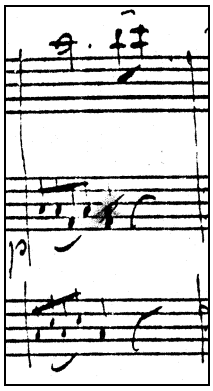


Figure 5.24: I, m. 95, oboes.

96 § **v2**: 𝄓 (mm. 96–98)

98 ∆ **o2**: e♮ (as per previous bar and bassi)

103 The hairpins have been reproduced with as much fidelity as possible to their manuscript positions, which are somewhat inconsistent — necessarily sacrificing some of the idiosyncrasy of handwriting for the neatness of print (Figure 5.25).

∆ **vla**: e♮ (as per basses)

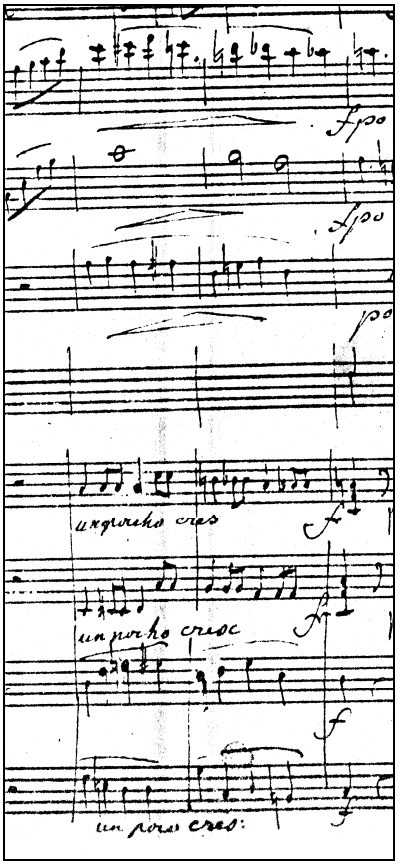


Figure 5.25: I, mm. 103–104, all.

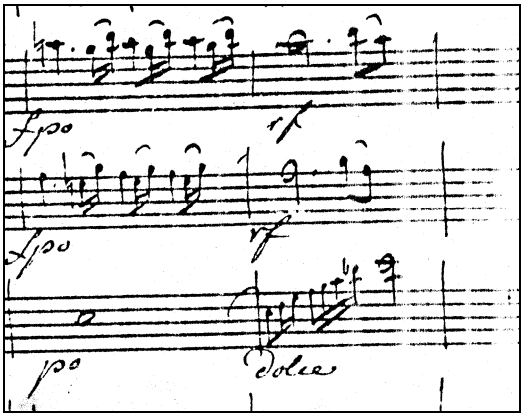


Figure 5.26: I, mm. 105–106, oboes.

104 ▵ **vla**: e♮ (as per **o3**) — **o3**, **vla**: cautionary f♮ added

106 **bassi** (beats 3, 4): Below the cs, an A (possibly) and an F are scratched out.
o1, **o2**: Schacht marks "*rf*" clearly, following the practice of Jommelli, his former teacher, to indicate a rapid crescendo (Figure 5.26).
▵ **o3**: e♮

107 § **o3** (beat 2): 𝅘𝅥𝅯 — **vla**: 𝅝 (mm. 107–108)

108 § **v2**: 𝅗𝅥

109 § **v2** (beats 3–4): *terze* (mm. 109–111)

112 **v1**: Two quarter notes on a' appear at the end of the bar, perhaps initially intended for beats 3 & 4, but *idem* both dominates the measure and is the sole notation when this passages repeats (m. 116). Having the violins repeat the previous measure and thus double the top two oboes is charming, and the a' quarters would have been grating and antithetical to this lilting gesture.
§ **v1**: *idem* — **v2**: *3ze* (mm. 112–116)
▵ **o2**: e♮

113 § **v2** (beats 3–4): 𝅘𝅥𝅯

114 § **v2** (beats 3–4): 𝅘𝅥𝅯

115 ∧ **o3**: e♮ (to maintain dominant key, F major)

116 § **v1**: *idem*
∧ **o2**: e♮ (as per previous bar)

118 ∧ **o1**: e♮

119 § **vla**: *idem*

120 **o1**, **o2** (last eighth note): Schacht pits b♮" and b♭" against each other, using the local leading tone in **o1** and preserving the key in **o2**. Overall, the sonority is a C^7 chord that is rife with passing tones: d in the bass, f' in **v2**, a' in **v1**, b♮" in **o1** (see also mm. 339–340, where e♮ challenges e♭ and b♮ duels b♭).
§ **vla**: *idem*
∧ **o1**, **o3**, **v2**: e♮s

122 **v1, v2** (beat 2): Both violins unequivocally have as the third note a single sixteenth note followed by sixteenth- and eighth-note rests, and again in m. 124.

123 § **v2**: 𝄿 — **vla**: 𝄐 (mm. 123–132)

124 **v1, v2** (beat 2): See m. 122 (Figure 5.27).



Figure 5.27: I, mm. 123–127, violins.

126 ∧ **o1**, **o3**, **v2** (4th beat): f♮s (after preceding f♯s, which were decorating gs)

127 **o1**, **o2**, **o3**: The articulation marks in this and the following measures (mm. 128–132) include many staccato dots, which Schacht only marks explicitly in a few other passages in this movement (mm. 41, 127–132, 143, 145, 162–164, 201, 289, 291, 293) (Figure 5.28).

128 **v1**, **v2**: Slurring of beats 2–3 in this and the following measures is unusual but clearly indicated and preserved in the edition (Figure 5.28).
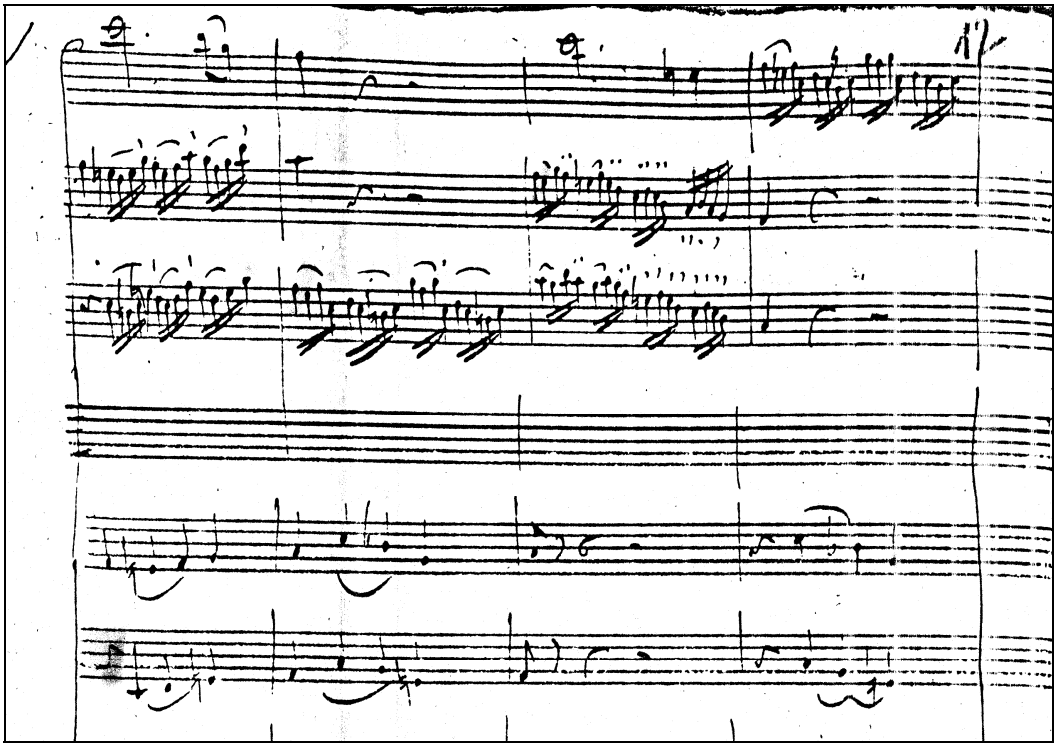


Figure 5.28: I, mm. 128–131, oboes and violins.

130 ∧ **o2** (beats 1, 2): e♮ (as per m. 132), with a now redundant natural sign deleted from fifth note.

132 § **o2** (beats 2–4): *alla terze* (mm. 132–134)

134 § **o2**: e♮ (inferred in *alla terze* and from **v2**)
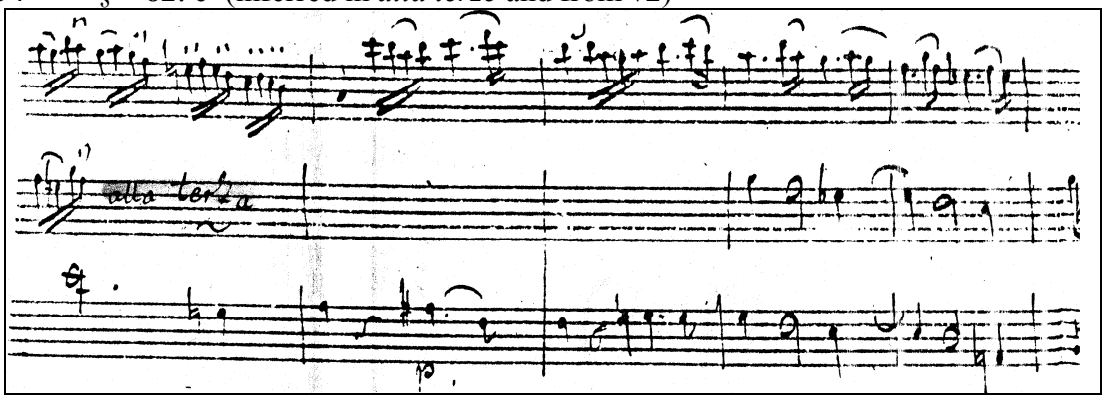


Figure 5.29: I, mm. 132–136, oboes.

135 **o1** (beats 2): Just the two sixteenths are slurred here and in the next measure; but in the immediately following sequential use of this rhythm, all three notes are consistently grouped together. It seems possible that Schacht himself got confused about how to slur this rhythm (Figure 5.29).

§ **vla**: 8^{va} B^{o}

∧ **o3** (beat 1): e♮

137 **v1**, **v2**, **vla**, **bass**: The slur marks in mm. 137–140 are inconsistent, but the grouping of beats 2 & 3 is not without precedent (see m. 128) (Figure 5. 30).
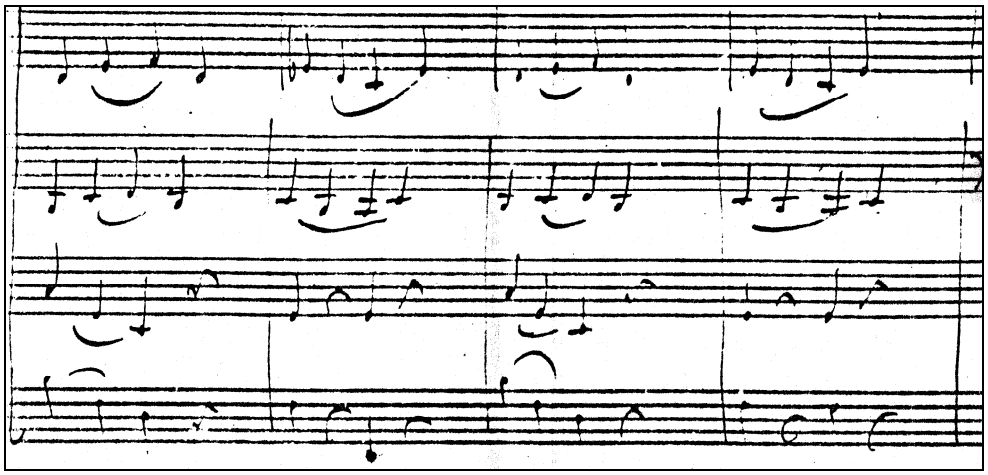


Figure 5.30: I, mm. 137–140, strings.

143 **bassi**: The downbeat is preceded by a pre-beat grace note on f', which is repeated in m. 144. The mark that constitutes the grace note could almost be construed as a sharp sign, but a c♯ would make no sense. "*Vcello*" is marked above the staff. Because the f' is on an open string, *portamento* may be expected (Figure 5.31).

▵ **o2**: e♮

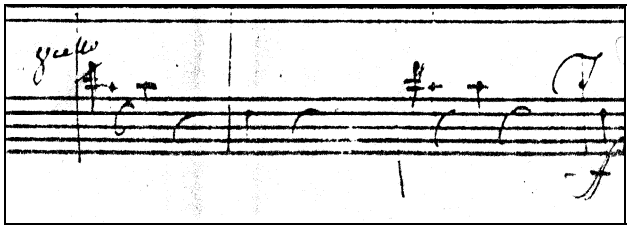


Figure 5.31: I, 143–145, bassi.

§ **v2**: 𝄎 (mm. 143–146)

145 **bassi**: See m. 143 (Figure 5.27).

▵ **o2**, **o3**: e♮s

147 ▵ **o1**, **o2**: e♮s

148 **o2**, **o3**: Noteheads for last three eighth notes are placed sloppily but identified respectively as "b a b" and "g f e."

149 ▵ **o1**, **o2**: e♮s

151 § **vla** (beats 1–3): 𝄡

152 § **vla** (beats 2–4): *8va del Basso* (mm. 152–155)

156 § **vla**: 𝄡 (mm. 156–160)

161 **bassi**: The downbeat has octaves: C and c. Presumably, the cello would play the lower and the double bass would play the higher to render a unison.

▵ **o1**, **o2**: e♮s

163 ▵ **o2**, **v2**: e♮s

164 ▵ **o2**: e♮

165 **o2** (beat 4): An eighth note on g" is followed by both a b♭" and a g" producing an extra eighth in measure. A beam connecting the e"–f" from beat 3 extends under these notes too. A vertical stroke cuts through this beam and is either an extra beam for the b♭" and g' or a scratching-out. It seems possible that Schacht originally wrote the b♭" to repeat the previous measure, but then realized that his middle voice would resolve to f". A b♭" would be left hanging here and would impinge on **o1**'s resolving from c'" to b♭", but a g" would resolve directly to the f". It could be possible to construe his marks as calling for b♭" and g" sixteenths to resolve this voice-leading awkwardness, but it seems more likely that the intent is to replace the b♭" with a g" (Figure 5.32).

▵ **o2**, **o3**: e♮s
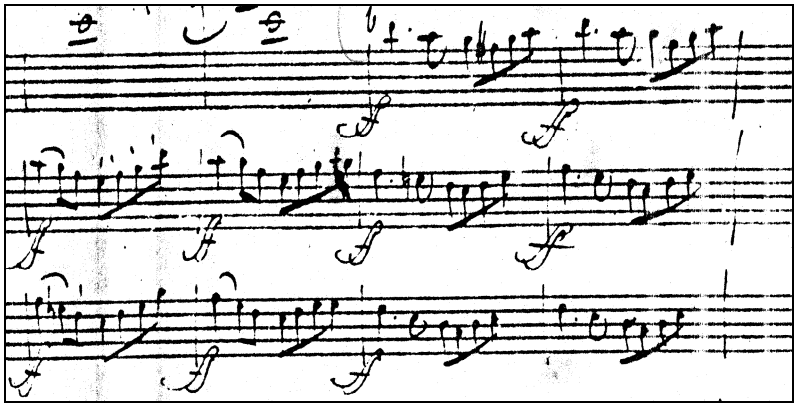


Figure 5.32: I, mm. 164–167, oboes.

167 ▵ **o1**: f♯ — **o2**: e♮s

170 ▵ **o3** (beat 1): e♮

173 § **v2**: 𝆖 (mm. 173–174)

174 **all**: Some performers may choose to add a crescendo here into the *Tutti* in the next measure. Nothing is marked, and it would also be possible to let the *Tutti* explode out.

175 **v1**: The f' half note of the double stop is tied to an eighth note, and the bottom a is not continued; but extending the bottom note would be consistent with **v2** in m. 179, where Schacht add the tied eight note but failed to provide ties, and with mm. 12–16 (Figures 5.33 and 5.34).

§ **hn2**: 8^{va} (mm. 175–177)

177 **v1**: The bottom note of the double stop, a, is not present in the score and has been added to match mm. 12–16, 175, 179 (Figures 5.33 and 5.34).

179 **v1**: The bottom note of the double stop, a, is not present in the score and has been added to match mm. 12–16, 175, 177 (Figure 5.34).
v2: Ties have been added to the double stop, which is written with a half note and eighth note for both pitches (Figure 5.34).
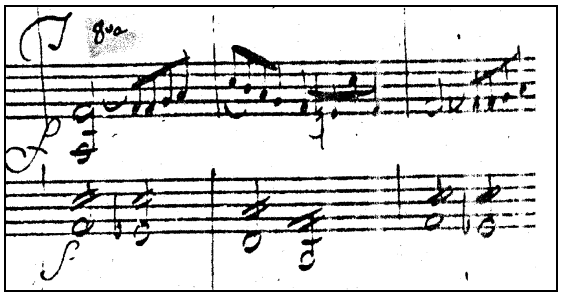


Figure 5.33: I, mm. 175-177, violins.
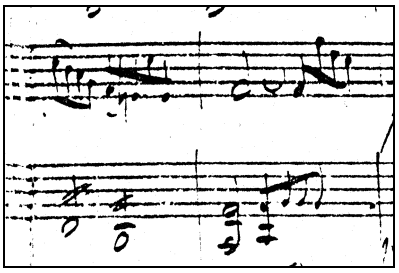


Figure 5.34: I, mm. 178-179, violins.

180 ∧ **vla2**: b♮ added (as per **vla1**)

181 ∧ **v1**: e♮s

182 § **v2** (beats 2–4): *unis* (mm. 182–190)
∧ **vlns**: e♮s

186 ∧ **vlns**: e♮, b♮

187 § **vla**: *8va del Basso* (mm. 187–190)

188 ∧ **vlns**, **vla, bassi**: e♮s (in bassi and doubling violas, moved from beat 3 back to beat 1)

192–196 ∧ **vla**: d♭s

197 § **vla**: [BLANK] (as "*col basso*", mm. 197–199)

198 § **v2**: 𝄓 (mm. 198–199)

199 ∧ **vlns**: e♮ s

202 **o1**, **o2**, **o3** (beats 3–4): Whereas all four eighth notes were slurred together in m. 200, here the slur marks only catch the first three.

204 **all**: The hairpins have been reproduced with as much fidelity as possible to their manuscript positions, which are inconsistent (Figure 5.35). (For suggestions on interpreting Schacht's hairpins, see p. 120.)
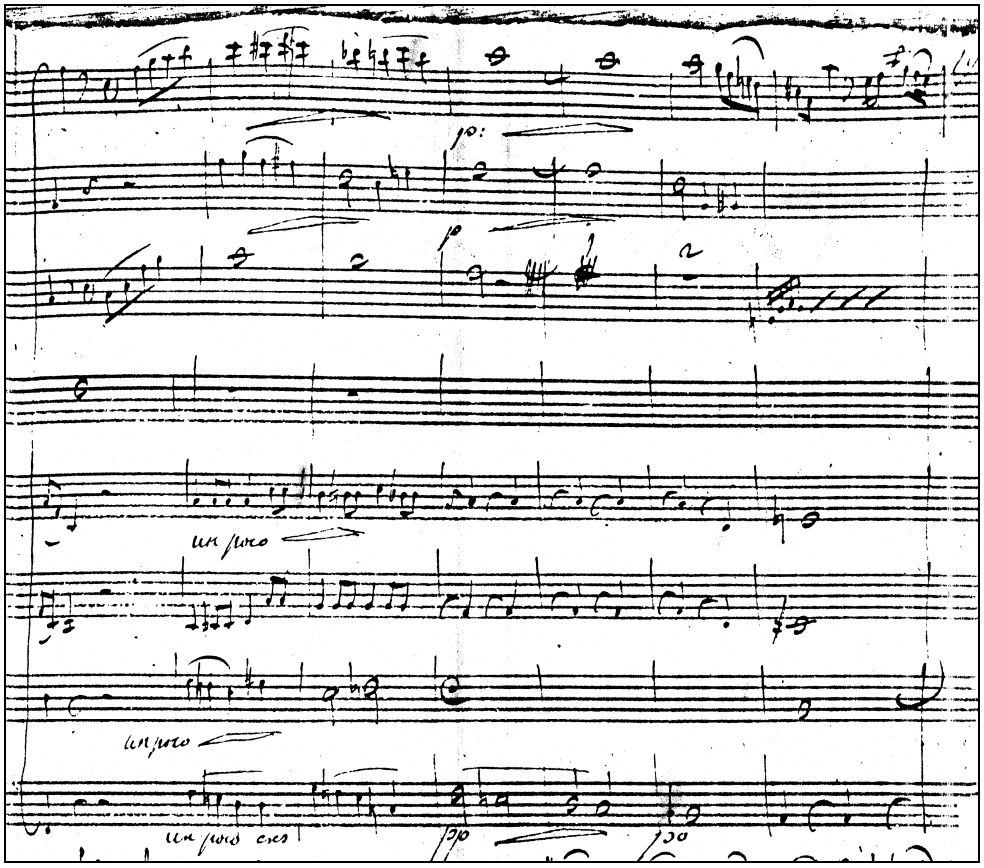


Figure 5.35: I, mm. 203–209, all.

205 **bassi**: Schacht's cautionary f♮s and c♮s alert the player of the imminent flirtation with d minor, but effectively warn: "Not yet" (Figure 5.35).

▵ **o1** (beat 4): b♭ (as per **v1**) — **bassi**: e♮ (as per **vla**)

206 § **vla**: 𝄡 (mm. 206–208)

↕ **o1**: *p:* <> (N.B. Schacht's colon, which ensures that the *p* governs the hairpin, Figure 5.35.)

209 **o2**: The preceding melodic line is not resolved. A performer might choose to add a brief a' on the downbeat (an eighth note would suffice) or to just let the others take over (Figure 5.35).

209–212 § **o3** (beats 2, 3, 4): 𝄽 , 𝄽 , 𝄽

210 ▵ **o1**: e♮s

211 ▵ **o3**: e♮s

212 ▵ **o2**: e♮s

213 **o1**: The clearly written *ff*s in mm. 213–214 should probably be played as *sforzandi*. They are not marked in the other voices.

§ **vla**: 𝄡 (mm. 213–215)

▵ **o2**, **v1**: e♮s — **v2**: c♯

214 ∧ **o1**: g♯ — **o2**, **v1**: e♮s — **o3**, **v2**: c♯

215 ∧ **o2**, **v1**: e♮s — **o3**, **v2**: c♯

224 ∧ **o2**: f♯

226 **o1**: A tie mark erroneously connects the half-note g' (note 1) to a ghost g' that was superseded by the a' that begins the sixteenths (beat 3), suggesting that Schacht had intended to continue the g' but changed his mind (Figure 5.36). It has been removed.

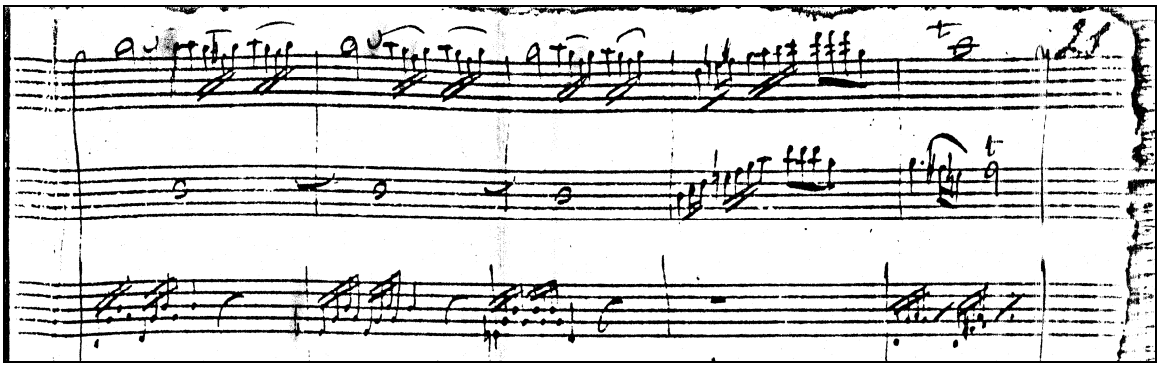


Figure 5.36: I, mm. 226–230, oboes.

227 **o1**: Again a tie mark extends from the half-note g', but there is no vestige of a g' on beat 3, just the sixteenth-note turn from the a'. It seems possible that Schacht may have begun to repeat the same copying mistake made in the previous measure and caught himself before even getting to the g'. Or, he may have changed his mind in the midst of writing out these measures. If so, he might have written in both downbeat half notes with the intention to tie into beat 3 for an unwritten flourish that would follow, and then realized after having jotted in the g' (but before doing so here) that the repeated turn used (beats 3–4) would be effective (Figure 5.36).

∧ **o1**: f♯

228 **o1**: There is no vestigial tie mark from the half-note g' to the a' (Figure 5.36).

∧ **o1**: f♯

229 ∧ **o2**: f♯ (as per **o1**, m. 226)

230 § **o3** (beats 2, 4): ⟋ , ⟋ (only instance of this mark) (Figure 5.36)

238 ∧ **o1**: f♯

239 ∧ **o1**: f♯

241 § **o3** (beats 2, 4): ⟋ , ⟋

242 **v2** (beat 2): The quarter-note rest is unusual, but clearly present. In analogous instances of this cadential figure, **v2** either plays sixteenths (mm. 43, 75, 268) or doubles the melody (m. 408).

250 § **v2** (beats 2–4): *Unis.* (mm. 250–253)

252 § **vla**: 𝄡 (mm. 252–255)

253 ∧ **vlns**: e♮s

255 § **v2**: 𝄎

256 **v2**: This measure, which begins the "recapitulation," is the final measure of a recto, page 23. Double slashes (𝄎) signal that **v2** should double **v1**, but whole-note rests in the subsequent measures (mm. 257–259), on the verso, indicate that Schacht decided to use **v1** alone at the start of this passage and justify rejecting the initial doubling (cf. m. 63 ff.).

§ **vla**: whole rests (mm. 256–267)

260 ∧ **o1** (beats 2–3): e♭ (as per m. 67)

265 § **v2**: *c.P.* [*col Primo*] (mm. 265–267)

267 **v2**: The notes used in the next measure appear crossed out or erased here, showing that Schacht mistakenly began writing out the part a measure early (Figure 5.37).
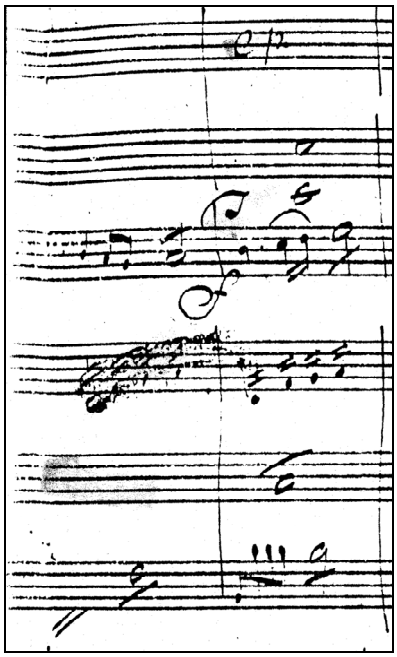


Figure 5.37: I, mm. 267–268, oboe 3, horns, strings.

269 **v2**: The e♭" half note has two slashes (not one), but in parallel passages (mm. 45–46, 76, 244–245) **v2** doubles **v1**'s eighth notes exactly. This mistake suggests that Schacht may have first written out his noteheads and then gone back to add stems and slashes (effectively to cross his t's and dot his i's) later.

270 § **vla**: [BLANK] (mm. 270–271, as per mm. 77–78 above)

272 § **v2**: *3ze* (mm. 272–275)

279 ∧ **o2**, **v1**: a♭s — **o3**, **v2**: e♮s

280 **o2**: The paired hairpins here, marked only in **o2**, are quite asymmetrical (Figure 5.38).

∧ **o2** (beat 4): a♭ — **o3**, **v2** (beat 4): f♮
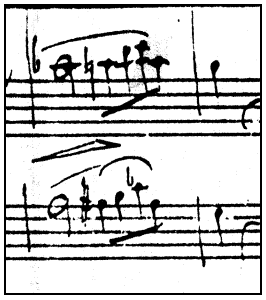


Figure 5.38: I, m. 280, oboes 2 and 3.

282 ∧ **v1**: a♭

284 **o2**, **o3**: It would be tempting to match the tie played by **o1** into m. 282, but ties are not marked here or into m. 286. By not imitating the tie, the lower oboes are explicitly recognizing and identifying the melodic material — implicit in **o1**'s phrase — as the refrain melody heard earlier (cf. mm. 137–140, 156–159), in which the downbeats are articulated.

286 ∧ **o3**: a♭

287 **v1**, **bassi**: It would be tempting to add a slur from the final note of the previous measure to extend the figure, but Schacht is consistent about not slurring into the downbeat when a new figure begins. Furthermore, with **o3** tied over this downbeat, it is necessary for the other voices to define the downbeat clearly.

§ **v2** (beat 2–4): *unis* (mm. 287–288)

∧ **vla**, **bassi** (beat 1): a♭
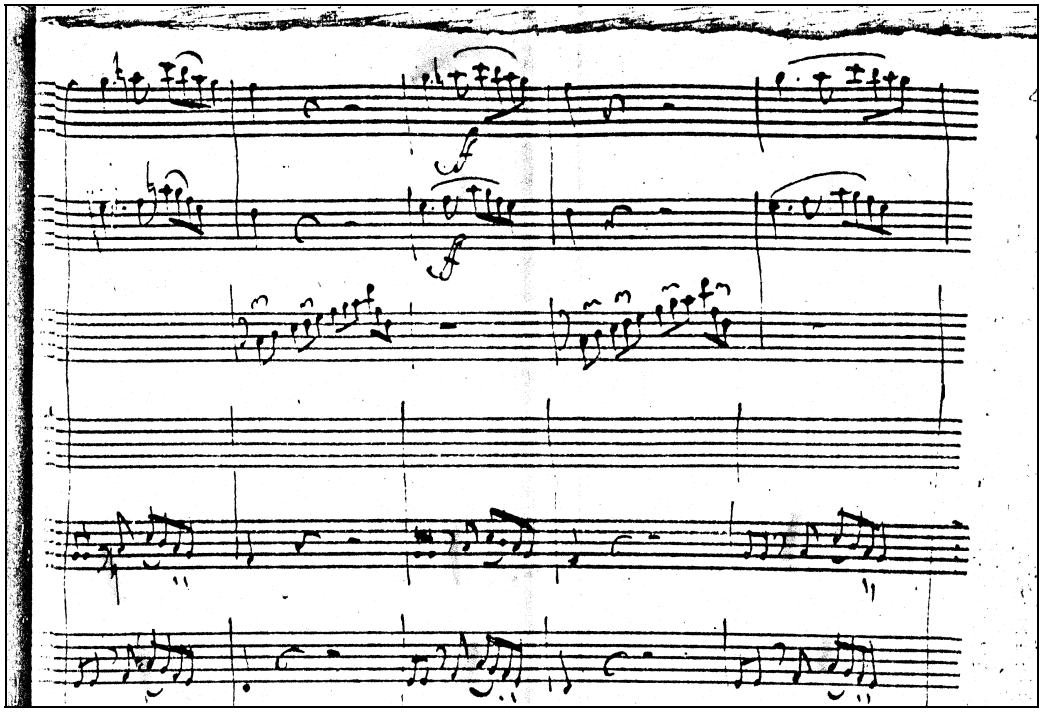


Figure 5.39: I, mm. 289–293, oboes and violins.

289 **o1**, **o2**, **v1**, **v2**: The articulation markings in mm. 289–293 are not matched. Nor do they match mm. 300–302 where this figure, which is derived from the third measure of the solo rendition of the main theme (mm. 65, 258), also occurs. Some performers may choose to standardize these passages, especially to avoid the simultaneous discrepancies between the oboes and violins, but Schacht certainly marked them differently and may have enjoyed the piquancy of mixed articulations (Figure 5.39).

293 **o1**, **o2**, **v1**, **v2**: The *ff*, which should be played as a *sforzando*, from m. 291 is not repeated here. Some performers might choose to repeat it, but playing this measure with less angst than m. 291 would permit a change of color that would prepare the following syncopated gesture (mm. 294–295) to be played more lightly (Figure 5.39).

294 § **v2**: *unisono* (mm. 294–296)

299 § **vla**: 8^{va} *del Basso* (mm. 299–302)

300 **o2**, **o3**: The slur marks (beats 3–4) are imprecise and inconsistent. The groupings of the eighths are not clear. In **o2**, the slur either catches all four or just the first three eighth notes, while in **o3** the mark begins to the left of the first and ends with the second. However, in m. 302 all four eighths in the second half of the measure are clearly under one slur in both parts, though no slurs are marked for the dotted quarters and eighths (Figure 5.40). (See also note at m. 289.)
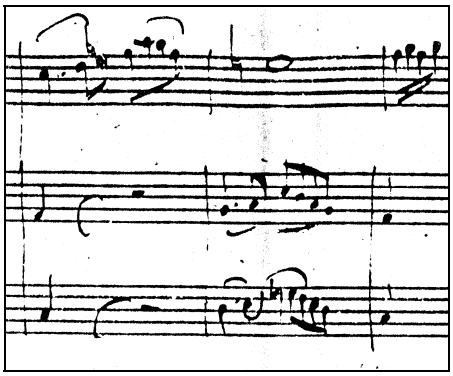


Figure 5.40: I, mm. 299–300, oboes.

303 **o3**: Above the a's in this bar and the following two measures, c's are scratched out, as if Schacht had considered having parallel thirds among **o2** and **o3** but decided to avoid hammering at the c' (Figure 5.41).

304 **o1**: The rhythmic figure of a dotted quarter note and two sixteenths is regularly slurred as a group of three notes in a scalar or neighboring sequence (cf. mm. 43–46); but in a cadential formula wherein the rhythm is followed by two beats each comprising an eighth note and two sixteenths, the dotted quarter is not connected to the sixteenths (mm. 105, 252–253, and 318). The cadential figure is used here and in the preceding measure. In m. 303 it is marked as expected, but in this bar, Schacht has all three notes (beats 1–2) under a single slur. Given that under the cadential formula the accompanying voices always have a dotted rhythm but under the scalar sequence are never dotted, and that the violins and bass are dotted here, it seems likely that the three-note slur mark is a mistake. The original slur is not replicated, and only the editorial emendation is shown (Figure 5.41).
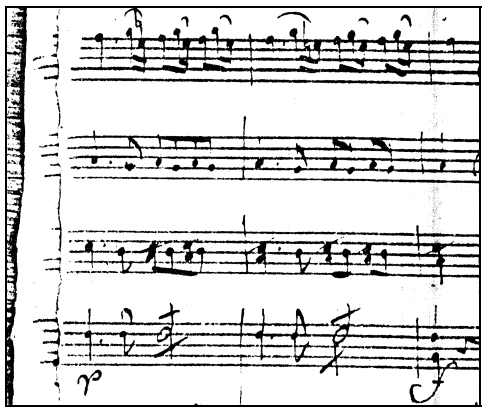


Figure 5.41: I, mm. 303–304, oboes and horns.

305 § **v2** (after downbeat eighth): *unis* (mm. 305–307) — **vla**: 8^{va} *del* B^{o} (mm. 305–306)

308 § **v2**: *3ze* (mm. 308–311) — **vla**: [BLANK] (mm. 308–311)

312 **v1**, **v2**: After the *3ze* shorthand, Schacht resumes writing parts here. They remain in thirds, but **v1** is below **v2** for mm. 312–313, which is a curious exchange of voices.

bassi: *CB*, V^{o}
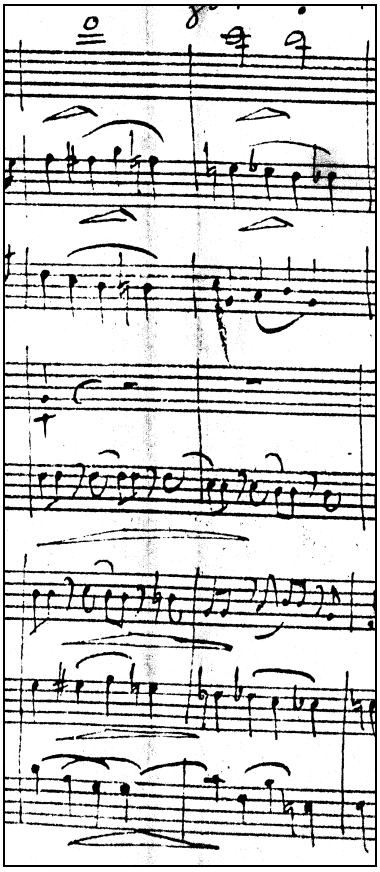


Figure 5.42: I, mm. 316–317, all.

316 The hairpins have been reproduced with as much fidelity as possible to their manuscript positions, which are inconsistent (Figure 5.42).
bassi: An extra slur from beat 2 to beat 4 appears in the score, as if Schacht had written it in tandem with the viola slur and then, upon realizing that slurring the repeated gs (beats 3–4) would not work, added the two slurs that have been preserved: beats 1–3 and beat 4 into the next downbeat (Figure 5.42).

319 § **vla**: [BLANK] (as "*col basso*," mm. 319–320)

320 **vlns**: The use of *fr* for the triple stops here instead of *ff* as done for the double stops in the previous measure may be a deliberate warning not to overplay the triple stops, especially before the following *p* — or just an inconsistent marking. Except for mm. 198–199, where *ff* is marked, all other triple stops occur within *f* (mm. 61–62, 90, 123, 146, 255, 366, 425–426).

§ **v2**: 𝆹𝅥

323 § **v1** (beats 3–4): 𝆹𝅥 — **v2** (beats 3–4): 𝆹𝅥

324 § **v1** (beats 3–4): 𝆹𝅥 — **v2**: *terze* (mm. 324–325)

326 § **vla**: *3ze* (mm. 326–330)

327–329 § **v1** (beats 3–4): ⁄

328 **o1** (beats 3–4): Both the diatonic and chromatic descending scales are written together, with the chromatic one extending all the way to the edge of the page. It seems likely that the diatonic scale was written first, and the chromatic alternate that avoids awkwardly dipping below the final d' later. The diatonic scale is presented as an ossia version.

339 **o1**, **o2**, **o3**, **v1**, **v2** (mm. 339–340): The striking dissonances here, passing e♮s (**o3**) and b♮s (**o1**) against e♭s (**o2** and **v1**) and b♭s (**v2**), are spelled clearly in the score. Schacht likes local leading tones, and here he uses two in the same passage, which even yields simultaneously a tritone (**o3**'s e♮" and **v2**'s b♭) with a minor second (**o1**'s b♮" and **v2**'s b♭) during beat 2 (cf. m. 120 above, where similar "contrapuntal dissonance" also occurs).

340 ∧ **o1** (beat 2): b♮ (as per preceding bar)

349 **o3**: The absence of a resolution note for the figure in the previous measure seems likely to be an oversight. Not only is the measure written on the verso, but obviously Schacht's primary compositional focus was the entrance of **o1** & **o2** in sixths — in the proper staves — as a response to the preceding thirds in **o2** & **o3.** As suggested, a d' would be a logical possibility.

351 ∧ **v1**: a♭ (as per **o1**)

352 ∧ **vla**: a♭

355 ∧ **o1**: a♭

356 ∧ **o1**: a♭ on downbeat

357 **o1**: A slur mark from the pickup to this measure, a♭"–g", is presumed to have been accidentally scrawled in along with the slurs connecting the sequence of pickup gestures in the preceding three measures. In **o3**, the parallel spot has no slur. **hns**: The reason for marking "*teni* " here is slightly mysterious. It could almost be an inside joke, as if Schacht anticipated that the horn players might miss a slight *ritardando* into m. 358 (see also II, m. 50 for another *tenuto* example).

368 **o3** (beat 3): Two pitches appear below note 6: g' and e'. The g', which would create parallel thirds with **o2** but also parallel fifths with **o1**, is rejected.

371 **v2**: Schacht marked *pp* but crossed out the second *p* to leave subtly a single *p*. This correction indicates that he really does want the pickup to be louder than the *pp* downbeat of m. 372.

376 ∧ **v1**: a♭ (as in m. 374)

379 § **o2**: 8^{va} (mm. 379–382)

385 ∧ **o2**, **v2** (beats 1–2): b♮s

386 **o2**: The downbeat occurs as a g', but has been changed editorially to an f' for consonance with the expected B♭ harmony. From the perspective of voice-leading, d" would be less awkward, but Schacht already has d' in **o3** and is avoiding doubling the third.

401 **hns**: A treble clef is missing and has been added.

402 § **v2**: 𝄓

408 § **v2**: 𝄓 (mm. 408–409) — **vla**: 𝄐 (mm. 408–410)

409 **v1** (beat 3–4): Only the two sixteenth notes are under the slur, but in this melodic figure the dotted-quarter is usually slurred with the two sixteenths (see I., m. 43–46).

415 ∧ **bassi**: cautionary e♭ added (beat 3)

416 **o1, o2, o3, v2** (beats 3–4): The cadenza has been inserted here, but where the main score has half notes for c'", a", c", and a' in these voices respectively, the cadenza score has rests.

Cadenza

o1, **o2**, **o3**: The cadenza insert begins with the oboe octaves of m. 408, but **o3** is misquoted on b♭' instead of b♭".

o1 , **o2**, **o3**: In the score for the cadenza insert, the melodic line from **v1** for mm. 409–15 is written in the **o1** staff with "*Col 1°*" marked in the two other oboe staves. In m. 415, the **v1** part is also copied into the lower oboe parts. After m. 411, double-slashed–quarter and half-note tremolos are used for all pitches, exactly duplicating the sixteenth notes of the violins (Figure 5.43).

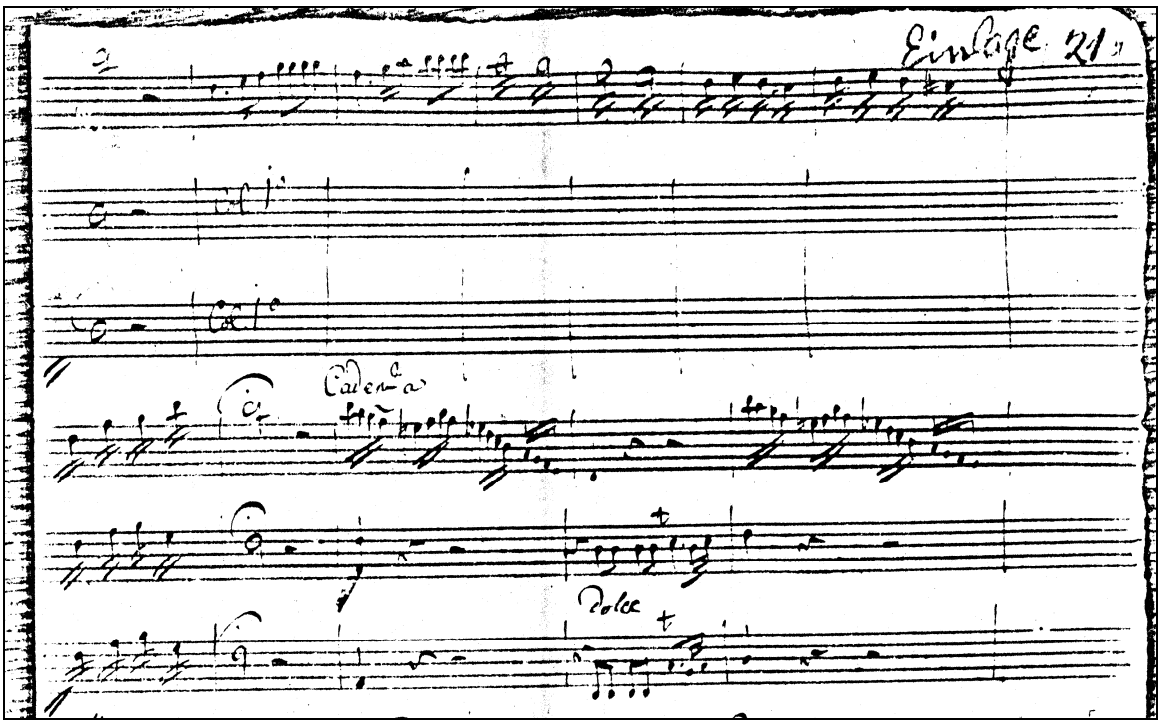


Figure 5.43: Cadenza, mm. 408–415, c_1–3, oboes.

c_5 **o2, o3** (beats 3–4): The manuscript calls for **o2** to play f"–e♭"–f"–d" above **o3**'s d"–b♭'–d"–b♭ with mismatched articulation patterns. In **o2** the first eighth-note f" is marked staccato and the following three eighth notes are together under a slur, but in **o3** the two falling thirds are slurred together in pairs (as done for the similar gesture in m. c_7, where both oboe parts are very clearly slurred in tandem as two pairs of eighths). As written the e♭" in **o2** and the b♭' in **o3** clash. Hence, it seems likely that a copying mistake was made and that the two oboes should play parallel thirds — either with **o3**'s b♭' being changed to a c" to match **o2** or with **o2**'s e♭" being change to a d" to match **o3** and with the articulations also being reconciled to match, respectively as one staccato note with three notes slurred or as two slurred pairs. In the edition **o3** has been emended to match **o2** and thus support the melodic inflection under **o1**'s entrance. Two measures later, following the MS, both lower oboes just alternate thirds to support the scale in **o1** harmonically without competing melodically.

c_28 **o3**: The downbeat has two pitches written, both g' and b♭'. Only the b♭', which conforms to the overall descending scalar sequence, is given in the edition.
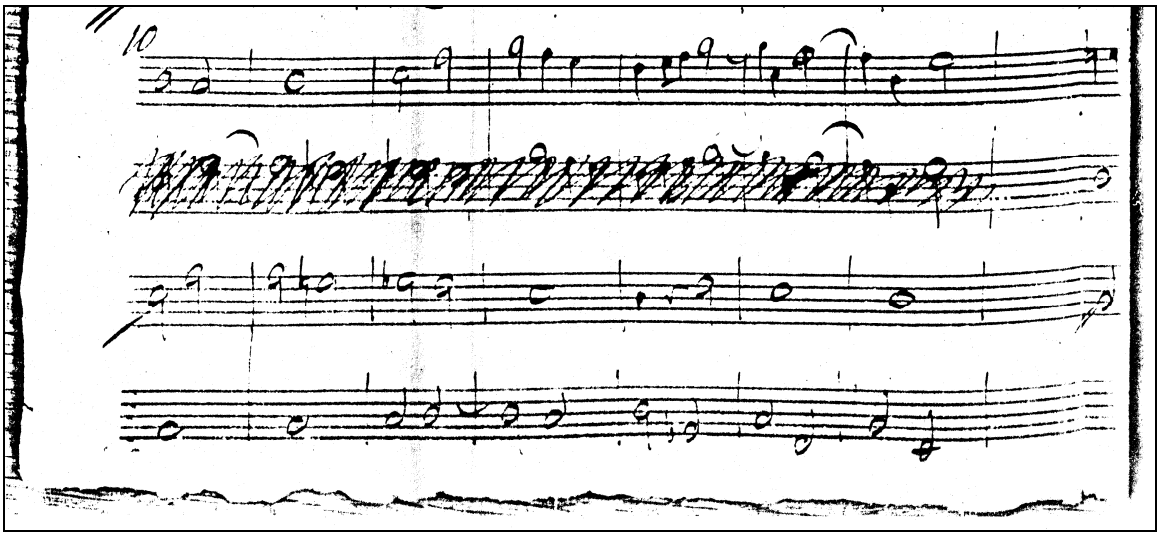


Figure 5.44: Cadenza, system 10, mm. c_52–58, oboes.

c_52 **o2**: The staff below **o1** has been crossed out and **o2** is written out in the next staff below. The scratched out staff has the same notes as the actual part until mm. 55–58, where the **o1** pitches appear. This type of mistake is not a compositional error, but rather a copying error, which suggests that this score was copied from another source (Figure 5.44).

c_88 **o2**: In mm. 88–90, the pitches are identified by letter name to correct the notated pitches; all pitches were originally one step too high (Figure 5.45).
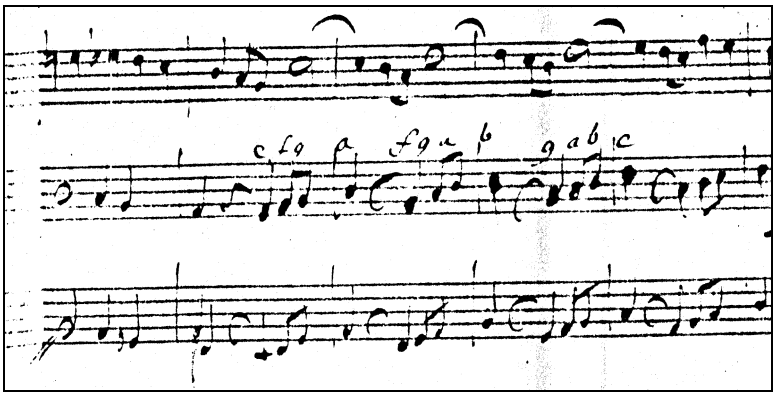


Figure 5.45: I, Cadenza, mm. c_87–91, oboes.

c_99 ∧ **o1** (beat 2): b♮ added (to avoid clashing with **o3**'s b♮); (beat 3): b♭ (as part of a C^7 chord)

c_127 **o1** (beat 4): It would be tempting to add an f'' grace note before the e♭'', but repeating the f'' would create a stuttering effect.

417/c_136 **o1**, **o2**, **o3**: In the main score, the oboes play quarter notes, but the cadenza score calls for half notes. And, where the main score has **o3** on b♭', the cadenza score has all three oboes together on b♭" in the tessitura of **o3**'s scale.

§ **v2**: 𝅗𝅥

419 § **v2** (after downbeat quarter note, which is missing a dot): 𝅗𝅥 — **vla** (after downbeat dotted-quarter note): 𝅗𝅥

421 § **v2**: 𝅗𝅥 — **vla** (after downbeat quarter note, which is missing a dot): 𝅗𝅥

425 § **v2**: 𝅗𝅥 (mm. 425–426) — **vla**: 𝅗𝅥 (mm. 425–426)

Second Movement

1 **o2**, **o3**: The wavy line written below the eighth notes is an antiquated marking that Schacht uses twice in this theme, here and m. 5 (repeated mm. 51, 55), and in a cadential figure in the third movement (mm. 64, 126). As discussed above (pp. 95–96, 135–136), this symbols calls for *portato* playing. The original markings, provocative as they are, have been preserved rather than treated generically as either *tenuto* or long dashes for each note (Figure 5.46).

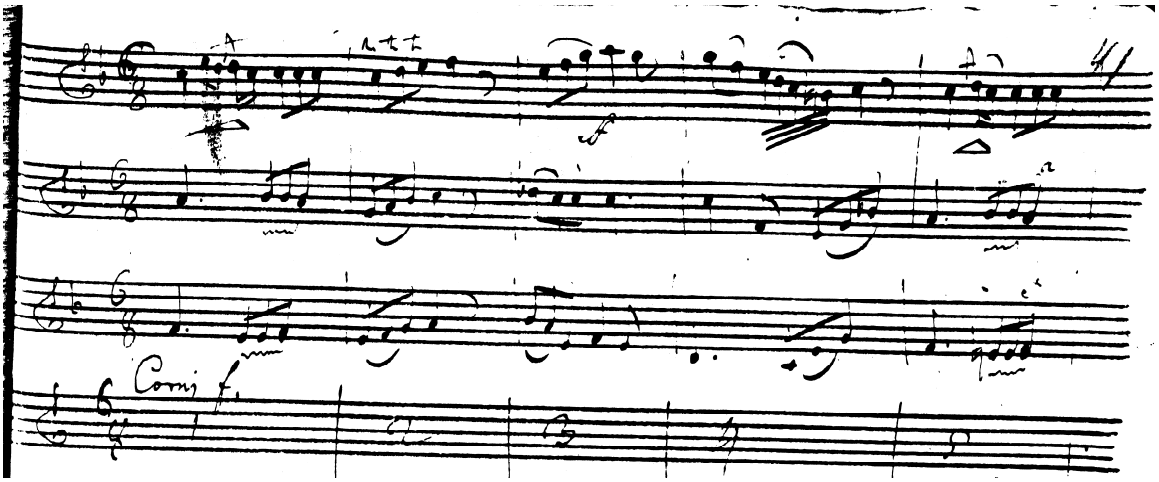


Figure 5.46: II, mm. 1–5, oboes.

3 **o1**: The *ff* (only marked in **o1**) should probably be interpreted as a modern *sforzando* stress (Figure 5.46) but is retained in the edition as a classical relic.

5 **o2**, **o3**: See m. 1.

8 **o1**: The initial dotted-eighth note is tied to the subsequent sixteenth. Together they could be reduced to a quarter, but are rendered exactly to permit the performer to decide whether to break the indicated tie and play the gesture as in the following figures, in which the initial pitch is spelled as an eighth tied to a sixteenth, respecting the 6/8 meter. In m. 58, during the repetition of this figure, the tie is omitted (Figure 5.47).
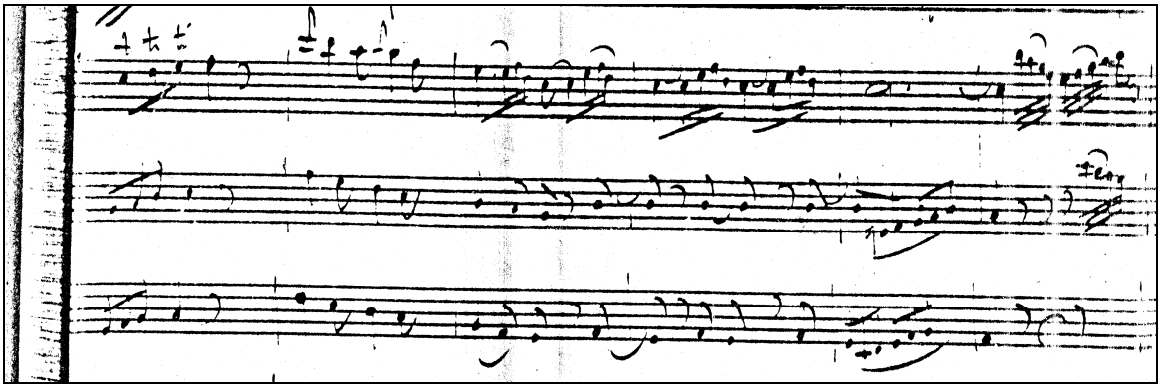


Figure 5.47: II, mm. 6–11, oboes.

11 **bassi**: *Violone*, *Violoncello*

13 ∧ **o3** (5th eighth note): c♮ (to avoid diminished third)

17 **o1**: A single slur stretches over the entire measure, but under it a two-note slur groups the 7th and 8th notes, followed by repeated c's that could not truly be slurred together. The marks in **o2** & **o3** clear, and **o1** has been marked analogously (Figure 5.48).

∧ **o2**: b♭ cautionary added (as per **o1** & **o3**, and after the b♮ in m. 16)



Figure 5.48: II, m. 17, oboes.

24 **strings**: The hairpins have been replicated with as much fidelity to the manuscript as possible (Figure 5.49).
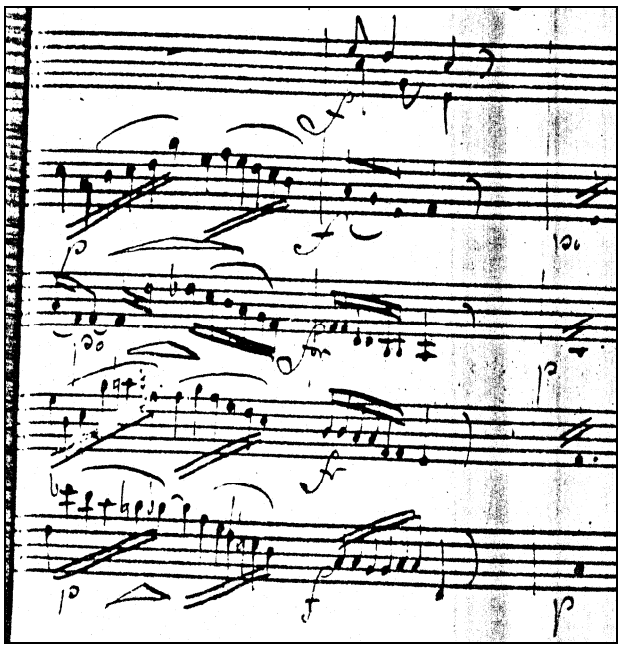


Figure 5.49: II, mm. 24–25, horns and strings.

28 **o1**: A resolution note for the scale from previous measure, which is on the recto in the MS, is missing. A quarter-note e" is suggested, as found in **o3**, m. 30.

30–31 **vla**: Split stems for *divisi* are added.

32 **o1**, **o2**: Here a resolution note is missing. If this handoff (mm. 31–32) proves unconvincing, pragmatic performers might choose either to continue the **o2** line to an e" or to let **o1** take the three sixteenth notes from **o2** that constitute the pickup to m. 32.

§ **v2**: *3ze* (mm. 32–33)

34 ∧ **o1**: ♮ added to g" grace

36 § **v2**: 𝄓

37 **v1** (beats 4–5): A g quarter note has been added to continue the preceding double stops, as in m. 38 (Figures 5.50 and 5.51).

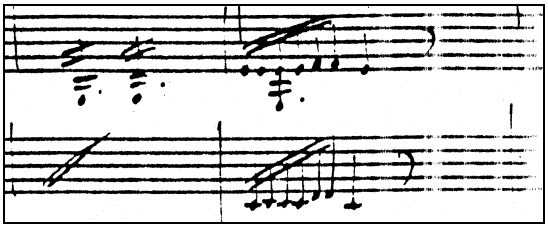


Figure 5.50: II, mm. 36–37, violins.

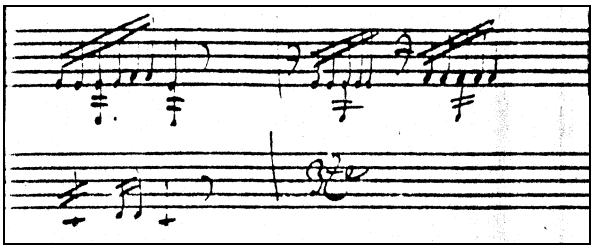


Figure 5.51: II, mm. 38–39, violins.

37–38 **vla**: Split stems for *divisi* are added.

39 § **v2**: *3ze*

40 **o2** (beats 4–6): A single slur spans all seven notes in the last half of the measure, but is split into two slurs over three and four notes, as marked in the surrounding measures.

§ **v1**: *idem* — **v2**: *terze*

ᴧ **o2** (beat 6): c♯ (as per mm. 32, **o1**; 33, **o2**; 39, **o1**)

41 ᴧ **o1**: ♮ added to g" grace

43 § **v2**: 𝄓

45–46 **bassi**: The articulation marks are carefully written and include strokes that have been rendered as dots above the upper-octave gs (Figures 5.52 and 5.53).
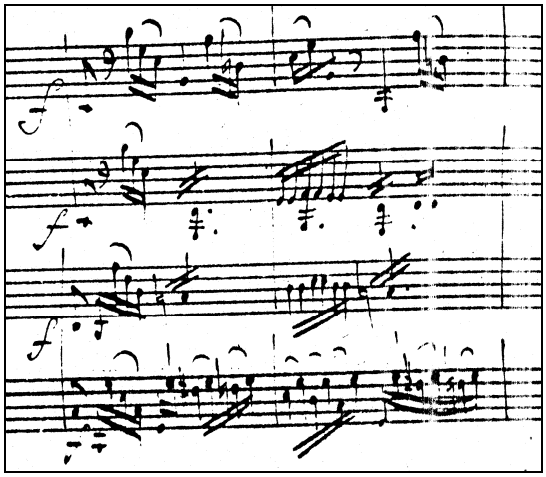


Figure 5.52: II, mm. 44–45, strings.
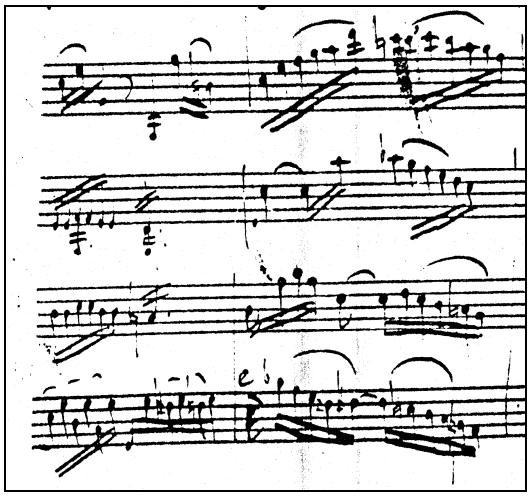


Figure 5.53: II, mm. 46–47, strings.

48 ᴧ **v1**: ♮ added to b" grace

49 **strings**: The hairpins have been replicated with as much fidelity to the manuscript as possible.

ᴧ **bassi** (beat 4): cautionary e♮ added (as per m. 47)

50 **v1**: Schacht's marking of "*ten* " here is an admonishment to hold the note full value — and possibly longer if there is a slight ritardando (see also I, m. 357 in horns).

§ **vla**: *8va Basso*

51 **all**: For mm. 51–67, only the melody in **o1** is written out, and all other voices have been realized from the opening, mm. 1–17. In **o1**, solid slurs indicate the exact markings in the manuscript for mm. 51–67, and editorial slurs (dashed) have been provided to match the markings in the opening statement.

51 **o1**: The eighth grace note (♪) has been changed to a sixteenth (𝅘𝅥𝅯), per m. 1.

57 **o1**: The sixteenth grace notes (𝅘𝅥𝅯) has been changed to eighths (♪), per m. 7.

58 **o1**: In the repeat of the opening melody, Schacht again uses a dotted eighth for the downbeat e", but here he omits the tie to the following sixteenth. To match m. 8, the tie is suggested, but some performers may choose to use neither tie (see II, m. 8).

65 ∧ **o3**: cautionary b♭ added

67 **o1**: As in m. 17, a single slur stretches from between the high c" to the end of the measure, but under it a two-note slur groups the 7th and 8th notes, followed by repeated c's that could not truly be slurred together. The measure has been marked as in m. 17 (see II, m. 17).

68–69 **o2**, **o3**: The parts are blank and have been realized from mm. 18–19.

71 **o1**, **o2**: The downbeat quarter notes, a" and f", clash on the second eighth with the neighboring e' in **v2** and the passing G in the bass. In performance they could perhaps either be truncated to avoid the dissonance or extended to resolve it.

72 ∧ **v1**: a♭ (as per **o1**)

73 § **o3** (beats 2, 5): 𝅗𝅥 , 𝅗𝅥

∧ **v1**: cautionary a♮ added (as per **o1** and after **v1**'s consequential a♭ in m. 72)

75–76 **vla**: Split stems for *divisi* are added.

81 § **v2** (beats 4–6): *alla terza* (mm. 81–83)

82 § **o2** (beats 4–6): *8va*

83 **o2**: The a' grace note to the f" (beat 4) is necessary to avoid leaping a seventh from the g', which cannot resolve down because the lower register needs to be cleared for the chromatic scale in **o3**. One of the biggest compositional challenges for Schacht is working with three voices and casting them solo and paired, and exploring the permutations of possible groupings. Consequently, some awkward voice-leading moments occur when pairings, roles, or registers are exchanged.

o3: Schacht's use of a g♭ in the chromatic scale confirms F major.
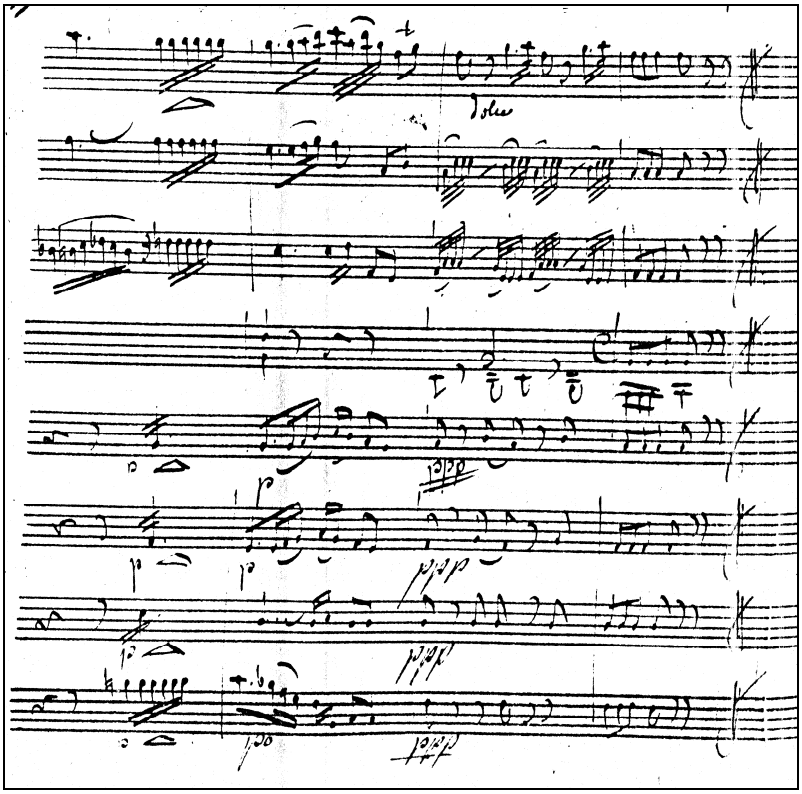


Figure 5.54: II, mm. 84–87, all.

84 **all**: The hairpins have been replicated with as much fidelity to the manuscript as possible (Figure 5.54).

86 § **o2**, **o3** (beats 2, 5): ⟋, ⟋

87 **hns**: An F clef appears to the left of the measure, which contains two noteheads, the top one on the second line and the bottom one two ledger lines below the staff. In bass clef the bottom note would be a C (concert F ′), but the upper would be a B♭ (concert E♭), which must be wrong. However, if the upper note is read in treble clef, it would be a g (concert C), which works and is used for this edition (Figure 5.54).

Movement III

7–8 ▵ **o1**: e♮ (as per mm. 71–72, 133–134)

11 § **vla**: *8va del Vo 1mo* (mm. 11–14)

15 § **vla**: *8va Vo 1mo* (mm. 15–17)

23 § **vla**: 𝄢 (mm. 23–26)

27 **o3**: Schacht provides no final note for the preceding sequence (mm. 23–26) in this measure, which is the first measure of a new page (a recto though, not a verso), suggesting that this omission is a compositional oversight. A g" is suggested for the final note. An e" would also work harmonically.
all: The *sf*s and *ff*s marked in these measures are unusual (see the discussions above, pp. pp. 106–107, 119–121, 288–296).
▵ **o2**: e♮s

28 ▵ **o1**, **o2**, **vla**: e♮s

29 § **o1**, **o2** (beat 2, both eighths): 𝅘𝅥𝅯 , 𝅘𝅥𝅯
▵ **o2**, **vla**: e♮s

30 ▵ **o2**, **v2**: e♮s

37 ▵ **o3** (beat 2): e♮

38 ▵ **o1**, **v2**: e♮s

40 ▵ **o1**, **v2**: e♮s (as per **o2**)

45 **o2**, **o3**: Whole measure rests clearly indicate that Schacht very definitely wants to interrupt the preceding sequence — and leave the trills unresolved.

46 ▵ **o1**: e♮s

47 § **o2**: *8va del po oboe* (mm. 47–48)

48 ▵ **o1**, **o2**: e♮s

52 ▵ **o2**: e♮s

56 § **v2**: *unis* (mm. 56–60)

59 ▵ **vlns**: e♮s

63 ▵ **o3**: cautionary g♮ added

64 **v1**, **v2**, **vla**: The wavy lines indicate *portato* (Figure 5.55). (See note on Movement II, m. 1; and pp. 95–96, 135–136 above.)

65 ▵ **o3**: cautionary b♭ added

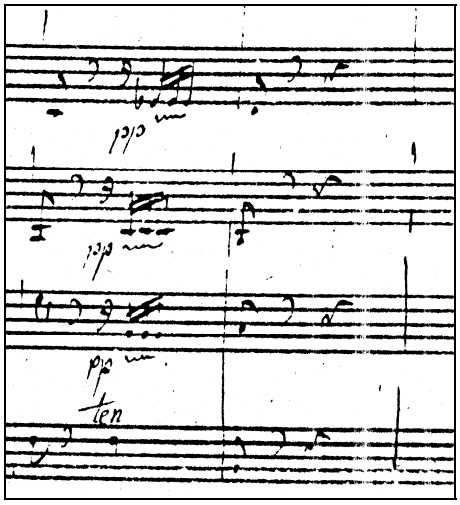


Figure 5.55: III, mm. 64–65, oboes.

66 **all**: For mm. 66–73, only the melody in **o1** is written out, and the other oboe parts are realized from the opening, mm. 2–10. Editorial slurs (dashed) in **o1** have been provided to match the markings in that opening statement. Solid slurs indicate the exact markings in the manuscript.

69 **o1**: This measure parallels the fifth measure of the theme, but here Schacht embellishes the melody with two sixteenths, b♭"–a" on the second eighth — instead of just an eighth-note b♭" as in both the opening (m. 5) and the next restatement (m. 131).

72 ∧ **o1**: e♮

74 **hns, strings**: For mm. 74–82, only the melody in **v1** is written out, and the other parts have been realized from the opening, mm. 10–17. Where cautionary accidentals are used in the opening but are not present in the **v1** restatement, they have also been removed from other voices as noted below.

78 **v1** [, **vla**]: No cautionary b♭s as in opening (m. 14).

79 **v1** [, **vla**]: No cautionary e♭s as in opening (m. 15).

86 § **v2**: 𝄓 (mm. 86–88) — **vla**: 𝄡 (mm. 86–88)
∧ **o3**: a♭ (as per preceding bar)

89 **o3**: The second half of the measure has six sixteenths, but the first two, on b', are crossed out, leaving c"–c"–d"–c" a third below **o1** (Figure 5.56).

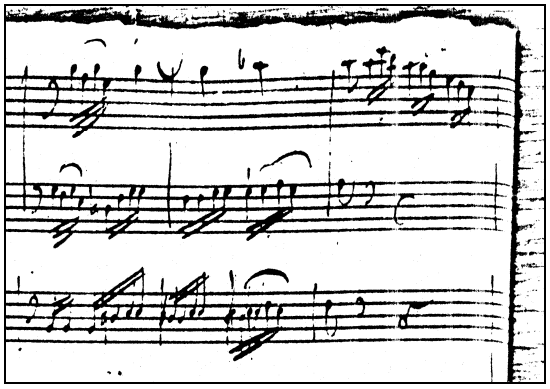


Figure 5.56: III, mm. 88–90, oboes.

90 ∧ **o1**: a♭ (as per preceding bar)

94, 96 ∧ **v2**: a♭ (as per m. 90)

96 § **vla**: [BLANK]

102 ∧ **o2**: a♭

103 ∧ **o1**, **o3**: a♭

104 **o2**, **o3**: The omission of resolution notes is probably an oversight, especially because the phrase that concludes here is not elided with another. Hence, e♭" and e♭' are suggested, respectively.

108 ∧ **o1**: cautionary a♮ added (as per mm. 106–107)

111 **v1**, **v2**: Schacht has very deliberately written sixteenth notes with sixteenth and and eighth rests, which have been modernized as dotted-eighth rests (Figure 5.57).
§ **vla**: 𝄾 (mm. 111–112)
∧ **o2**: e♮s

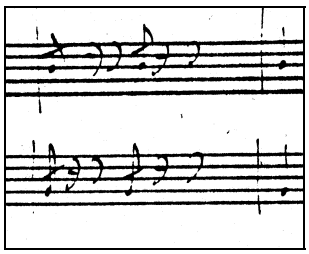


Figure 5.57: III, m. 111, violins.

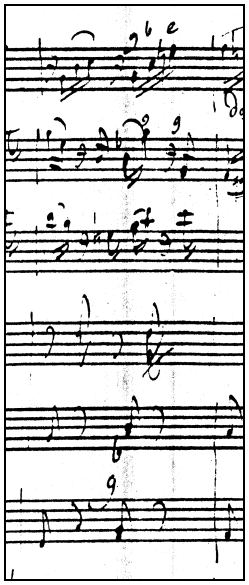


Figure 5.58: III, m. 114, oboes, horns, violins.

114 **o1**, **o2**, **hns**, **v1**, **v2** (beat 2): Pitches are clarified with letters, and the written g' for **hn2** has been crossed out, suggesting that Schacht initially planned to repeat m. 113's F-major harmony but switched to a C^7 (Figure 5.58).

∧ **v2**: e♮

116 ∧ **o1**, **o2**: e♮s (as per preceding bar, over **v2** e♮)

117 § **o2**: *8va 1mo oboe* (mm. 117–118)

118 ∧ **o1**, **o2**: e♮s

120 ∧ **o1**: e♮s

126 **v1** [, **v2**, **vla**]: The wavy line indicates *portato*. (See note on Movement II, m. 1; and pp. 95–96, 135–136 above.) (Figure 5.59).
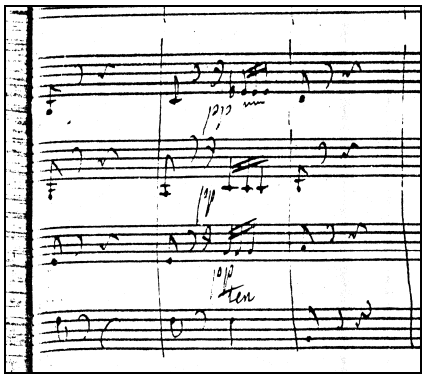


Figure 5.59: III, mm. 125–127, strings.

127 § **o3**: [BLANK] (completed as per m. 65 above)

128–136 **all**: As in mm. 66–74 only the melody in **o1** is written out for mm. 128–136. Again, the other oboe parts are tacitly realized from the opening, mm. 2–10, with solid slurs in **o1** indicating the exact markings in the manuscript for these measures.

134 ∧ **o1**: e♮

136–144 **hns, strings**: Likewise only the **v1** melody represents the full return of the orchestral tutti portion of the rondo theme for mm. 136–144, and the other voices are absent but have been tacitly realized from mm. 10–18.

137 **o1, o2, o3**: "*V 1o*" is marked in each part, but these doublings are not realized in this edition.

144 **o1**: The "*S*" marked above the staff has been rendered as "*Soli*."
v1: The use of a double stop with the d' below the b♭' for the second and third eighths only occurs here and is considered an error (cf. mm. 18, 82).

147 § **vla**: *Col Bo all ottava* (mm. 147–153, rendered in unison because the final note in m. 154 is given in that octave)

153 **v1** [, **v2**] (beat 2): The slur mark only spans the second and third notes but appears to be an incomplete stroke that should include the fourth note also.

153 ∧ **o1** (beat 2): e♭ (as per **v2**)

155 **v2**: Whole measure rests (mm. 155–161) make it clear that the first violin part should not be doubled.

157 **o2**, **v1**: The slur marks in both parts group the first three sixteenths and the subsequent five, creating an irregular 3+5 pattern. In analogous passages, the articulation patterns are varied, but balanced: "| 3+1, 3+1 | 8 | 3+1, 3+1 | 8 |" in mm. 45–48; and "| 4, 4 | 7+1 |" in mm. 115–116 (with mm. 117–118 unmarked but presumably intended to be the same). In these measures, mm. 154–157, the groupings are "|3+1, 3+1 | 8 | 3+1, 3+1 | 3+5 or 8 ?? |". It seems likely that Schacht wrote the three-note slurs and then added the second slur as an extension intending to get all eight sixteenths under one slur to balance m. 155, which is melodically identical (Figure 5.60).
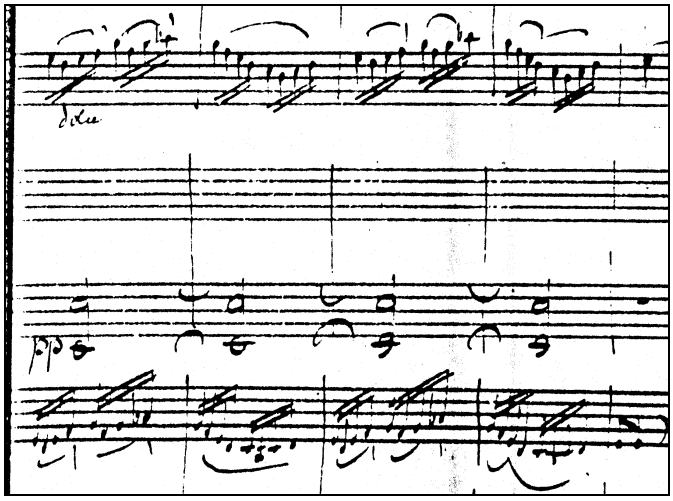


Figure 5.60: III, mm. 154–157, oboe 2, horns, violin 1.

169 ∧ **o1**, **o2**: e♮s and f♯s added (to generate a rising melodic minor scale, which also occurs in mm. 163 and 165, and in I, m. 240)

170 ∧ **o2**: e♮ (as embellishment of f♯)

171 **o3**: This f♯ is a fine example of Schacht's penchant for localized leading tones.

172 **bassi**: A smudge to the left of the G could be a scratched out natural sign that might have been intended for a different pitch, perhaps an A, which would indicate that Schacht initially considered reaching the F-dominant seventh (in inversion) here but ultimately delayed it to m. 174.

173 **bassi**: A ghost f is visible, but the A is darker and the next bar continues with it melodically. Since two consecutive bass pitches have been rewritten, it would seem that Schacht was actually composing when writing this score and that — at least in these measures — he was working from the bass (Figure 5.61).
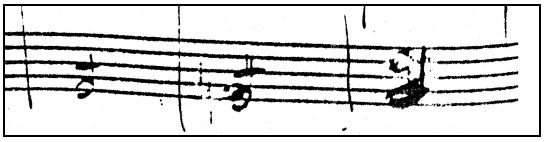


Figure 5.61: III, mm. 172–173, bassi.

174 **o1**: The continuation of **o3**'s melody was written in the first beat and scratched out (Figure 5.62). In the second half of the measure, ink has bled through from the verso (p. 66), where a measure of music was obliterated with parallel lines (Figure 5.63). Nonetheless, the three sixteenths in the second beat are clear.



Fig. 5.62: III, mm. 174–175, ob. 1 (p. 65).

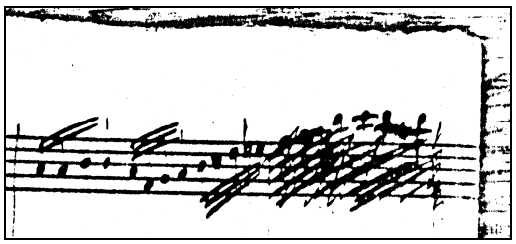


Fig. 5.63: III, m. 189, ob. 1 (p. 66, verso of m. 174).

175 **o1**: The e" is preceded by an accidental that appears to be a natural sign but probably should be a cautionary flat. Though an e♮ might work as a local leading tone, it would clash against the e♭s in **v2** and **vla**.

182 § **v2**: *unisono* (mm. 182–184)

185 § **v2**: 𝄎 (mm. 185–186)

193 § **vla**: 𝄐 (mm. 193–197)

198 § **v2**: 𝄎

200 § **v2**: [BLANK]

204 ∧ **o2** (beat 1): cautionary e♭ added
∧ **o3**, **v2** (beat 2): cautionary f♮ added

205 ∧ **o2**: cautionary f♮ added

209 **vla**: The use of a plain half note without double slashes through the stems, as in the violin and bass parts, is presumed to be a mistake (in only one other measure do the strings sustain a four-part chord in sixteenths, m. 180).

212 **hns**: A treble clef is missing.

215 § **v2**: 𝄎 — **vla**: *Col V^{o} I^{mo}*

216 **o1, o2, o3**: Rests indicate that the soloists should not join the final ritornello.

217 § **v2**: *unis* — **vla**: *V I^{mo}*

219 § **v2**: *unisono* (mm. 219–221)

Appendix A. Structural Reductions

The following reductions are intended to illustrate the practical analyses presented in Chapter 3 (pp. 166–212). The oboe parts have been conflated into a single staff, with the horns together on a second staff, and the string parts distributed over a grand staff. Voices are stemmed separately when they are distinct but together when they are in tandem. The labeling system, as explained above, is derived from Jan LaRue's *Guidelines for Style Analysis*.[1]

To visually clarify Schacht's elaborate structures and the punctuational hierarchy phrasal groups are carefully arranged with line breaks and hanging indentations so that sub groups are more indented than their parent phrases. To further demarcate melodic punctuation, double bar lines are used between phrasal units, and measure numbers are displayed at key junctures. The layouts of the music in these reductions thus become analog maps and visual representations of their sonic forms — revealing both large-scale structures and detailed gestures.

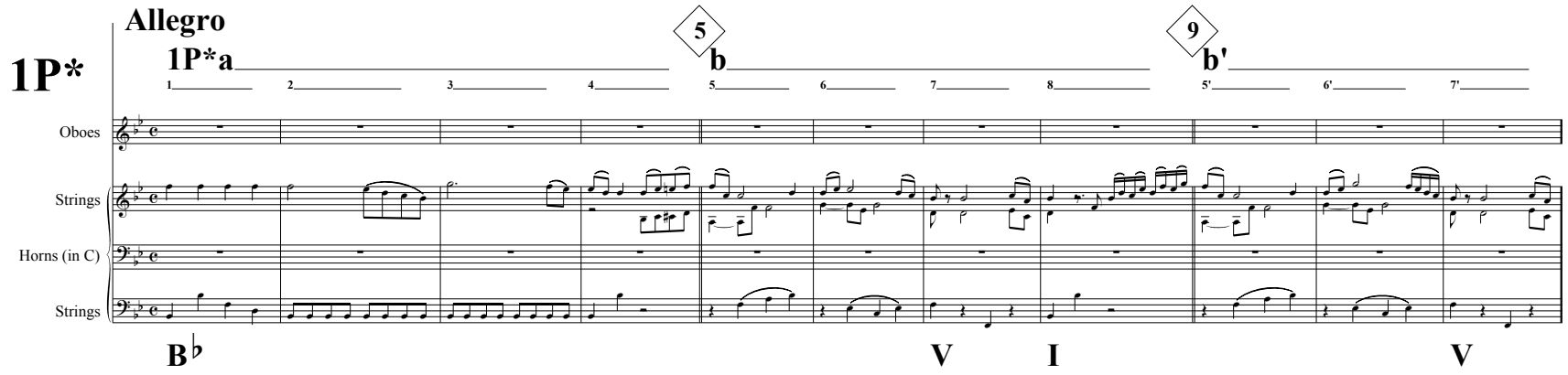
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[1] Jan LaRue, *Guidelines for Style Analysis* (New York: Norton, 1970; Second ed. Harmonie Park Press, 1992).

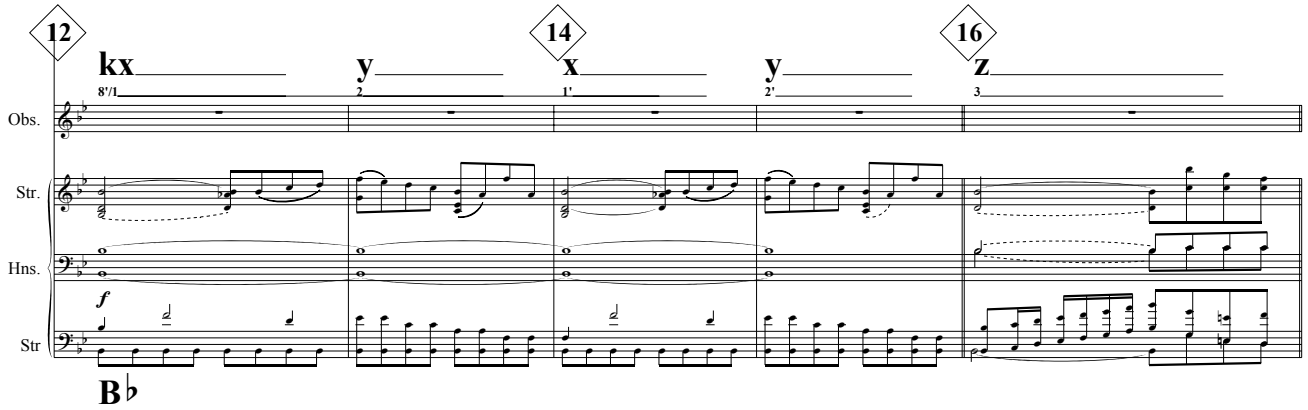
Movement 1: Analytic Reduction

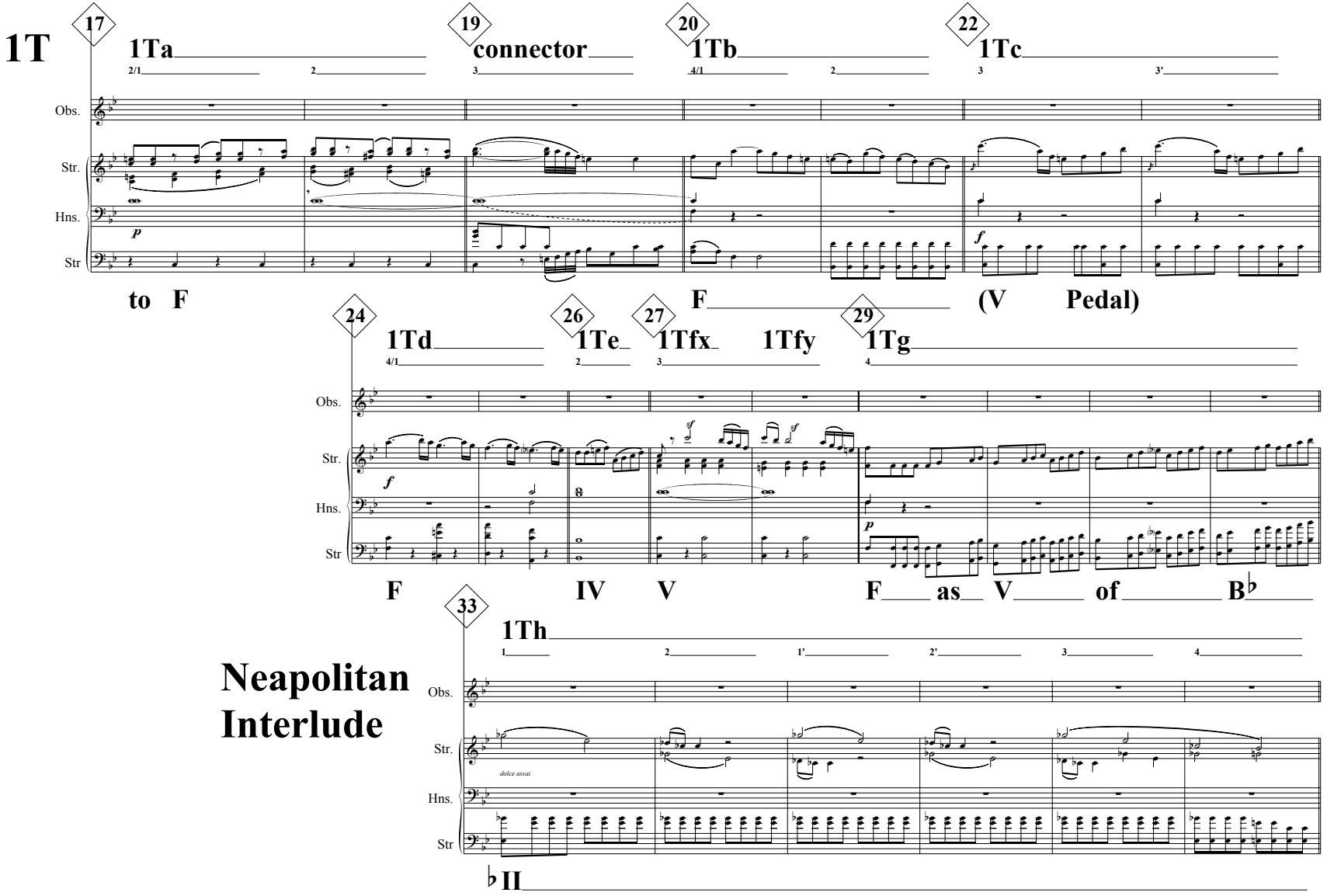
Theodor von Schacht
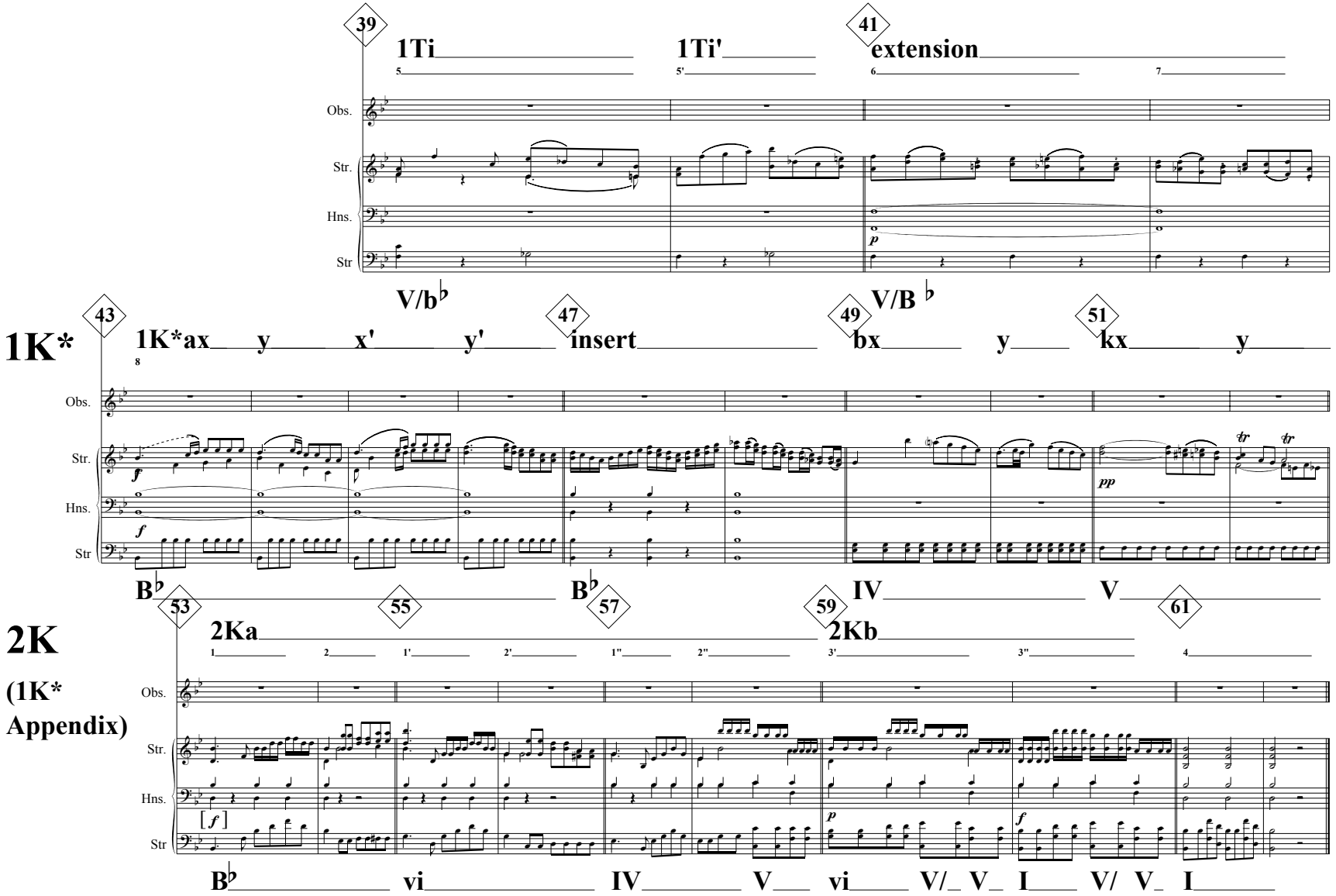
RITORNELLO 1
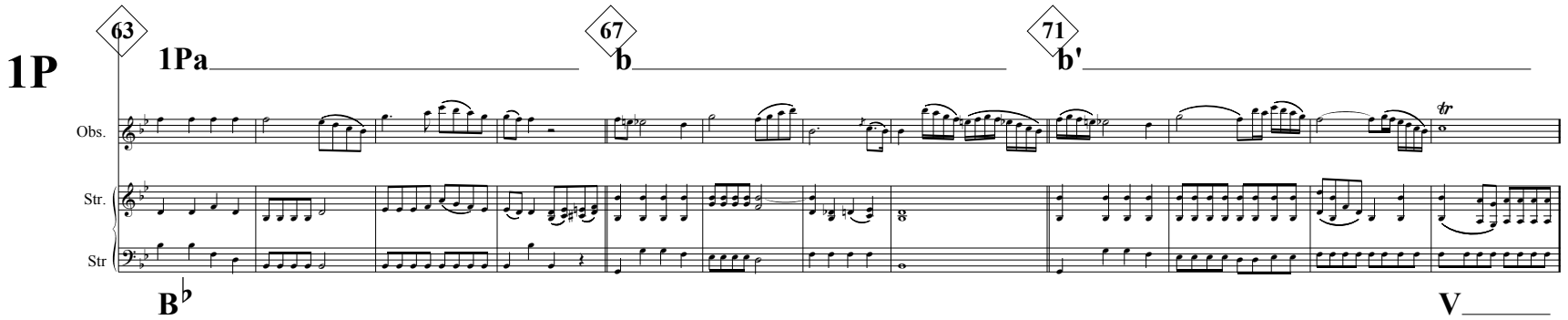


1P* Appendix

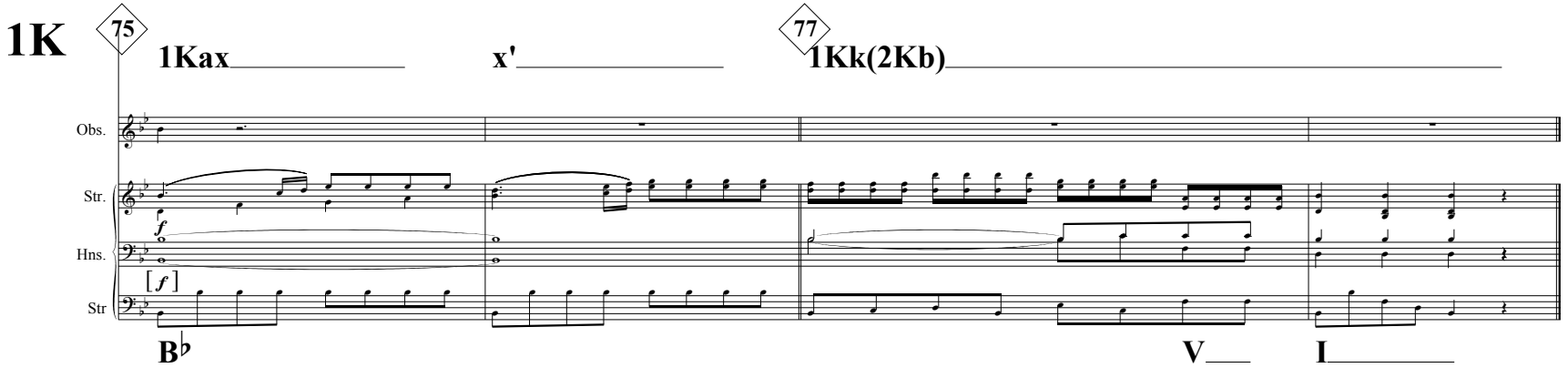


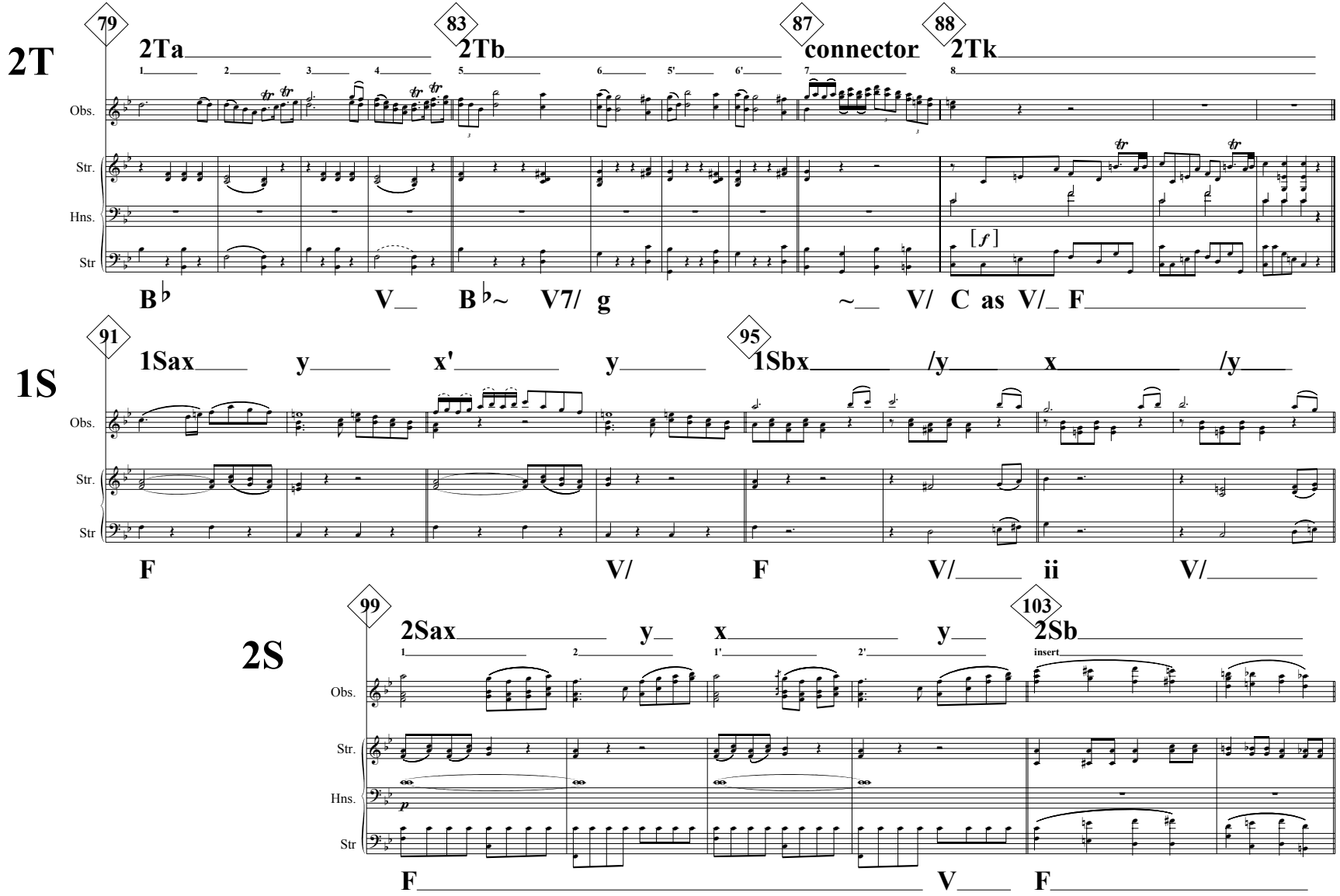

1T
17
1Ta
19
connector
20
1Tb
22
1Tc
Obs.
Str.
Hns.
Str
to F
F
(V Pedal)
24
1Td
26
1Te
27
1Tfx
1Tfy
29
1Tg
F
IV
V
F as V of B♭
33
1Th
Neapolitan Interlude
dolce assai
♭II

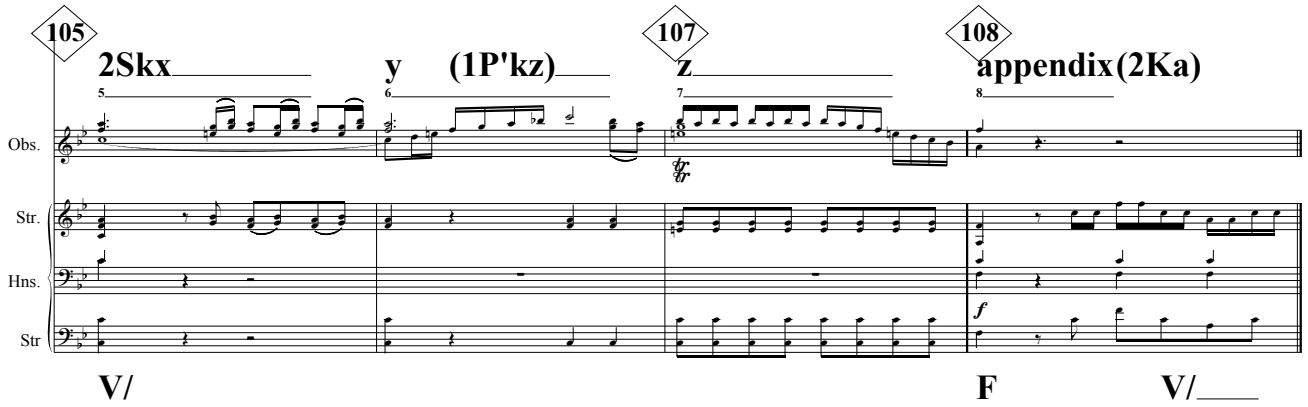

39
1Ti
5
1Ti'
5'
41
extension
6
7
Obs.
Str.
Hns.
Str
p
V/b♭
V/B ♭
1K*
43
1K*ax
8
y
x'
y'
47
insert
49
bx
y
51
kx
y
Obs.
Str.
Hns.
Str
f
f
pp
tr
tr
B♭
B♭
IV
V
53
55
57
59
61
2K
(1K*
Appendix)
2Ka
1
2
1'
2'
1"
2"
2Kb
3'
3"
4
Obs.
Str.
Hns.
Str
[f]
p
f
B♭
vi
IV
V
vi
V/
V
I
V/
V
I

SOLI 1

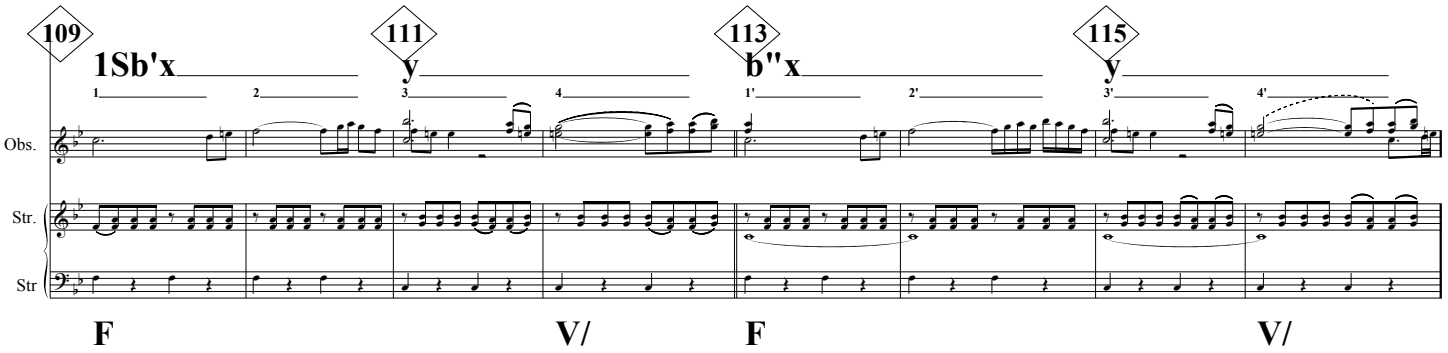

1P
63
1Pa
67
b
71
b'
Obs.
Str.
Str
tr
B♭
V


1K
75
1Kax
x'
77
1Kk(2Kb)
Obs.
Str.
Hns.
Str
f
[f]
B♭
V
I


2T
79
2Ta
83
2Tb
87
connector
88
2Tk
Obs.
Str.
Hns.
Str
[f]
B♭ V__ B♭~ V7/ g ~__ V/ C as V/_ F
1S
91
1Sax y x' y
95
1Sbx /y x /y
Obs.
Str.
Str
F V/ F V/ ii V/
2S
99
2Sax y x y
103
2Sb
insert
Obs.
Str.
Hns.
Str
p
F V F

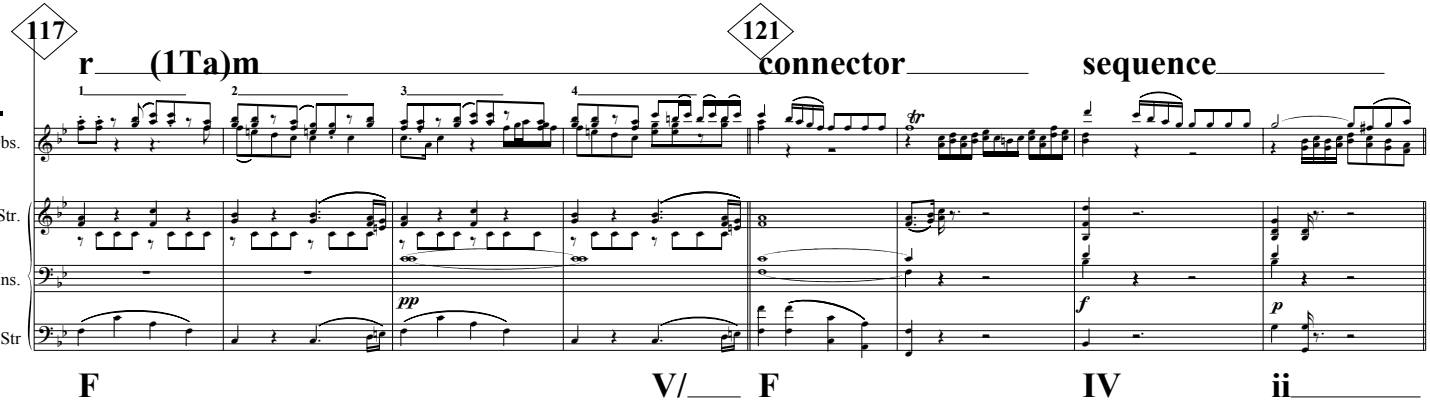

105
2Skx
y
(1P'kz)
107
z
108
appendix(2Ka)
Obs.
Str.
Hns.
Str
f
V/
F
V/

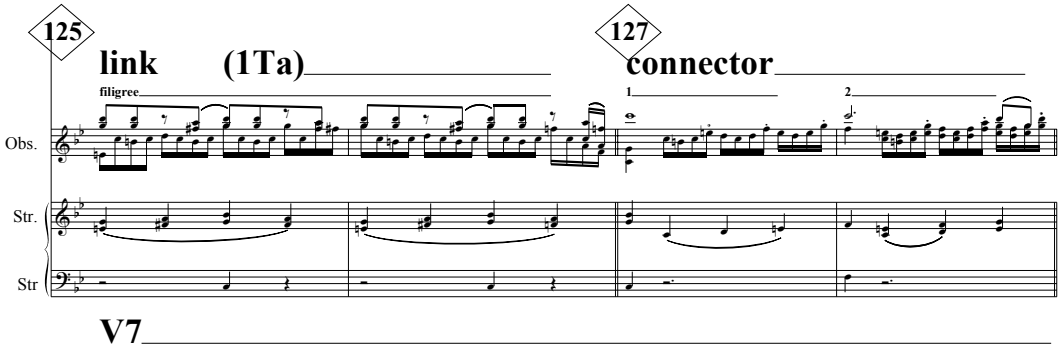
1S


109
1Sb'x
111
y
113
b"x
115
y
Obs.
Str.
Str
F
V/
F
V/

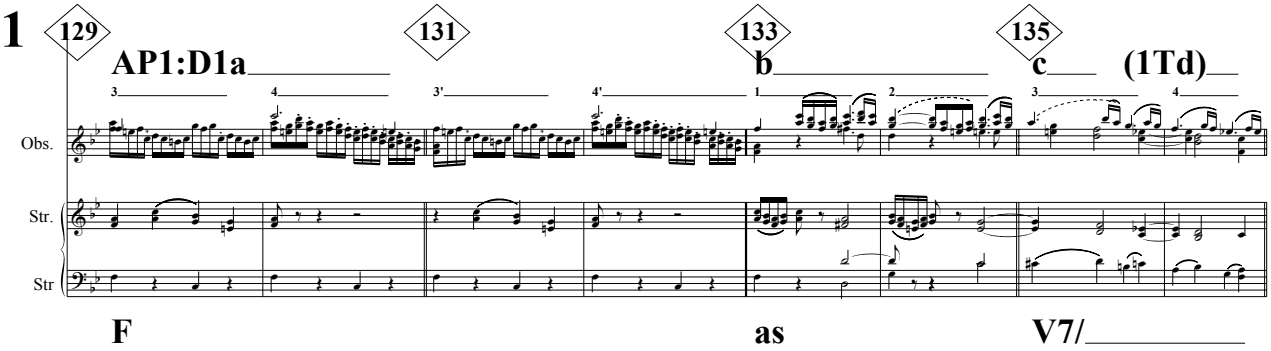
Anaphoric Prolongation 1

AP1:R1

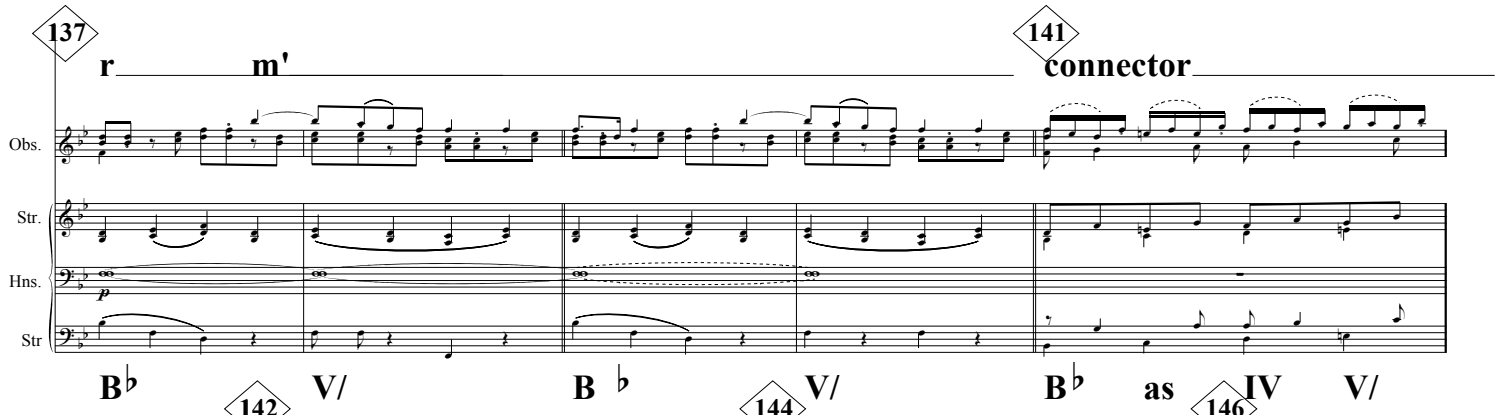




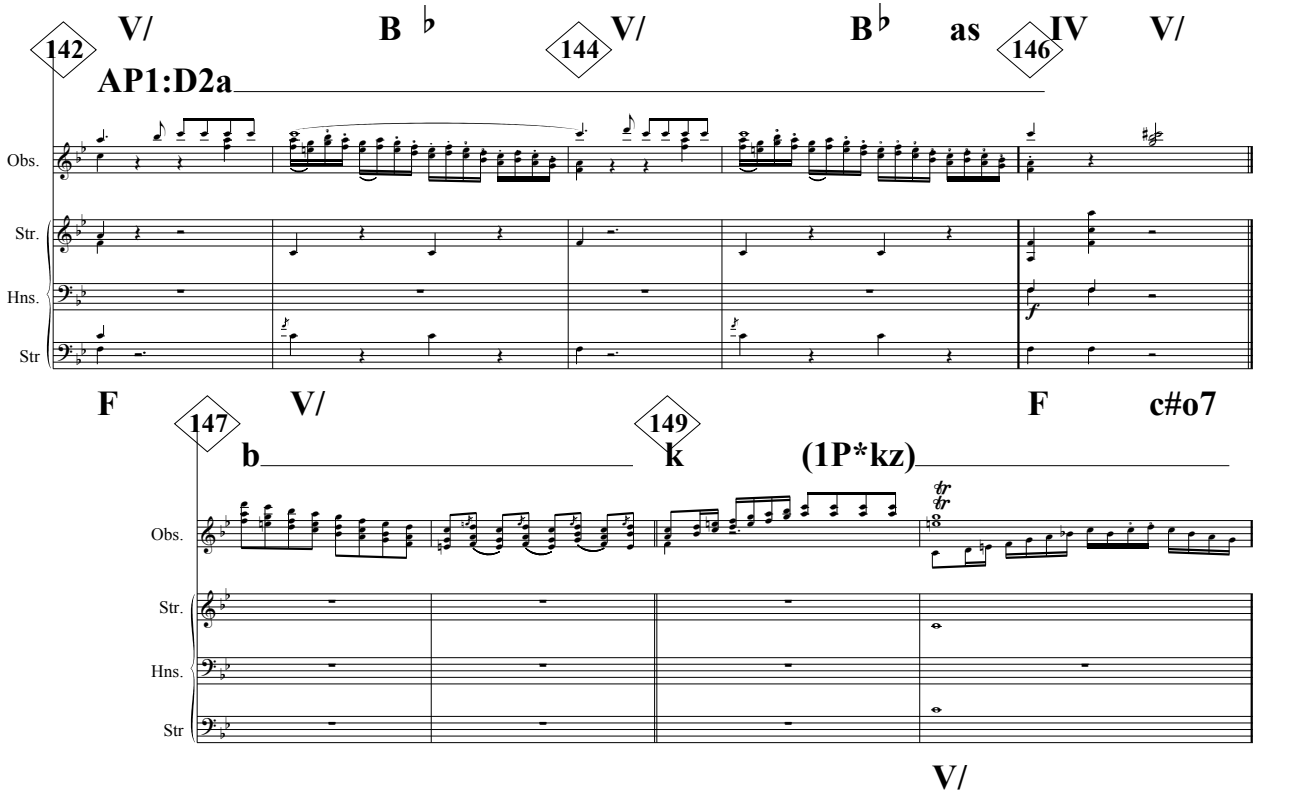
AP1:D1

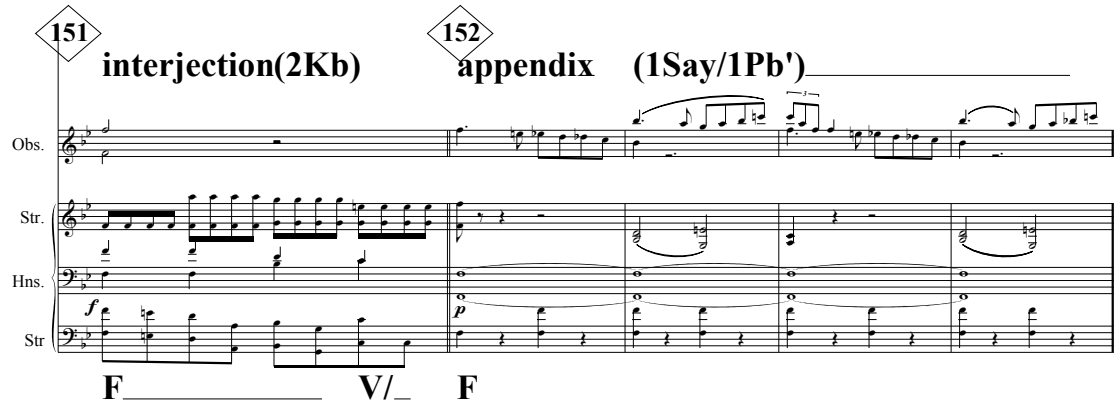


AP1:R2
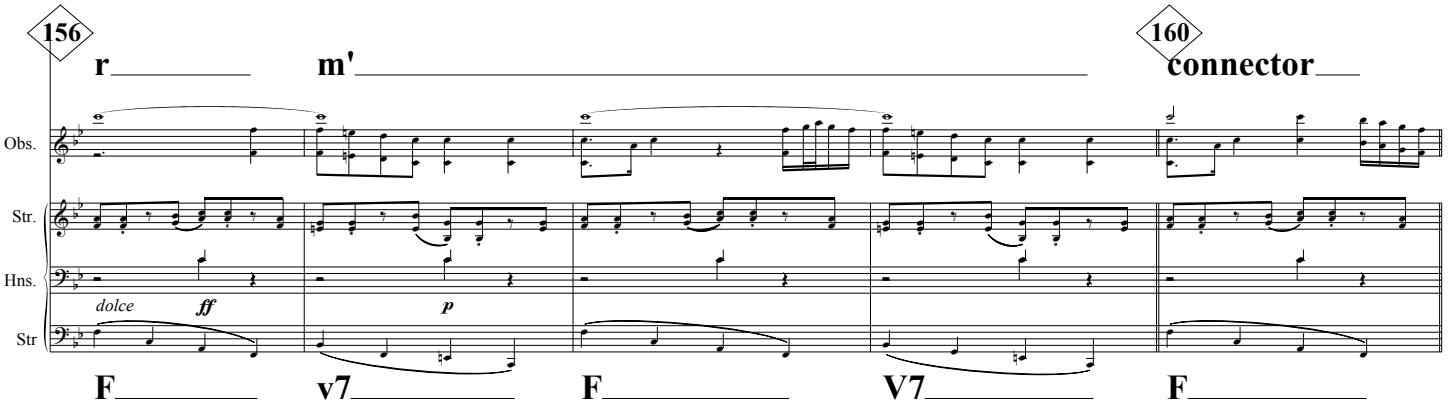

137
r
m'
141
connector
Obs.
Str.
Hns.
Str
B♭
V/
B ♭
V/
B♭
as
IV
V/

AP1:D2
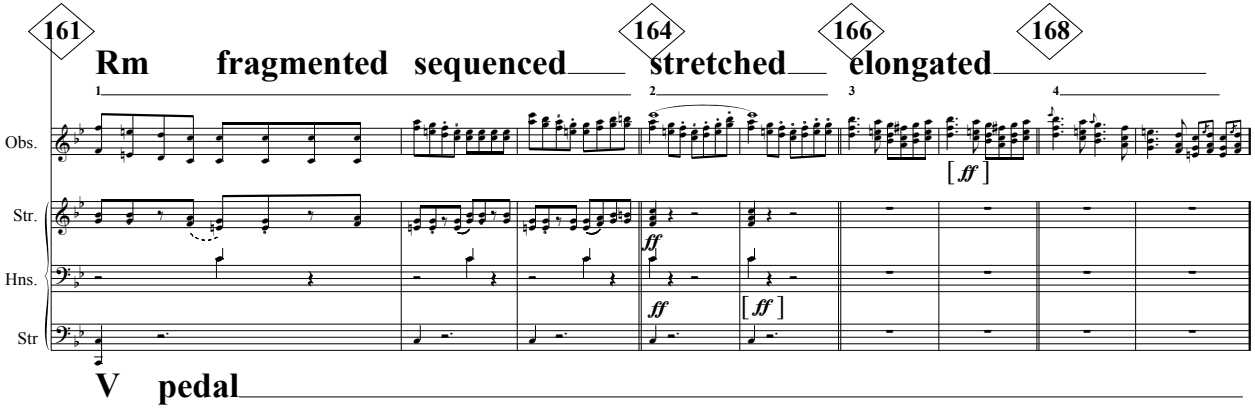

142
AP1:D2a
144
146
Obs.
Str.
Hns.
Str
F
V/
F
c#o7
147
b
149
k
(1P*kz)
Obs.
Str.
Hns.
Str
V/

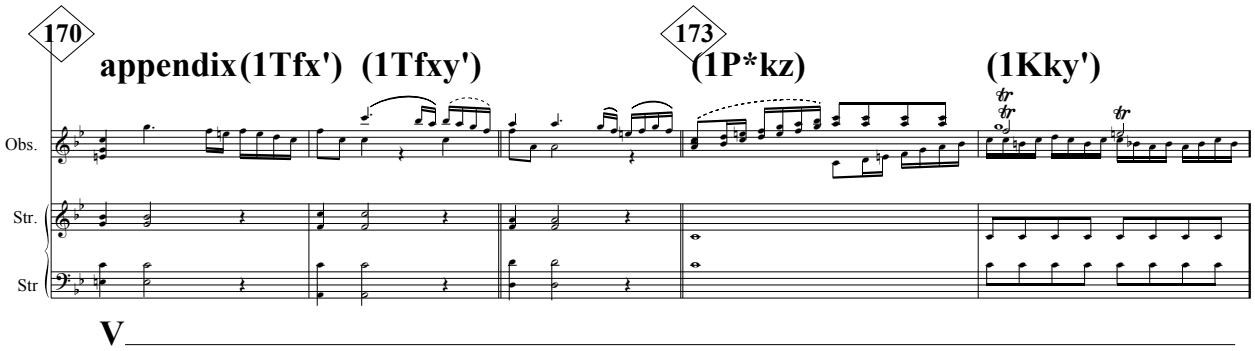

151
interjection(2Kb)
152
appendix (1Say/1Pb')
Obs.
Str.
Hns.
Str
f
p
F
V/
F

AP1:R3


156
r
m'
160
connector
Obs.
Str.
Hns.
Str
dolce
ff
p
F
v7
F
V7
F
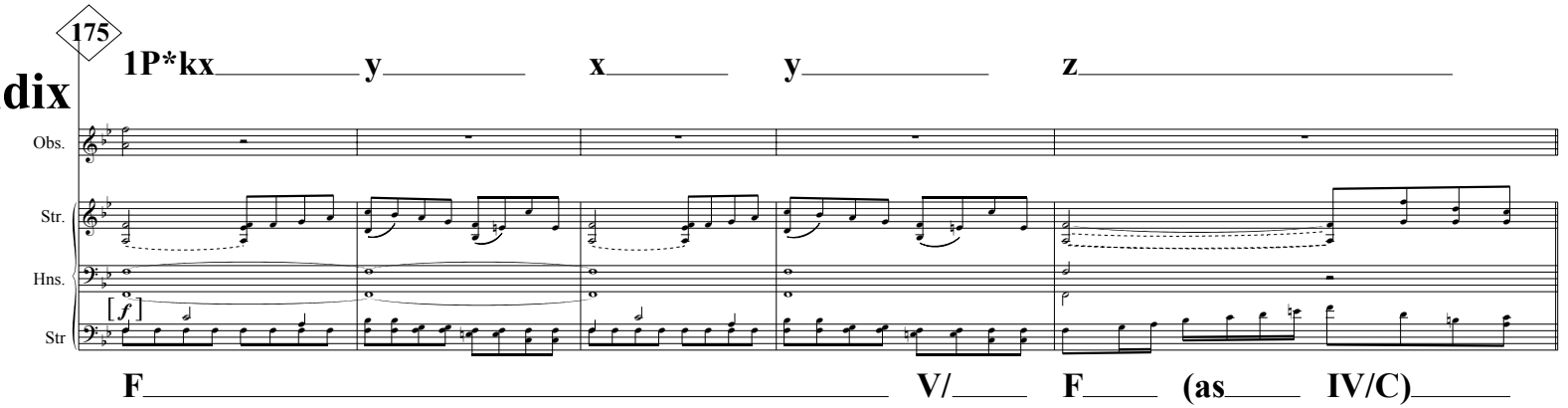
AP1:D3


161
Rm fragmented sequenced
164
stretched
166
elongated
168
1
2
3
4
Obs.
Str.
Hns.
Str
ff
[ff]
V pedal

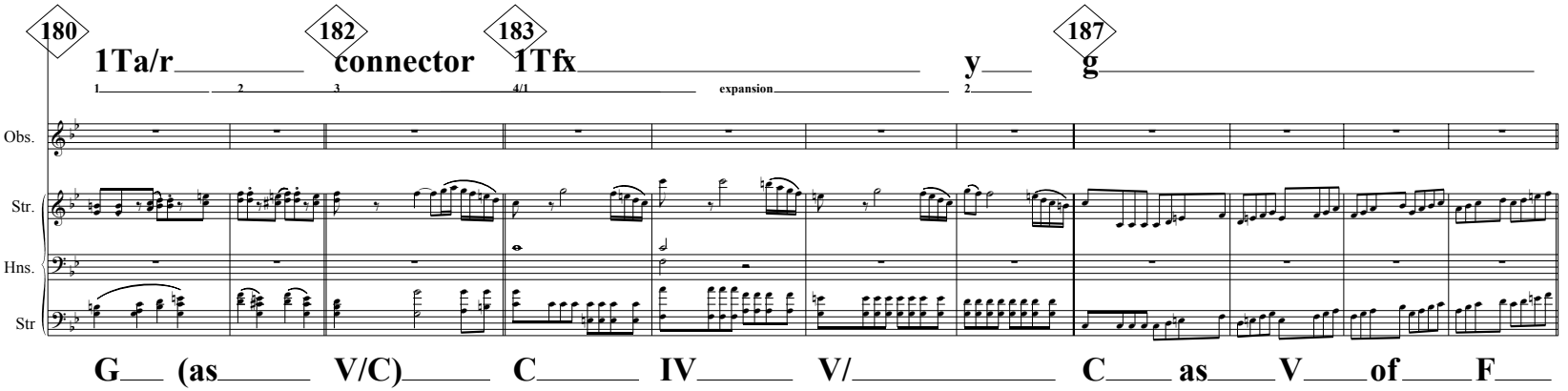

170
appendix (1Tfx') (1Tfxy')
173
(1P*kz)
(1Kky')
Obs.
Str.
Str
V

RITORNELLO 2

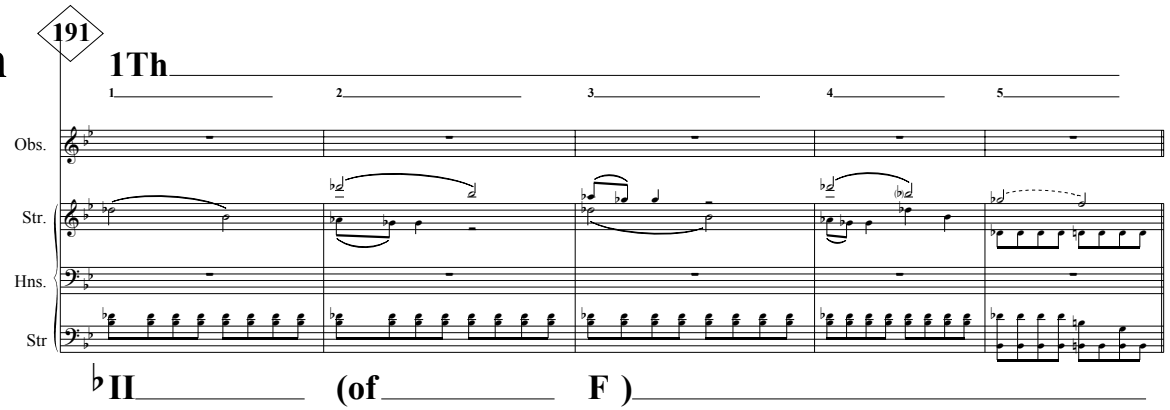
1P*
Appendix



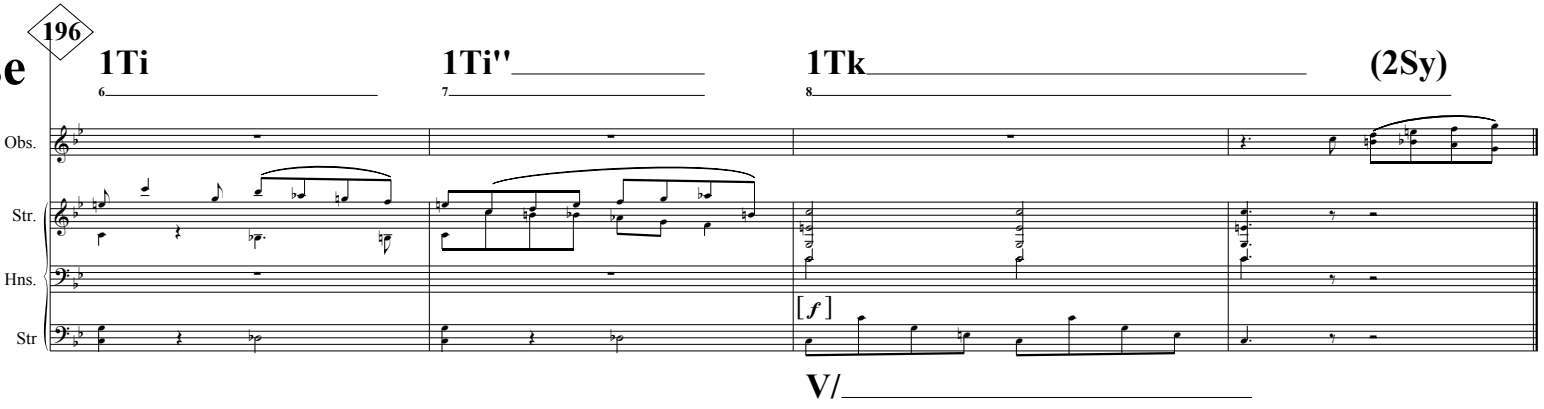
1T



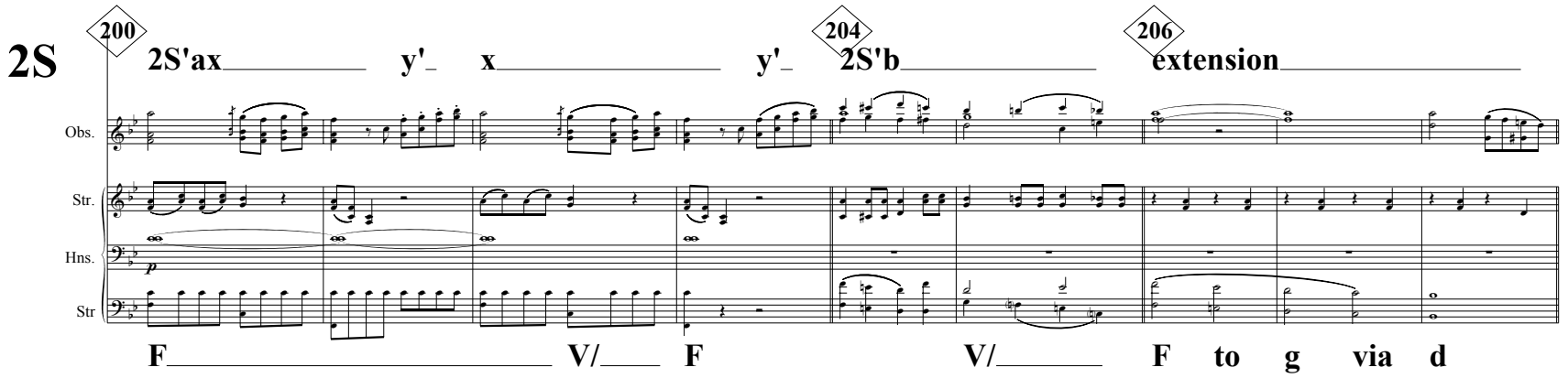
Neapolitan Interlude

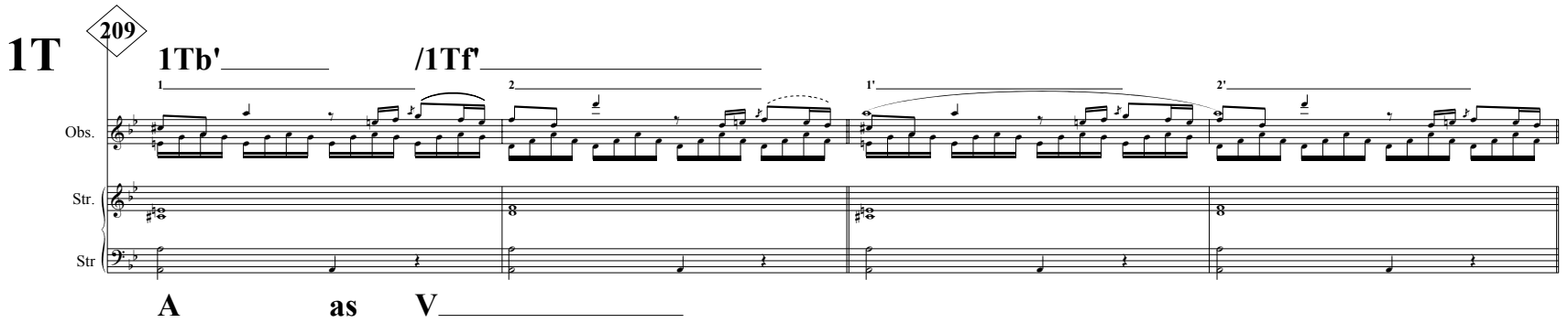


1T Close



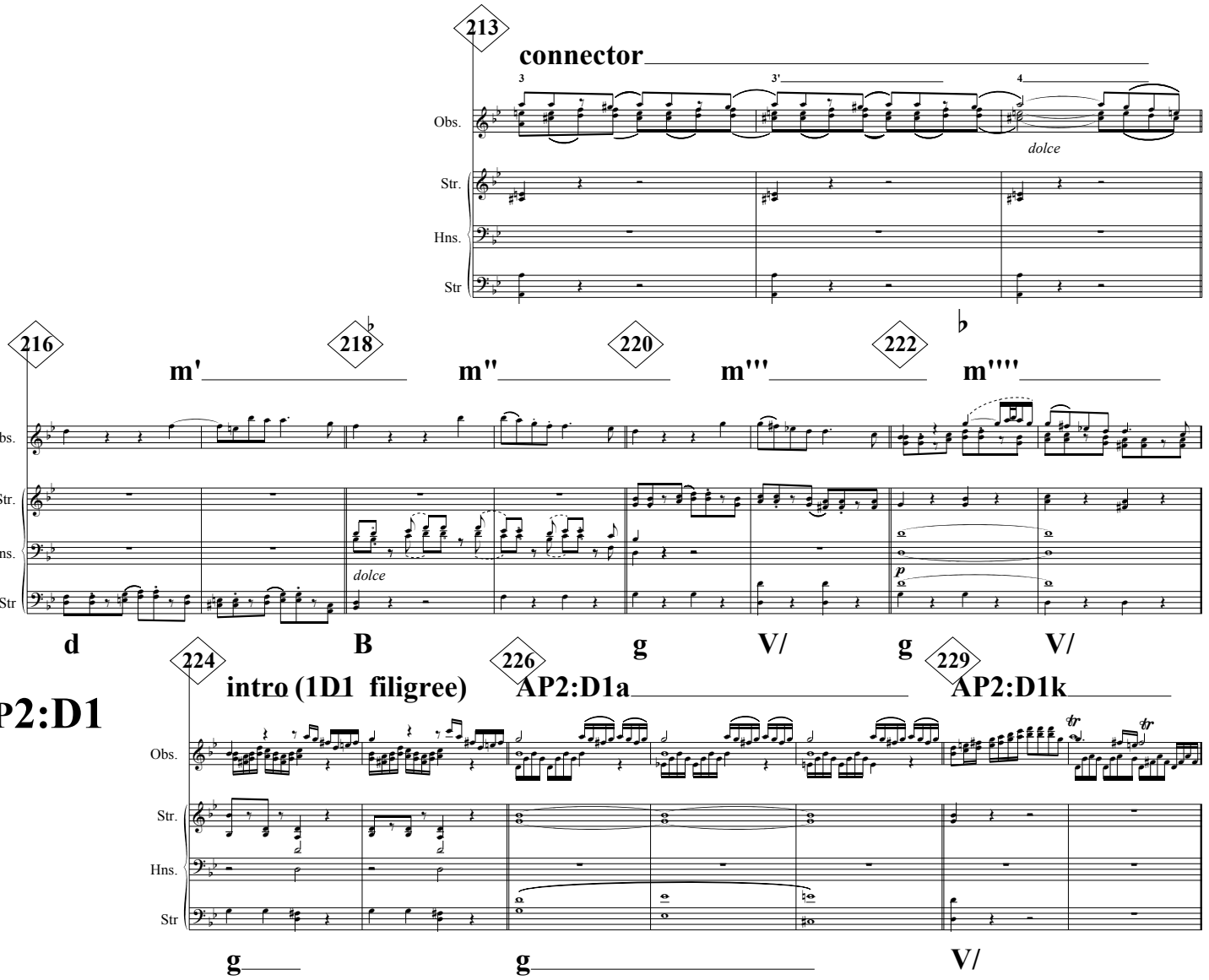
SOLI 2


2S
200
2S'ax
y'
x
y'
204
2S'b
206
extension
Obs.
Str.
Hns.
Str
p
F
V/
F
V/
F to g via d


1T
209
1Tb'
/1Tf'
1
2
1'
2'
Obs.
Str.
Str
8
8
A as V
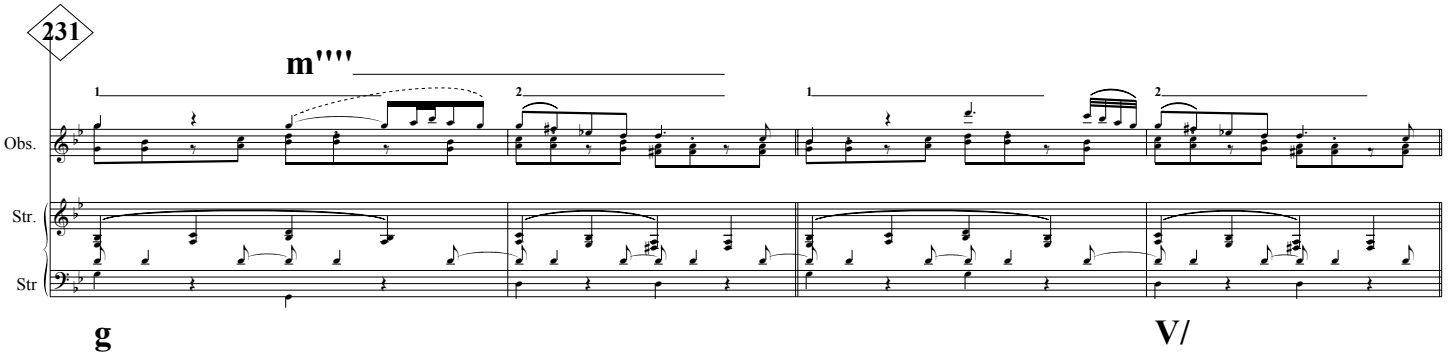
Anaphoric Prolongation 2

AP2:R1

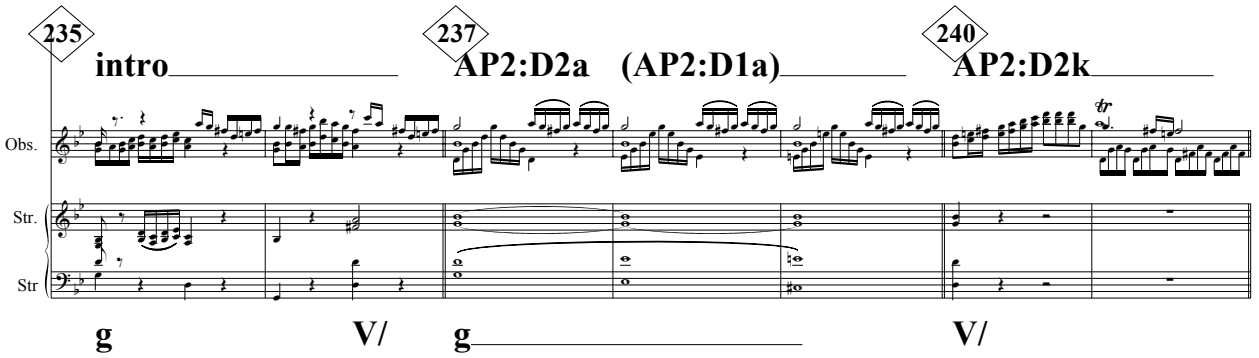


AP2:D1
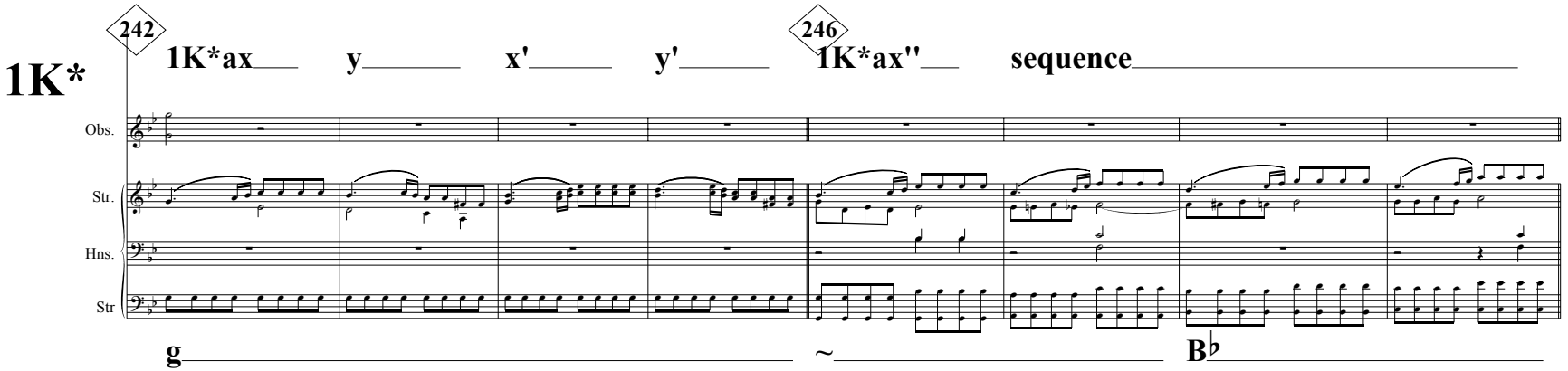
AP2:R2

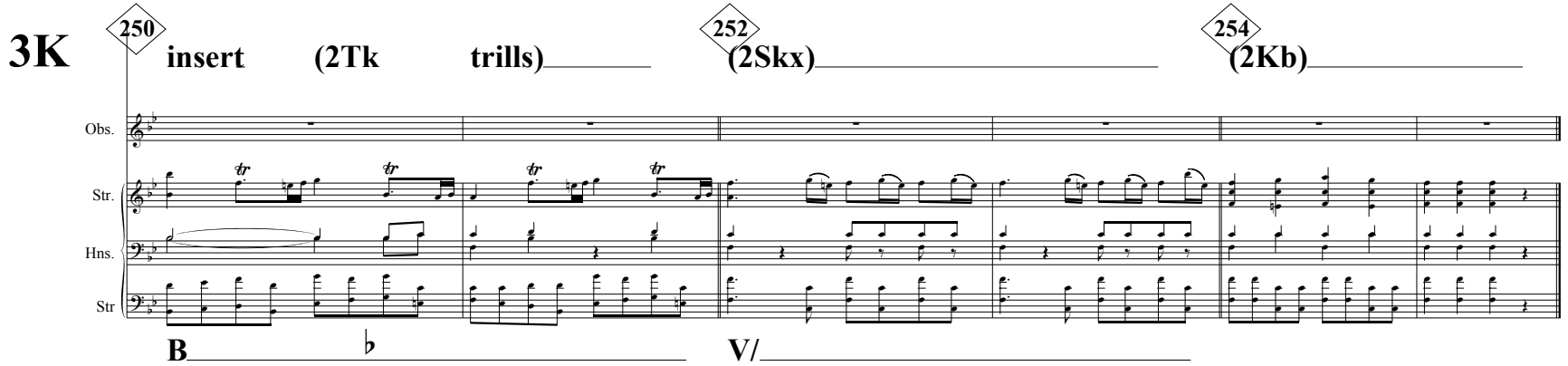

231
m''''
Obs.
Str.
Str
g
V/

AP2:D2
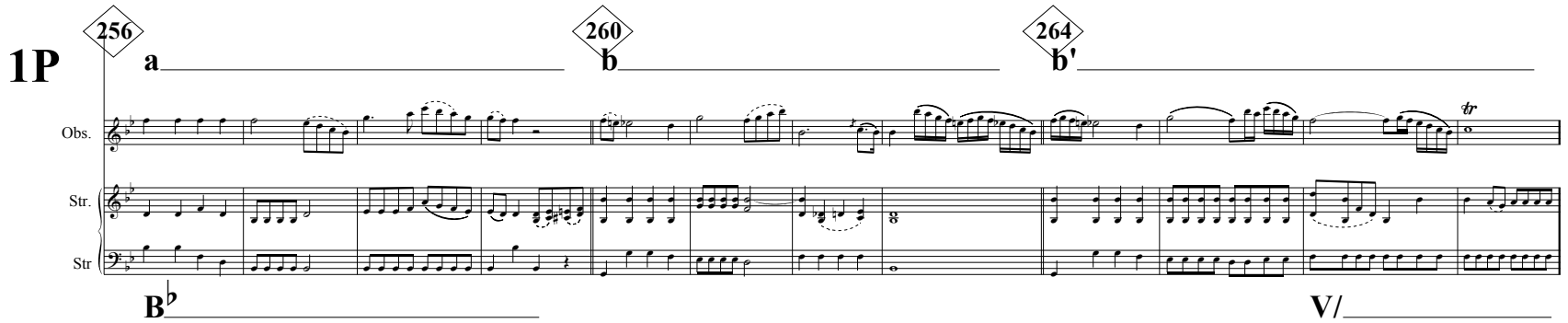

235
intro
237
AP2:D2a (AP2:D1a)
240
AP2:D2k
Obs.
Str.
Str
g
V/
g
V/
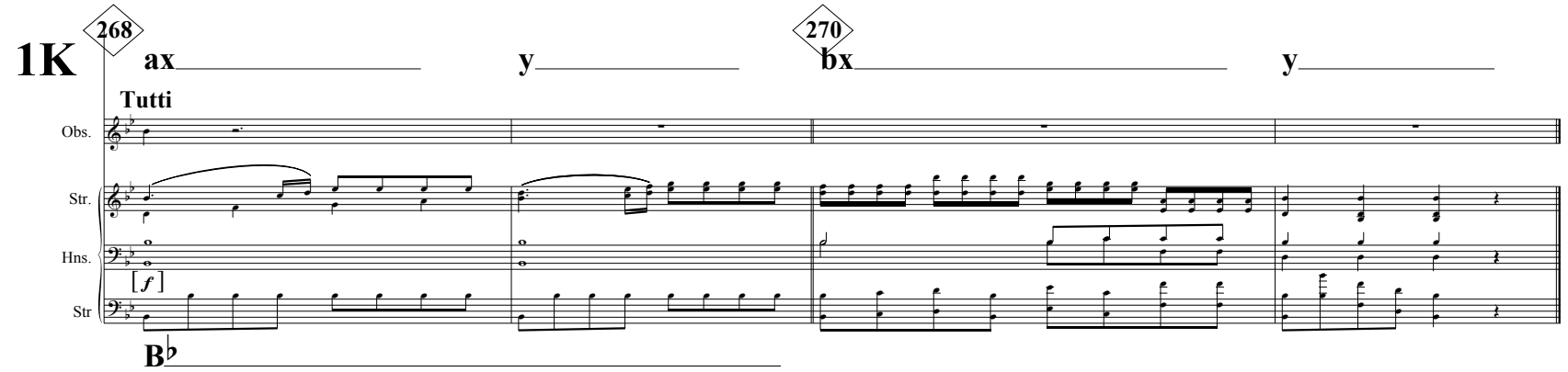
RITORNELLO 3

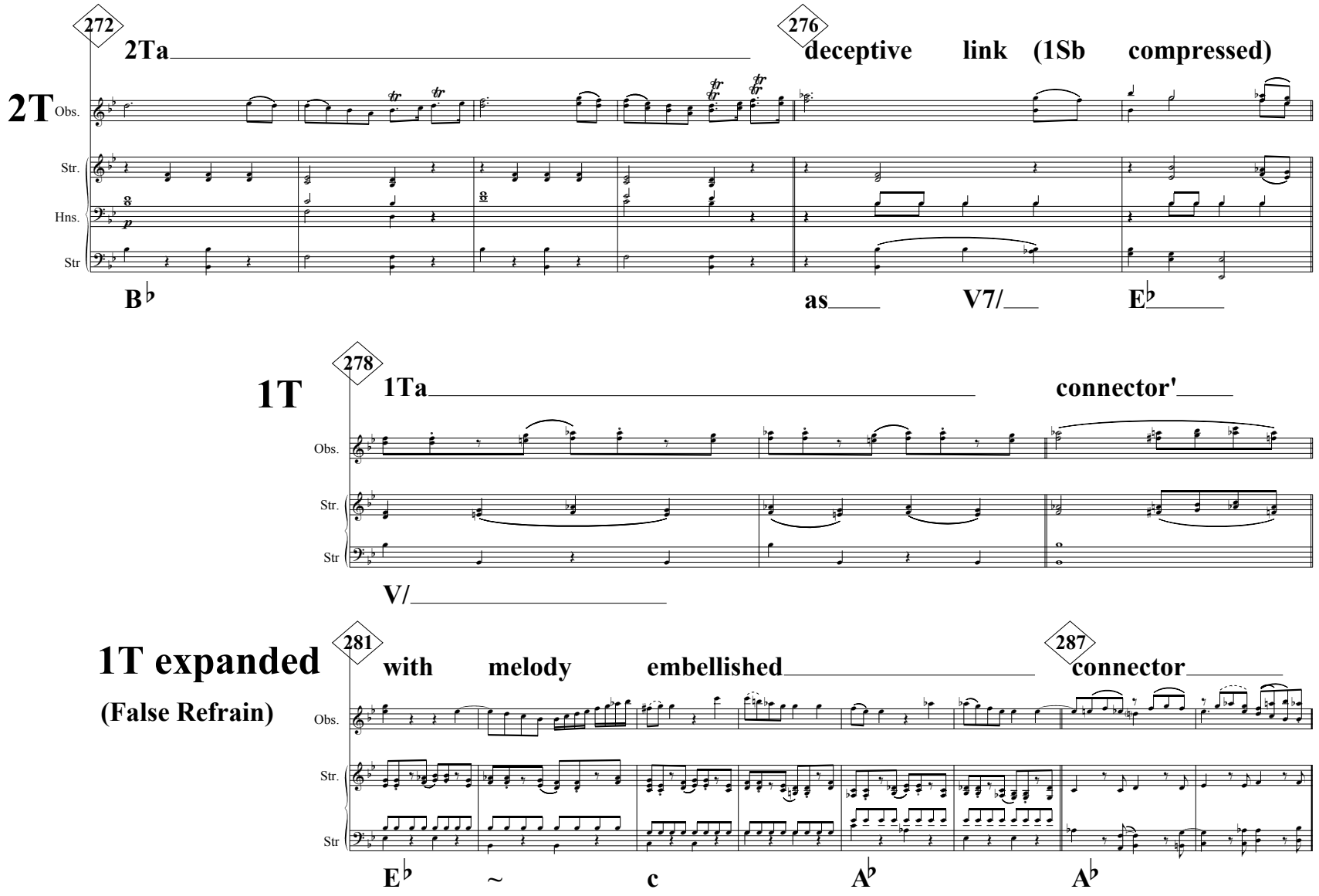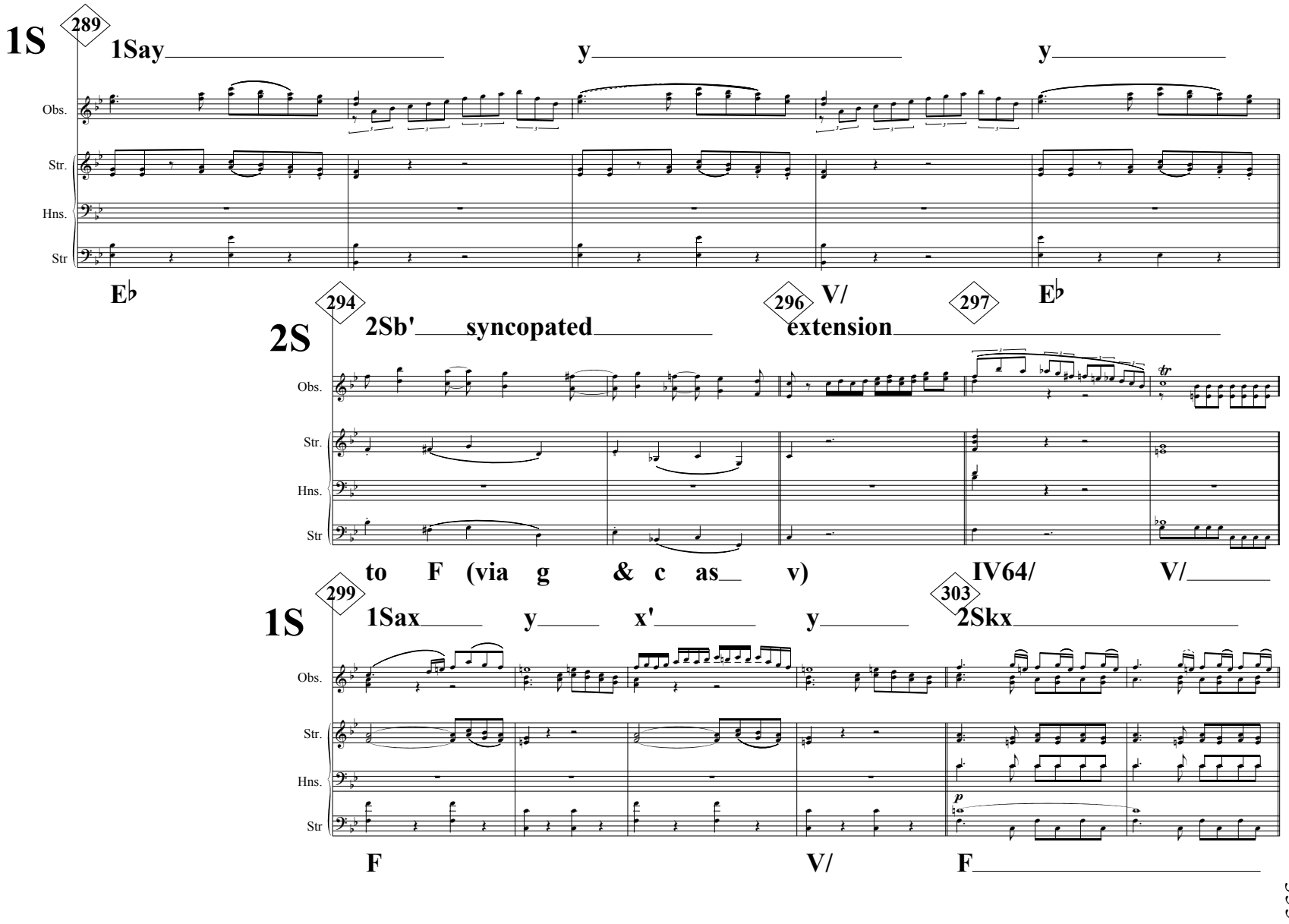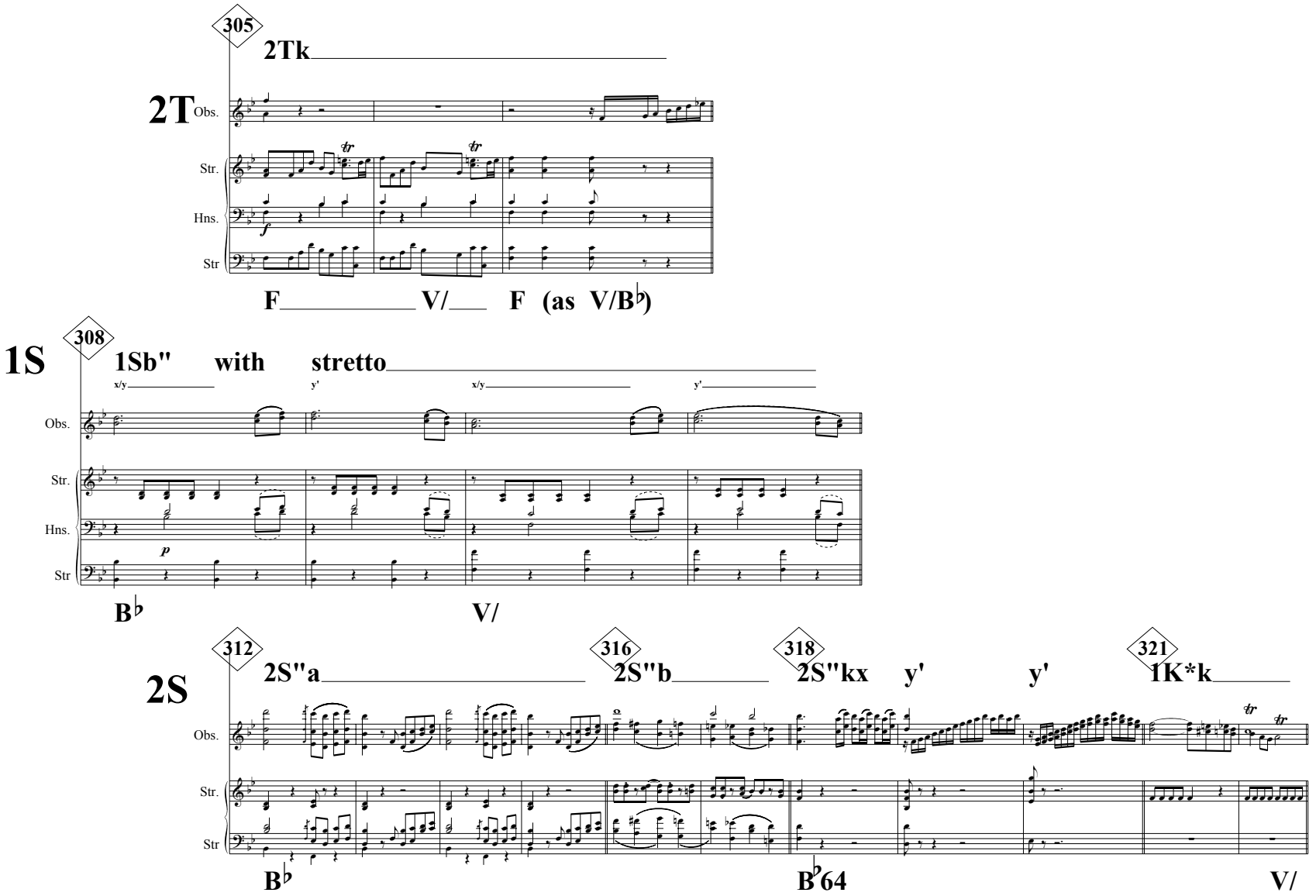




SOLI 3

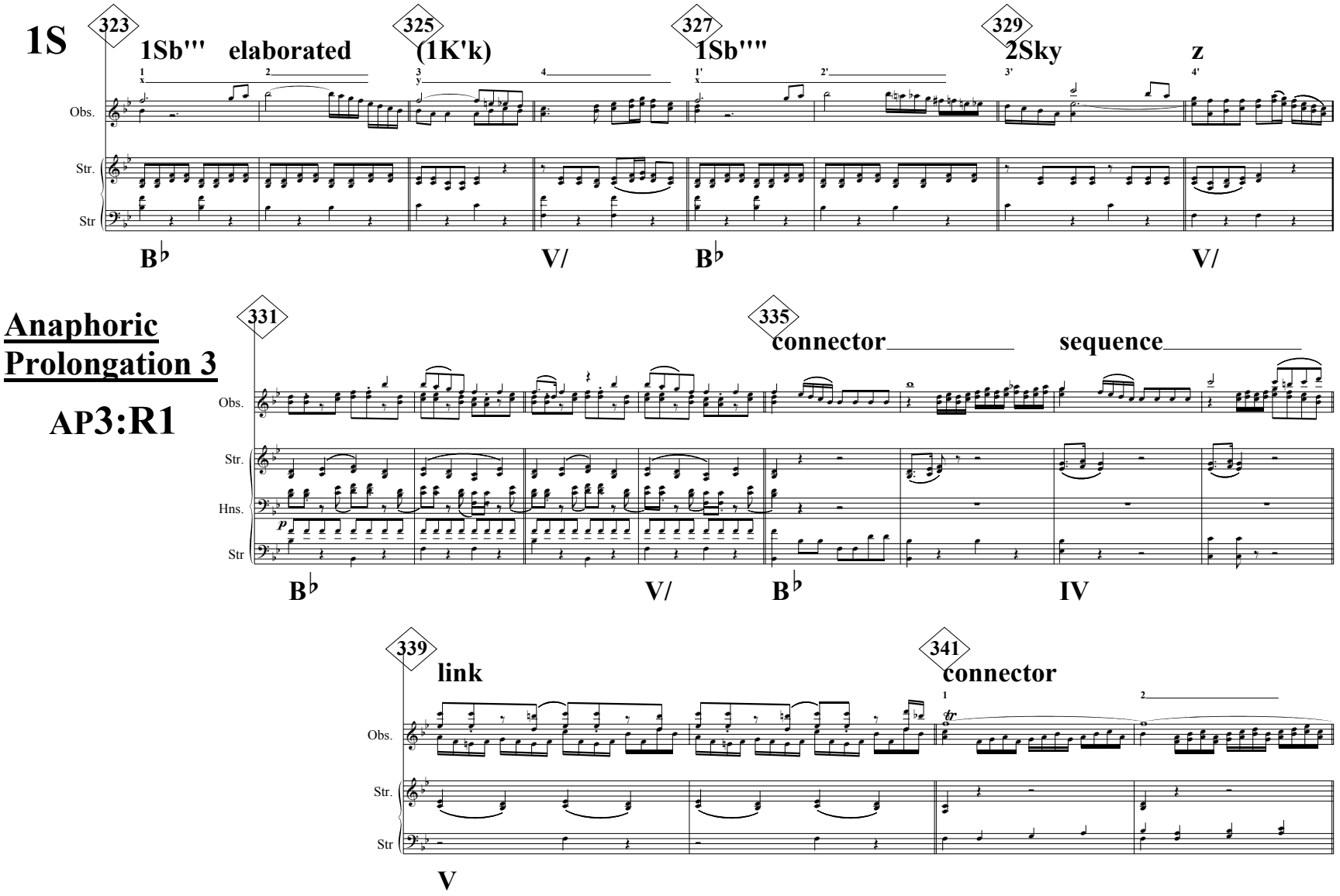

1P
256
a
260
b
264
b'
Obs.
Str.
Str
tr
B♭
V/

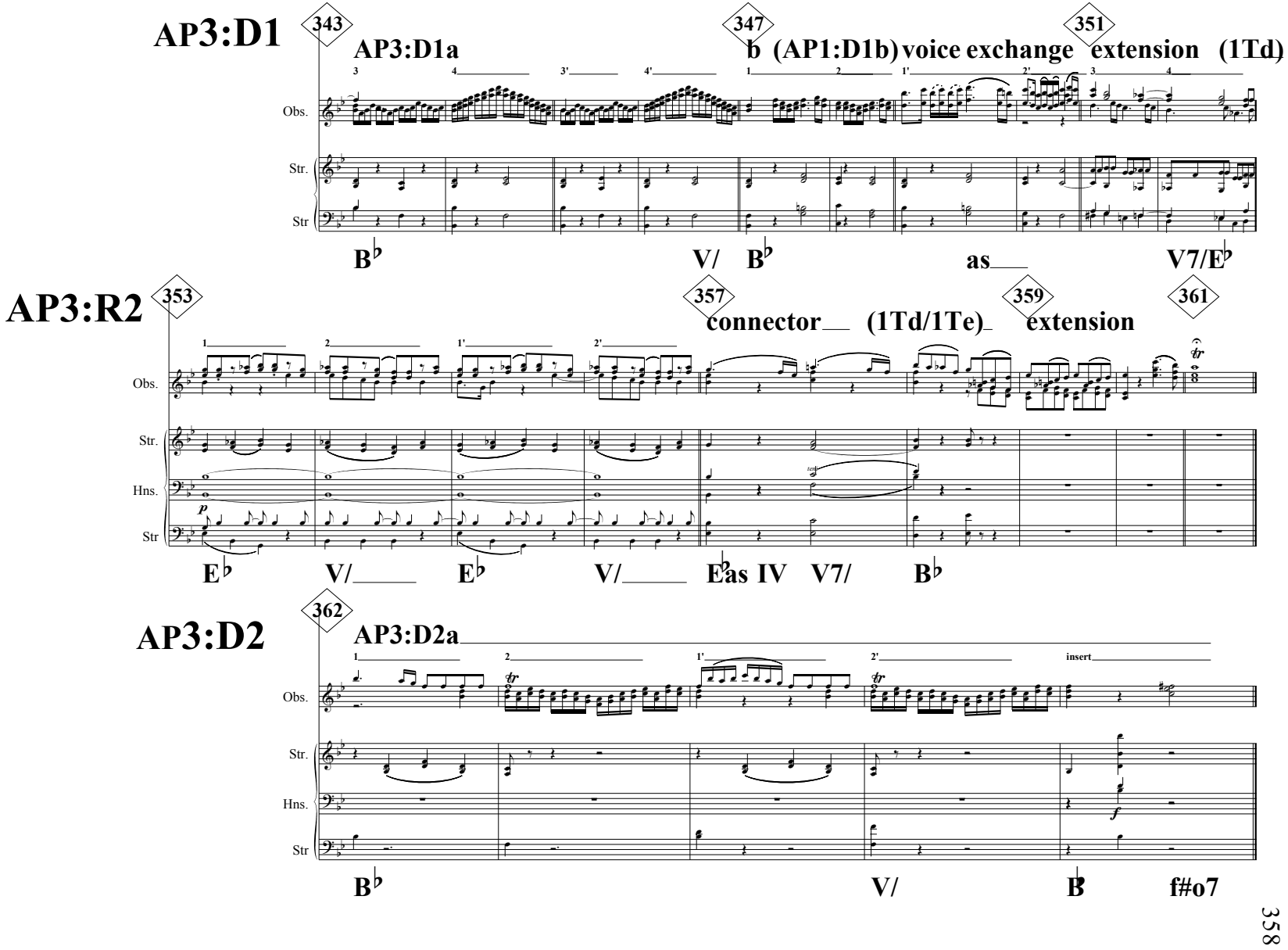

1K
268
ax
y
270
bx
y
Tutti
Obs.
Str.
Hns.
[f]
Str
B♭
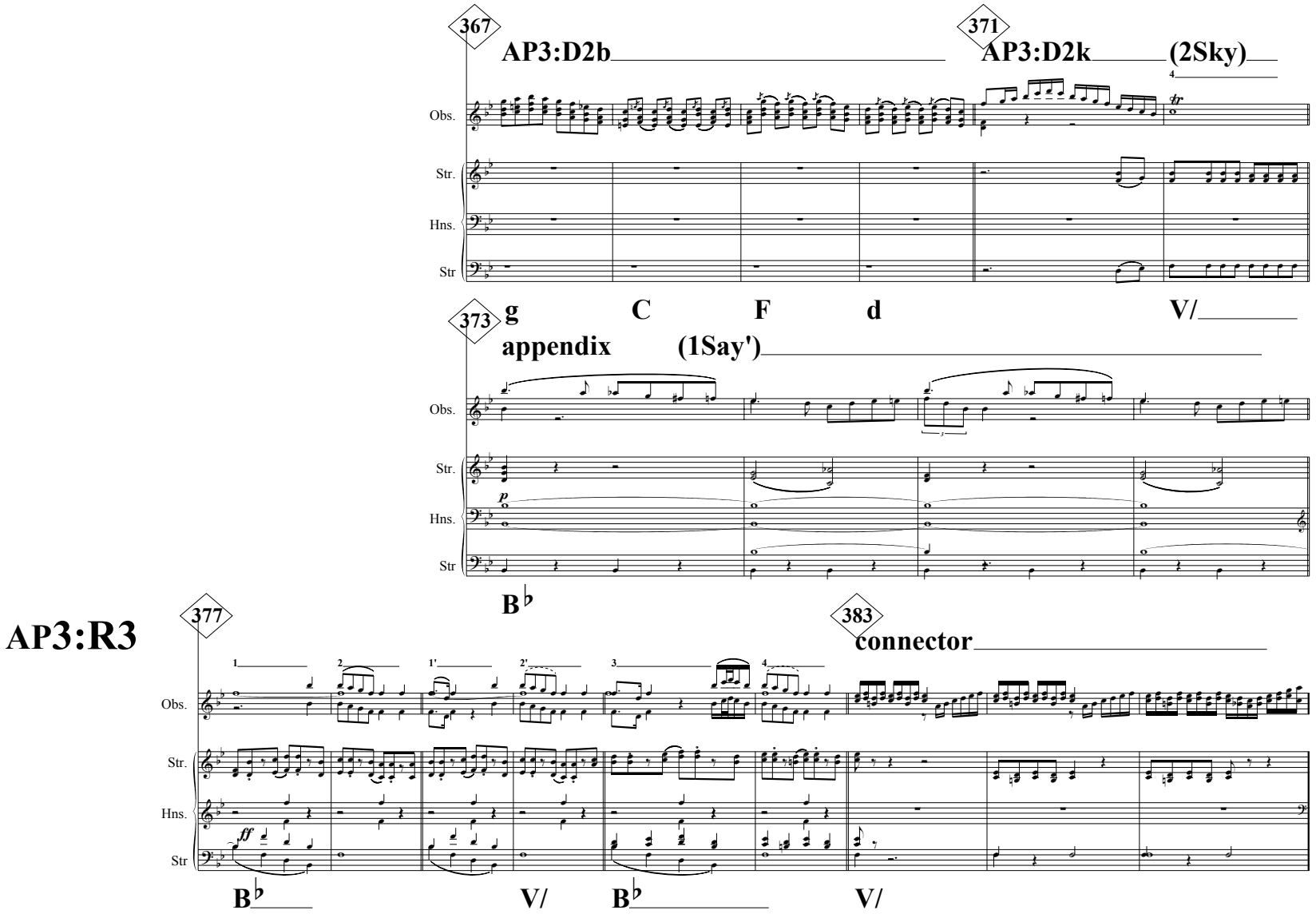

272
2Ta
276
deceptive link (1Sb compressed)
2T
Obs.
Str.
Hns.
Str
B♭
as
V7/
E♭
278
1Ta
connector'
1T
Obs.
Str.
Str
V/
281
with melody embellished
287
connector
1T expanded
(False Refrain)
Obs.
Str.
Str
E♭
~
c
A♭
A♭


1S
289
1Say
y
y
Obs.
Str.
Hns.
Str
E♭
294
296
297
2S
2Sb'
syncopated
extension
Obs.
Str.
Hns.
Str
to F (via g & c as v)
IV64/
V/
299
303
1S
1Sax
y
x'
y
2Skx
Obs.
Str.
Hns.
Str
F
V/
F

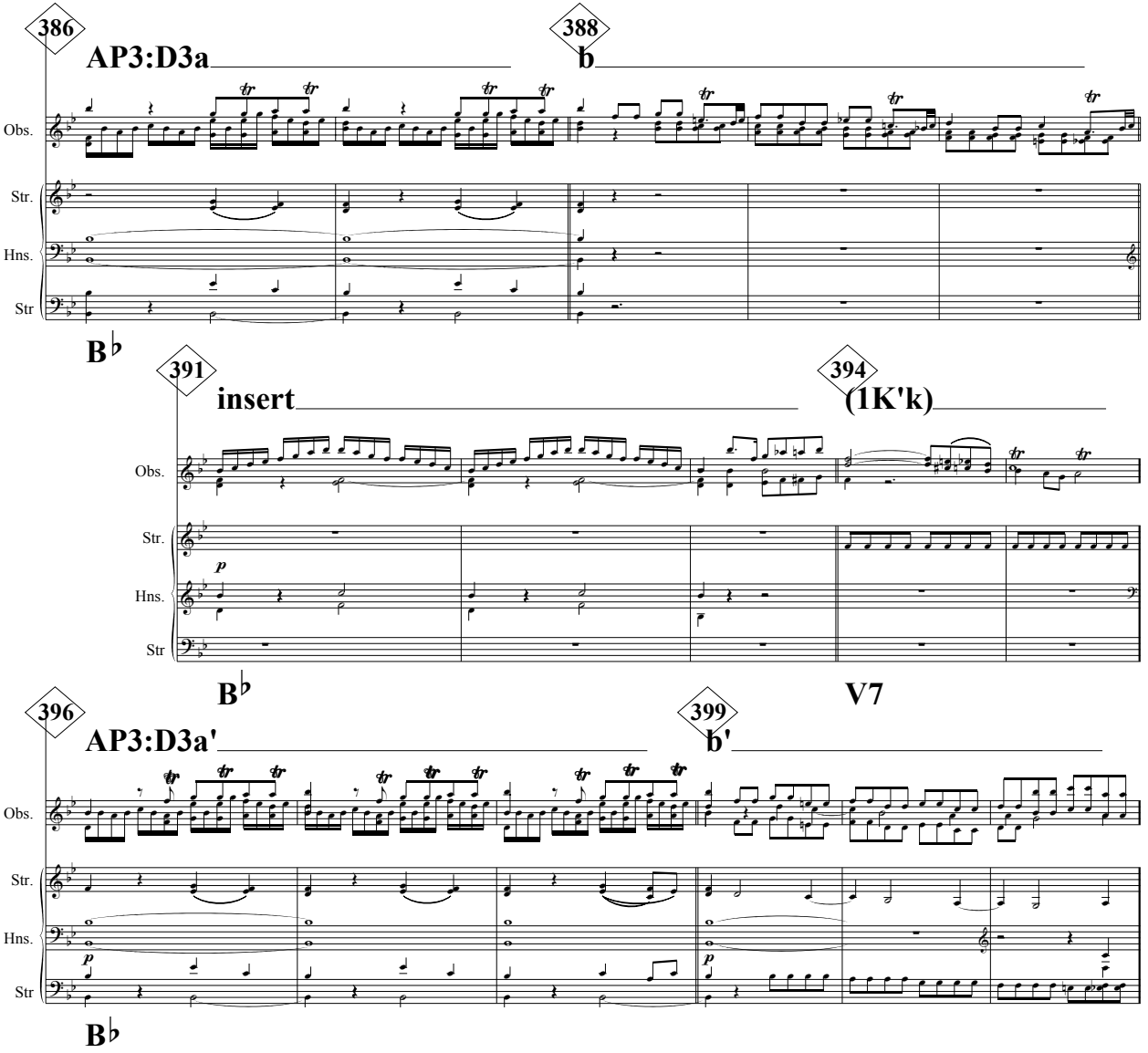

305
2Tk
2T
Obs.
Str.
Hns.
Str
F
V/
F (as V/B♭)
308
1Sb" with stretto
1S
x/y
y'
x/y
y'
Obs.
Str.
Hns.
Str
B♭
V/
312
2S"a
316
2S"b
318
2S"kx y' y'
321
1K*k
2S
Obs.
Str.
Str
B♭
B♭64
V/

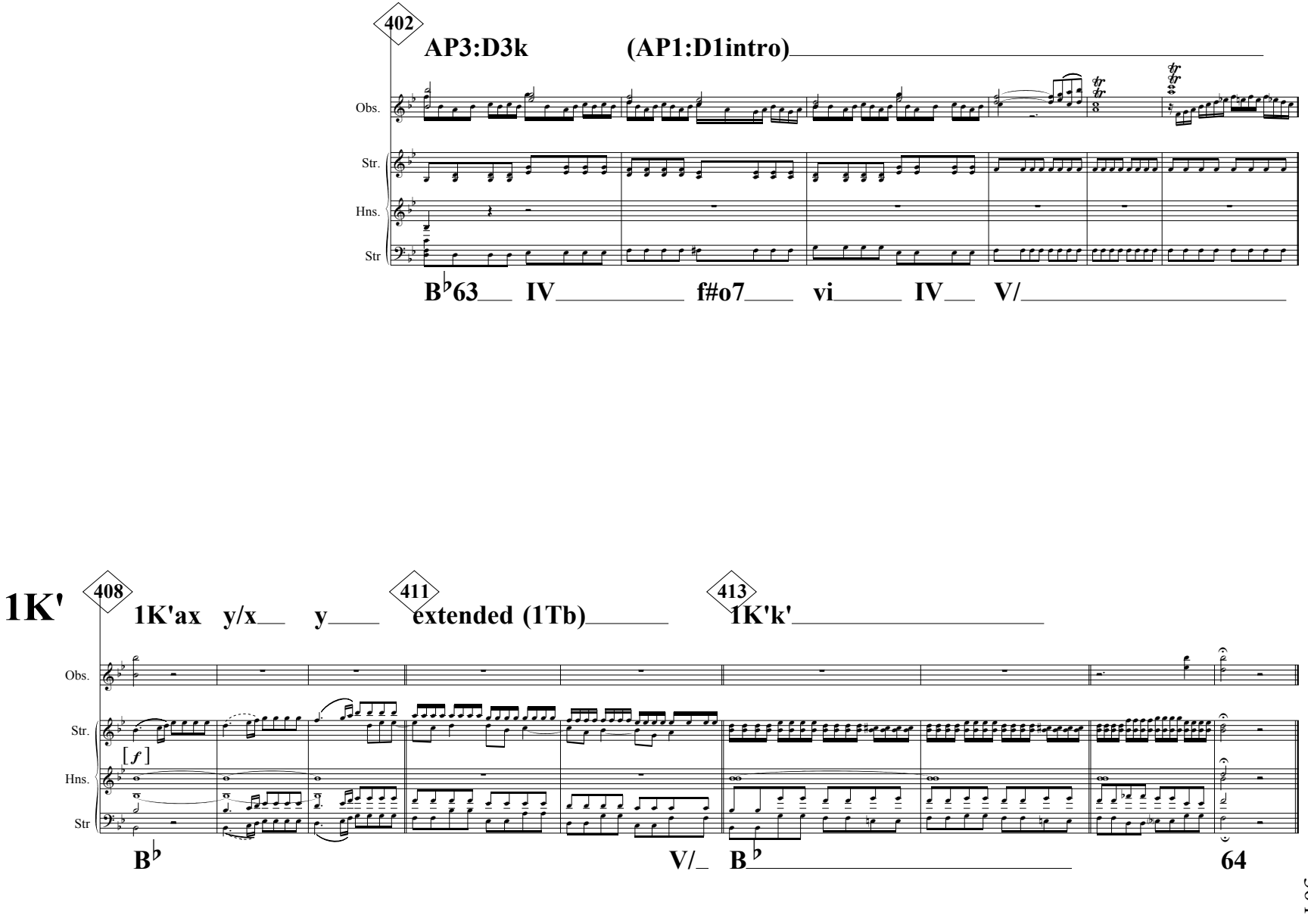

1S
323
1Sb''' elaborated
325
(1K'k)
327
1Sb''''
329
2Sky
z
Obs.
Str.
Str
B♭
V/
B♭
V/
Anaphoric
Prolongation 3
AP3:R1
331
335
connector
sequence
Obs.
Str.
Hns.
Str
p
B♭
V/
B♭
IV
339
link
341
connector
Obs.
Str.
Str
tr
V


AP3:D1
343
AP3:D1a
347
b (AP1:D1b)
voice exchange
351
extension (1Td)
Obs.
Str.
Str
B♭
V/
B♭
as
V7/E♭
AP3:R2
353
357
connector (1Td/1Te)
359
extension
361
Obs.
Str.
Hns.
Str
E♭
V/
E♭
V/
E♭as IV
V7/
B♭
AP3:D2
362
AP3:D2a
insert
Obs.
Str.
Hns.
Str
B♭
V/
B♭
f#o7

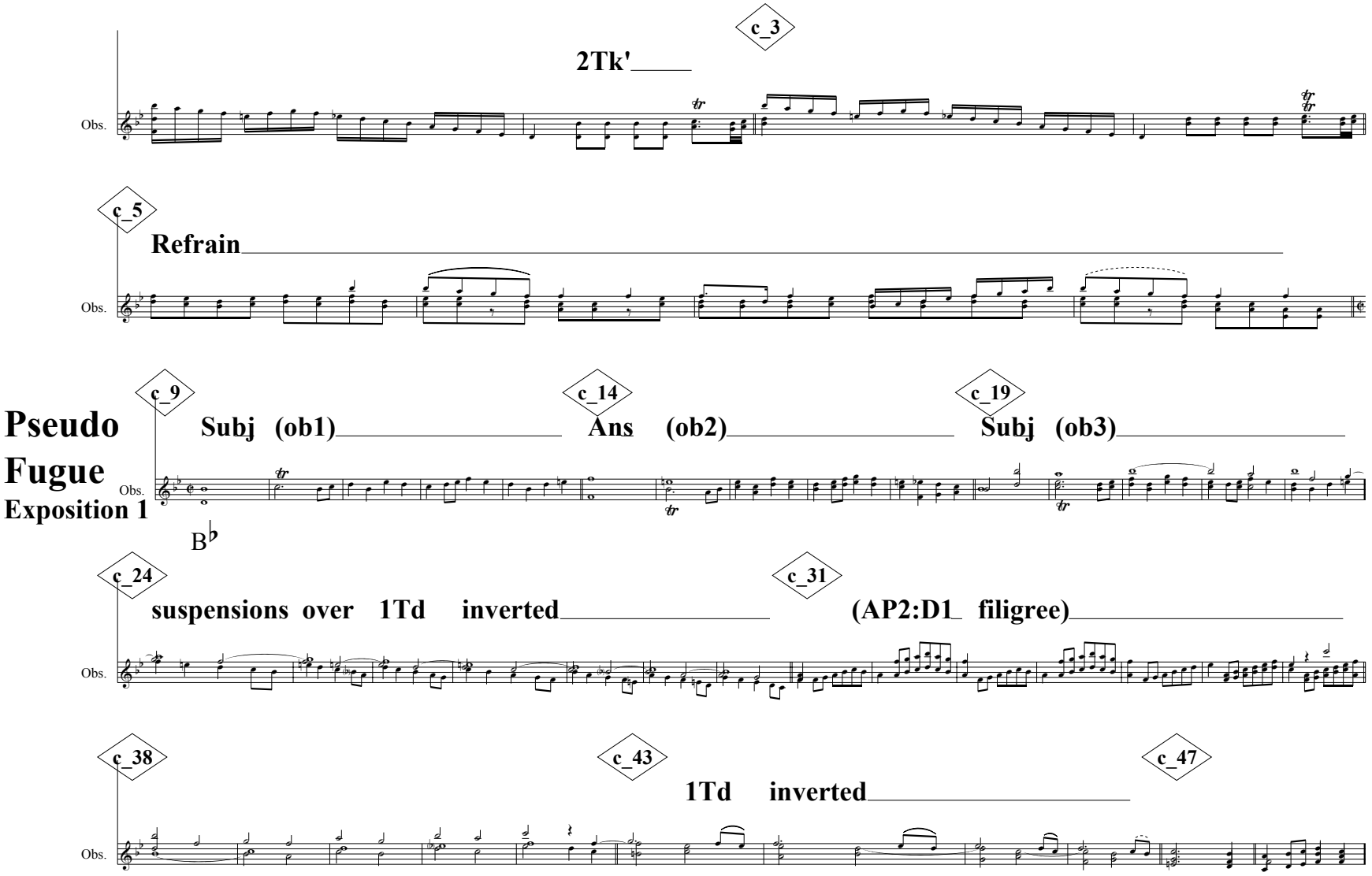

367
AP3:D2b
371
AP3:D2k
(2Sky)
Obs.
Str.
Hns.
Str
373
g
C
F
d
V/
appendix
(1Say')
Obs.
Str.
Hns.
Str
B♭
AP3:R3
377
383
connector
Obs.
Str.
Hns.
Str
B♭
V/
B♭
V/

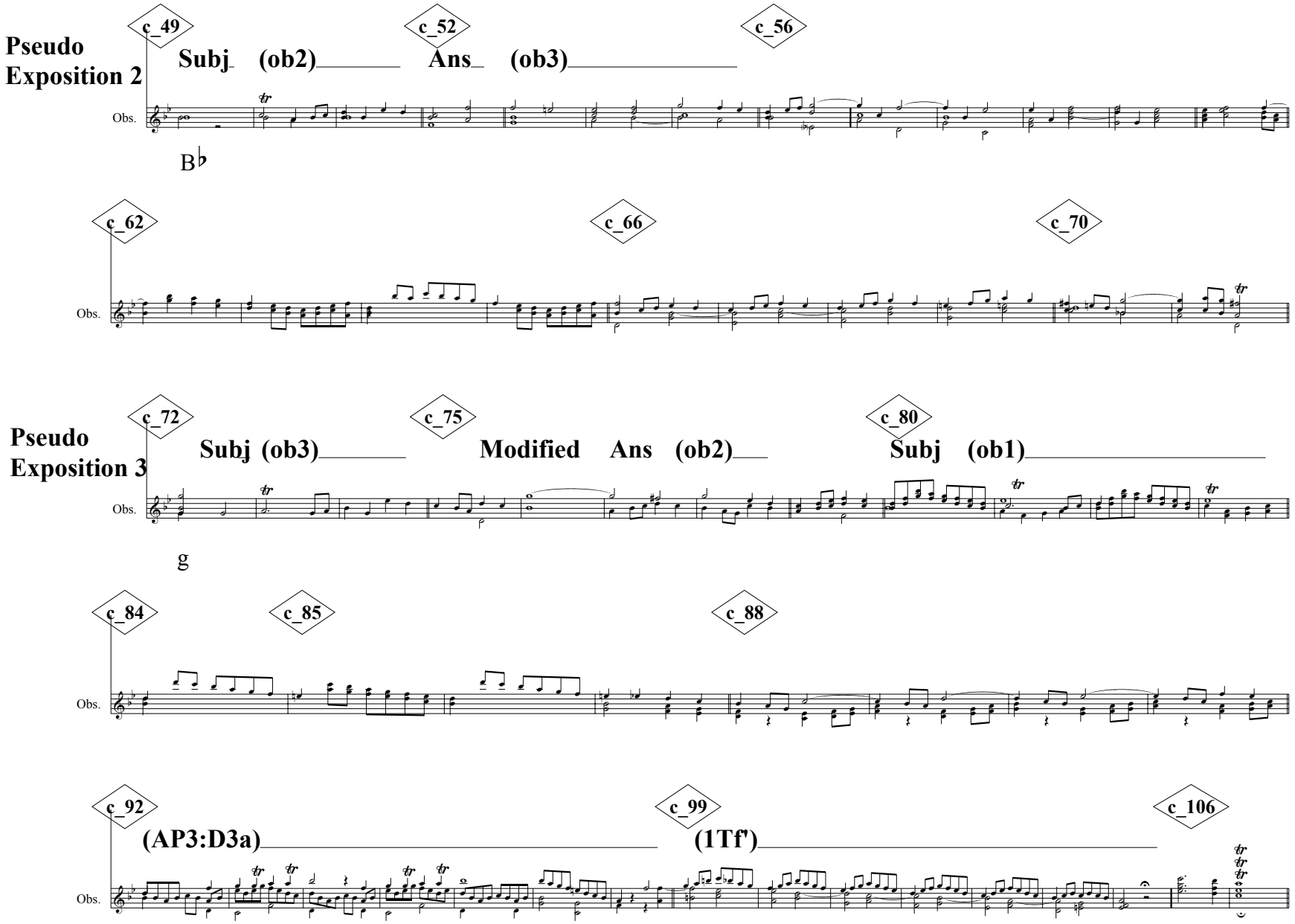
AP3:D3

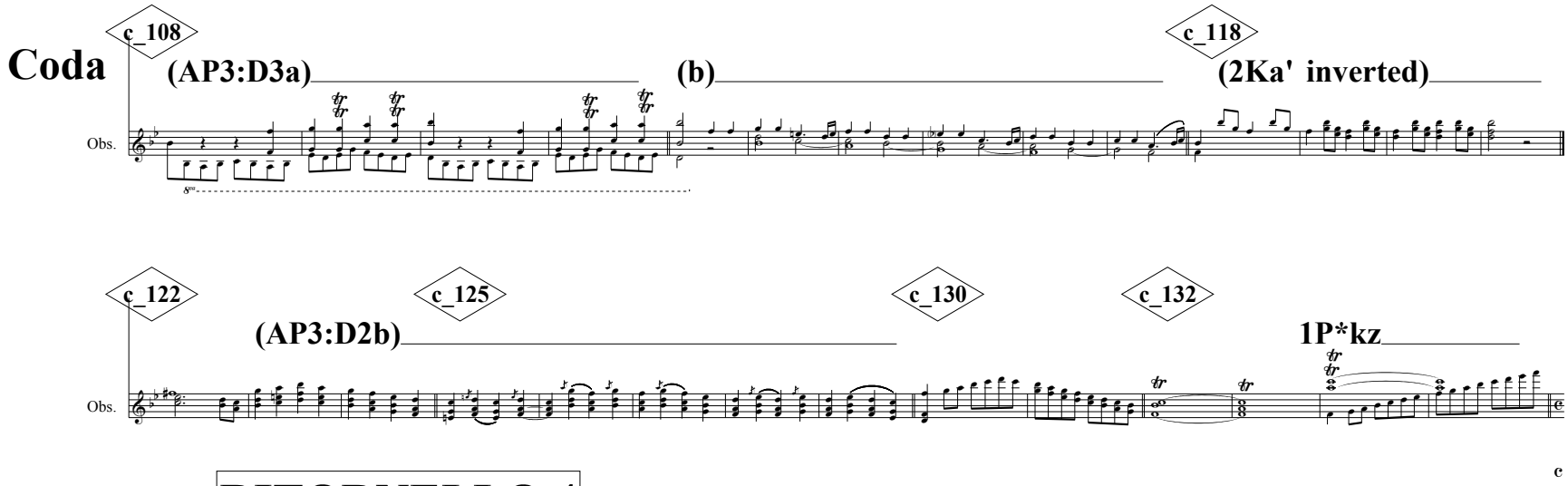

386
AP3:D3a
388
b
Obs.
Str.
Hns.
Str
B♭
391
insert
394
(1K'k)
Obs.
Str.
Hns.
Str
p
B♭
V7
396
AP3:D3a'
399
b'
Obs.
Str.
Hns.
Str
p
p
B♭


402
AP3:D3k
(AP1:D1intro)
Obs.
Str.
Hns.
Str
B♭63
IV
f#o7
vi
IV
V/
1K'
408
1K'ax
y/x
y
411
extended (1Tb)
413
1K'k'
Obs.
Str.
[f]
Hns.
Str
B♭
V/
B♭
64
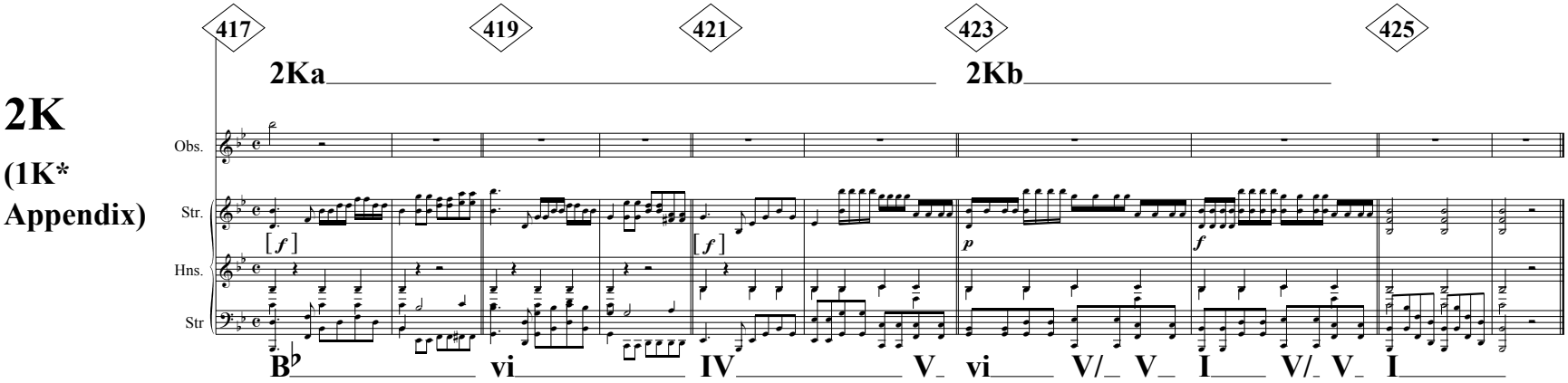
Cadenza


c_3
2Tk'
Obs.
c_5
Refrain
Obs.
Pseudo Fugue
Exposition 1
c_9
Subj (ob1)
c_14
Ans (ob2)
c_19
Subj (ob3)
Obs.
B♭
c_24
suspensions over 1Td inverted
c_31
(AP2:D1_ filigree)
Obs.
c_38
c_43
1Td inverted
c_47
Obs.


Pseudo Exposition 2
c_49
c_52
c_56
Subj (ob2)
Ans (ob3)
Obs.
B♭
c_62
c_66
c_70
Obs.
Pseudo Exposition 3
c_72
c_75
c_80
Subj (ob3)
Modified Ans (ob2)
Subj (ob1)
Obs.
g
c_84
c_85
c_88
Obs.
c_92
c_99
c_106
(AP3:D3a)
(1Tf')
Obs.



RITORNELLO 4



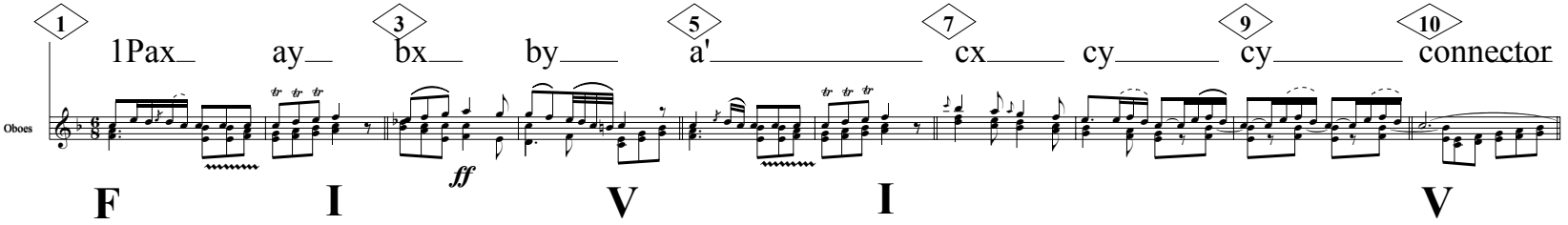
Movement 2: Analytic Reduction

Main Period I

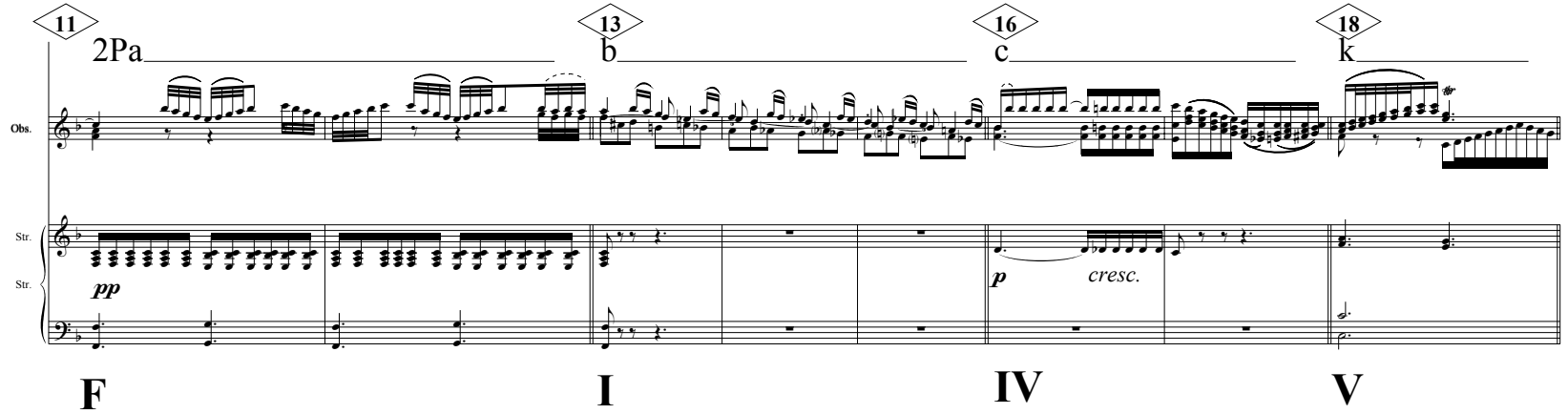
Soli

Adagio ma non troppo

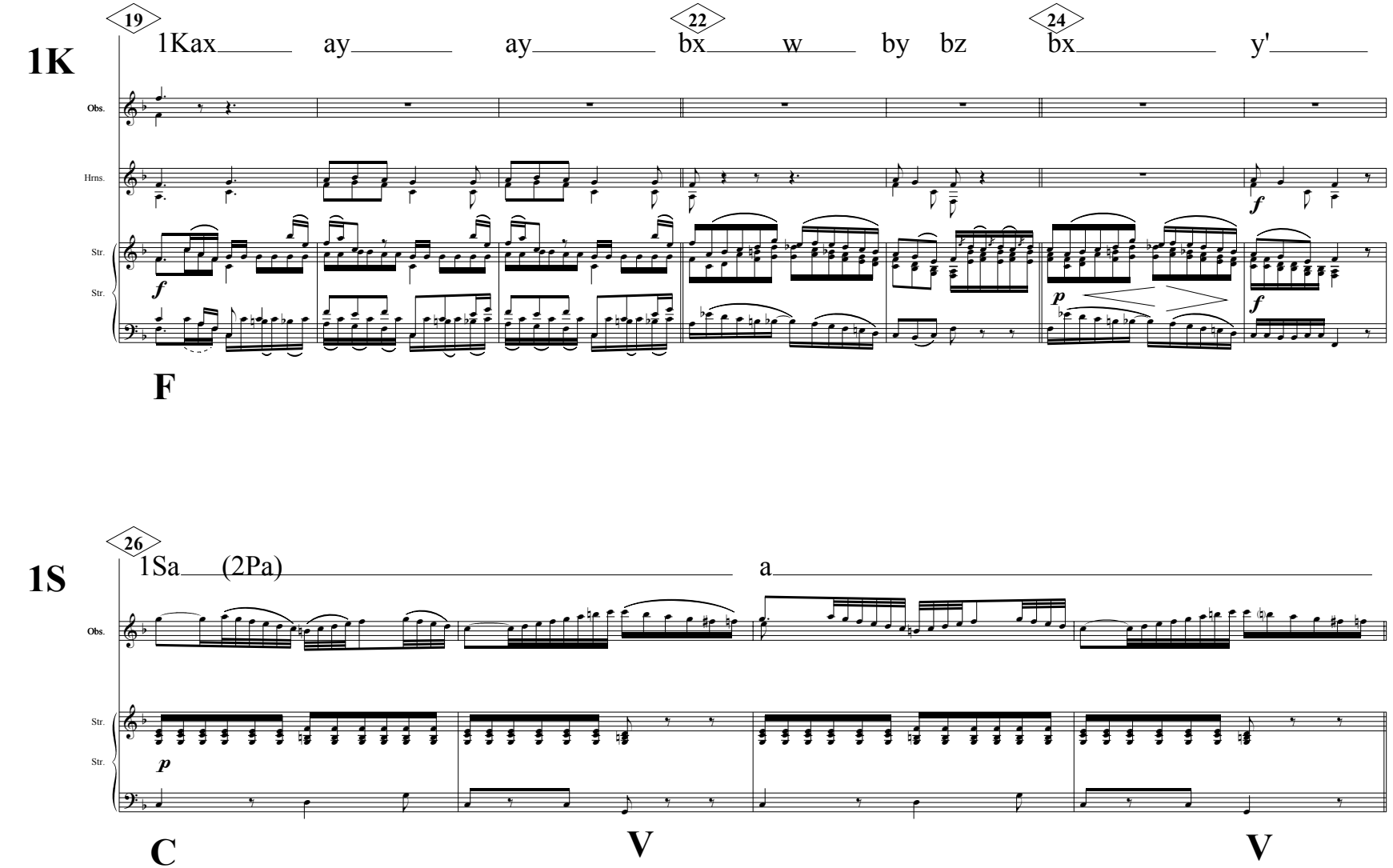
1P

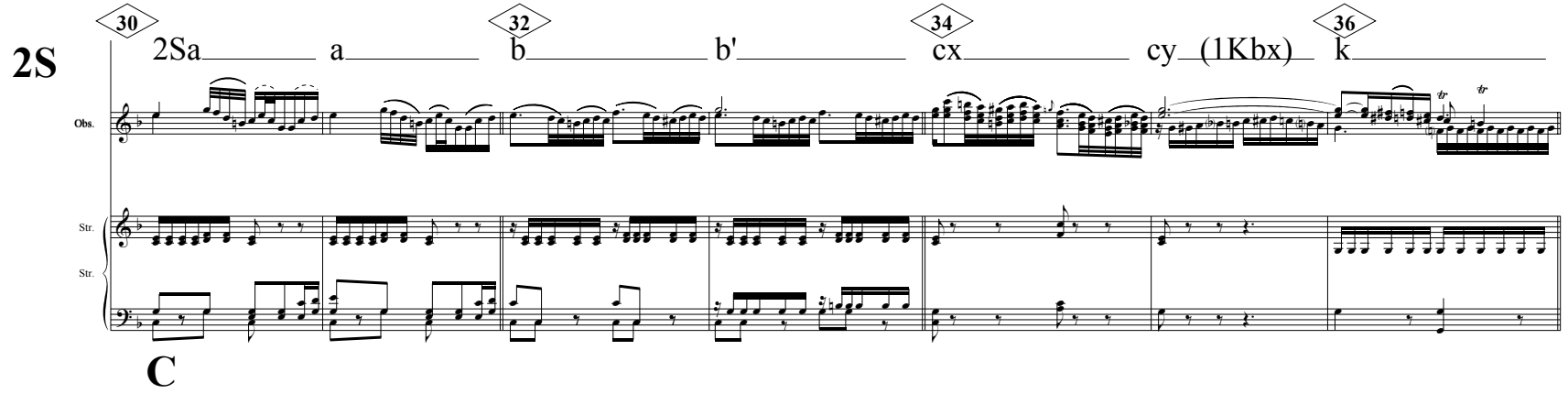


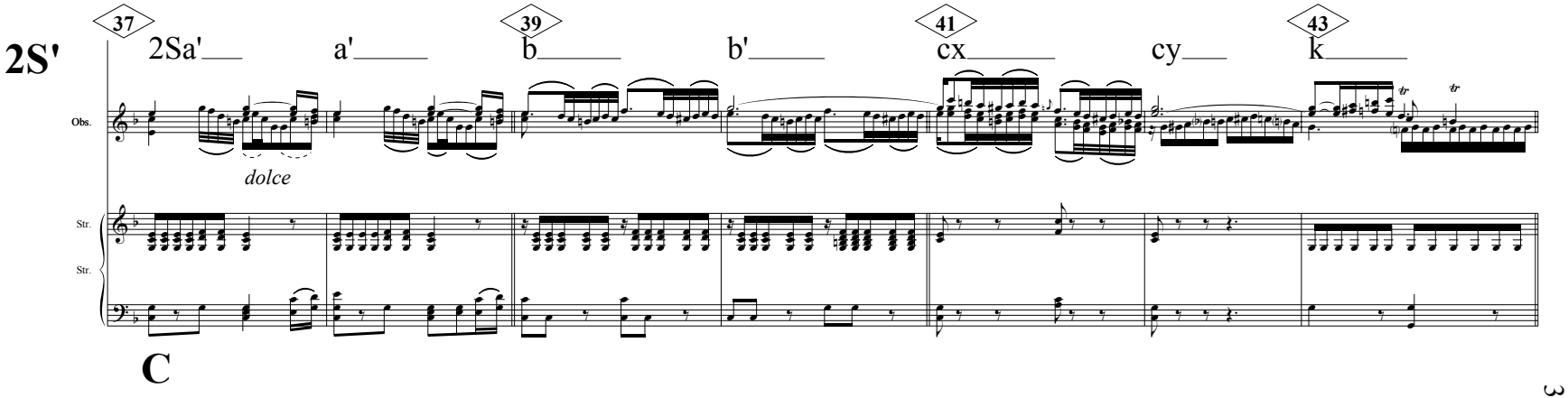
2P



Tutti

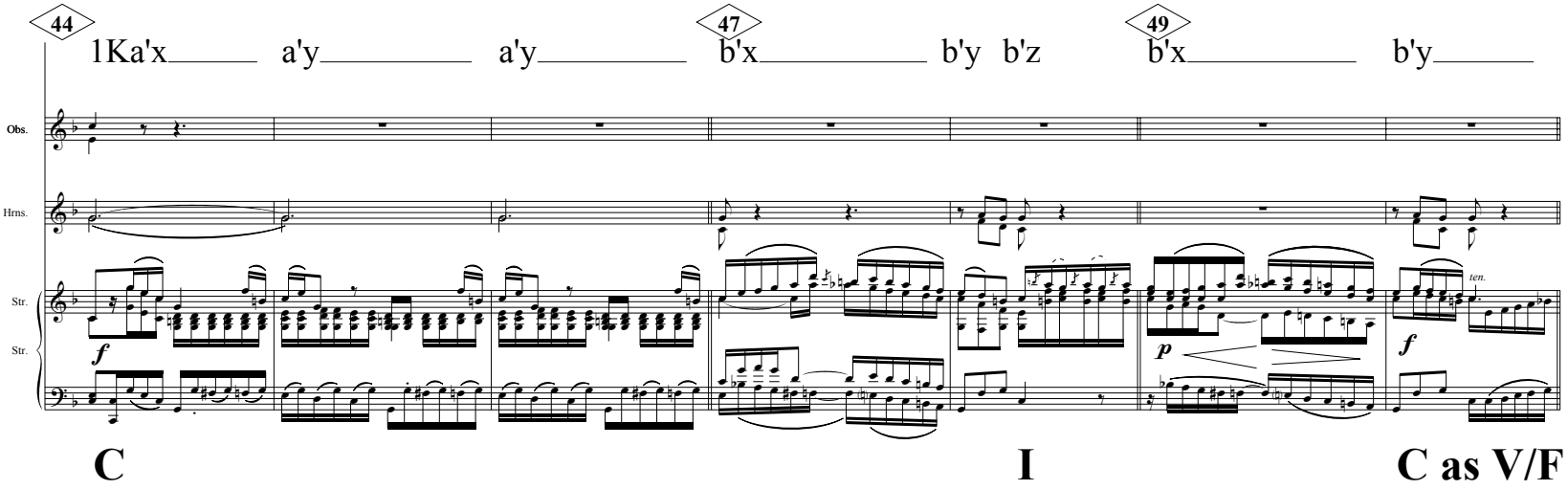

19
22
24
1K
1Kax ay ay bx w by bz bx y'
Obs.
Hrms.
Str.
Str.
f
p
f
F
26
1S
1Sa (2Pa) a
Obs.
Str.
Str.
p
C
V
V


2S
30
2Sa
a
32
b
b'
34
cx
cy
(1Kbx)
36
k
Obs.
Str.
Str.
C


2S'
37
2Sa'
a'
39
b
b'
41
cx
cy
43
k
Obs.
dolce
Str.
Str.
C

Tutti

1K'

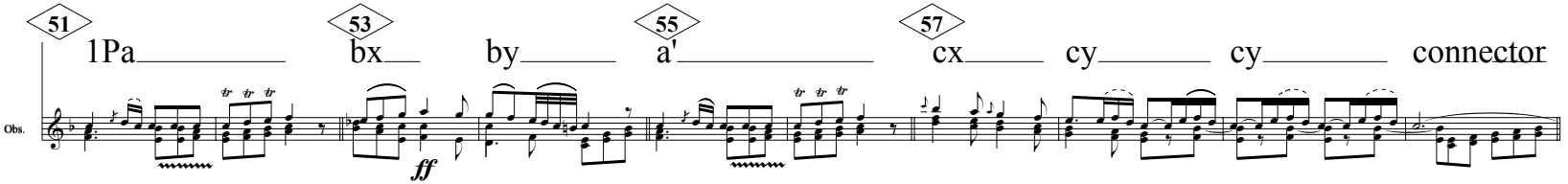


C **I** **C as V/F**

Main Period II

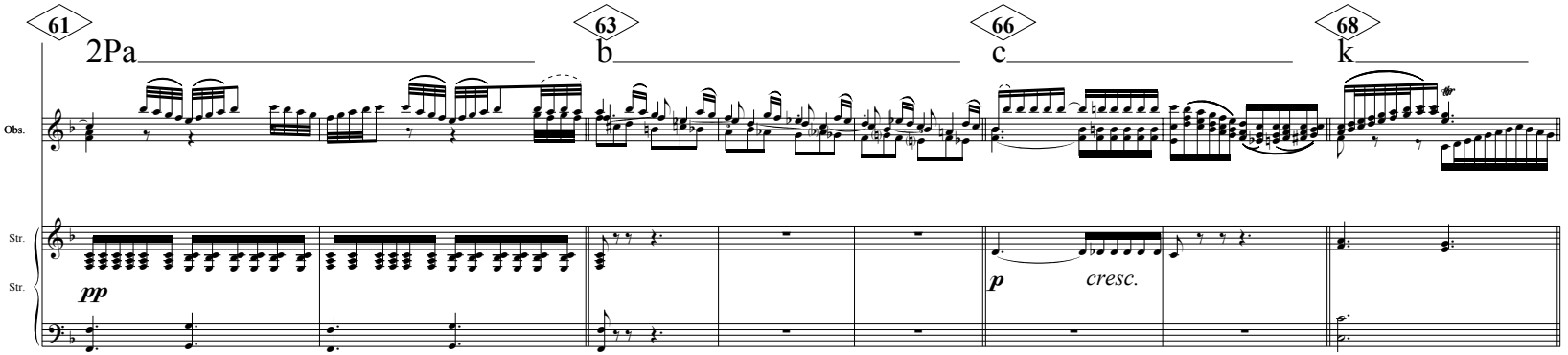
Soli

1P



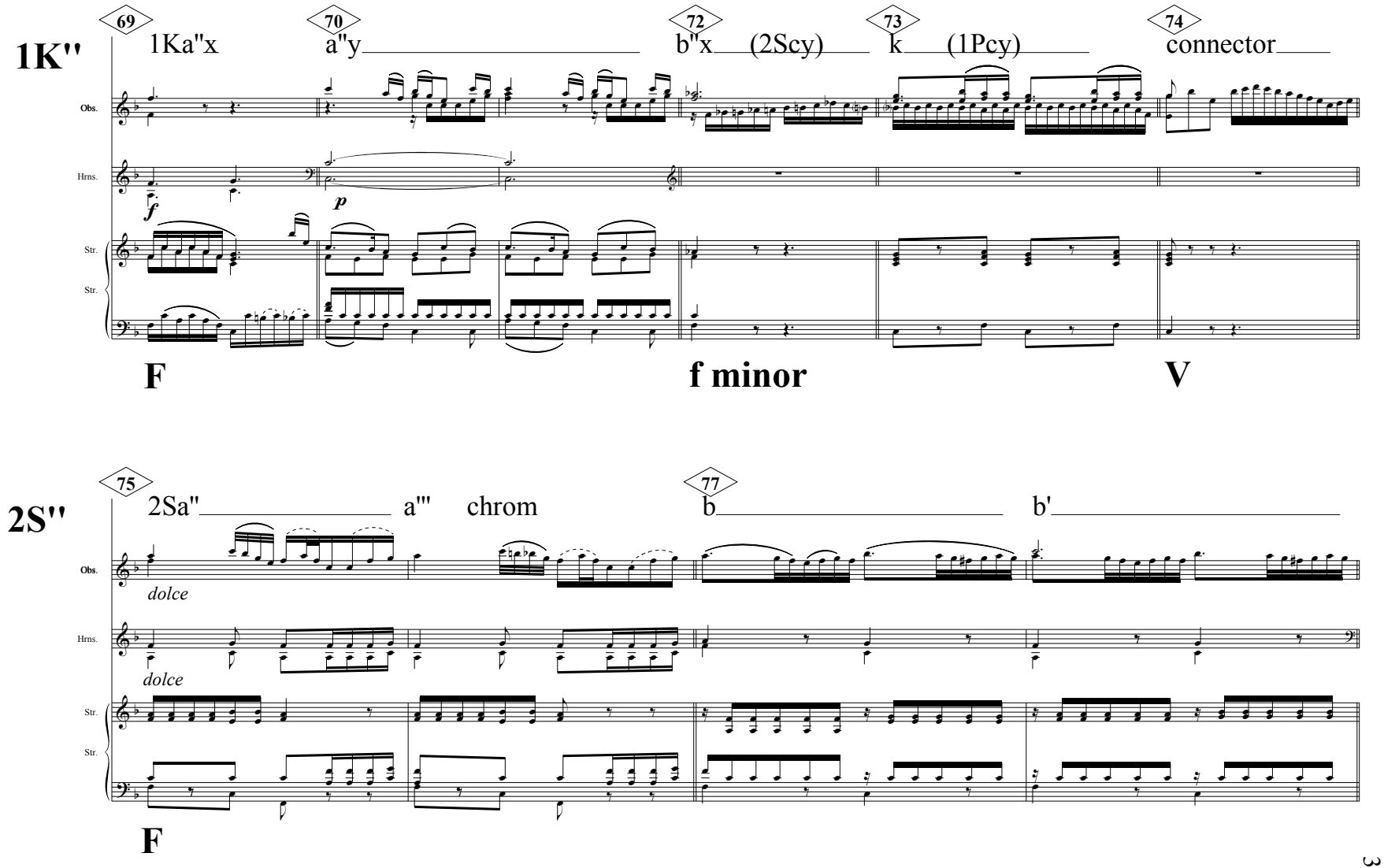
F

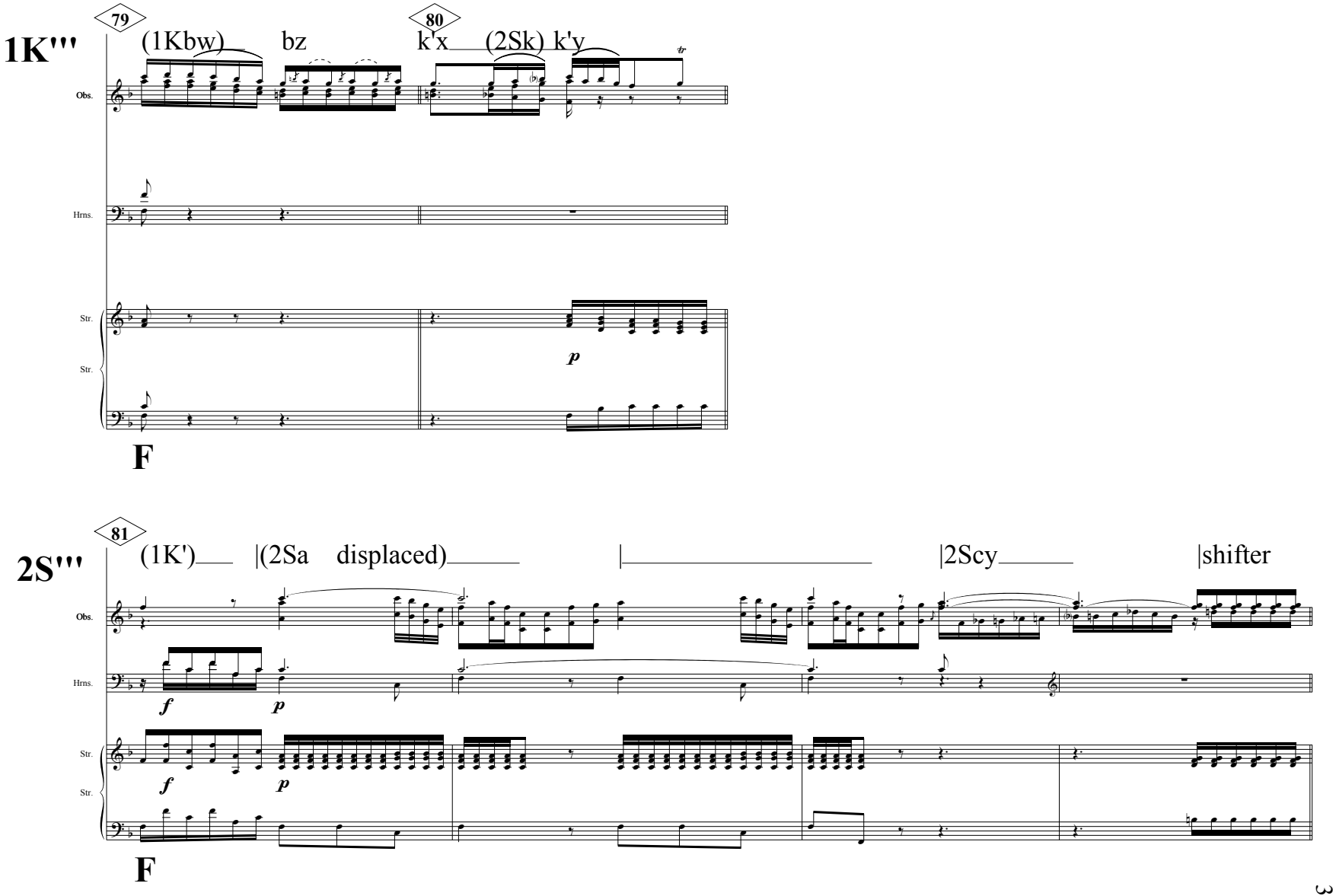
2P

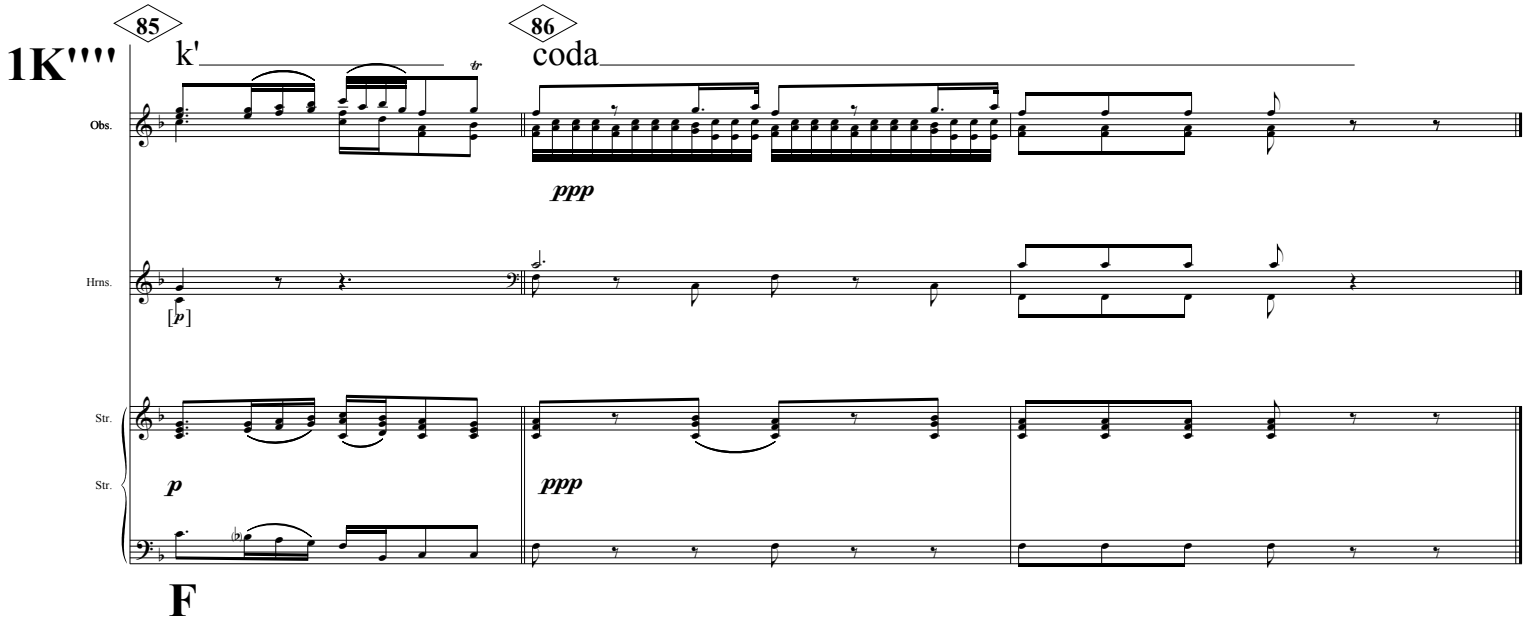


F

Tutti


1K''
69
1Ka"x
70
a"y
72
b"x
(2Scy)
73
k
(1Pcy)
74
connector
Obs.
Hrns.
Str.
Str.
f
p
F
f minor
V
2S''
75
2Sa"
a'''
chrom
77
b
b'
Obs.
dolce
Hrns.
dolce
Str.
Str.
F

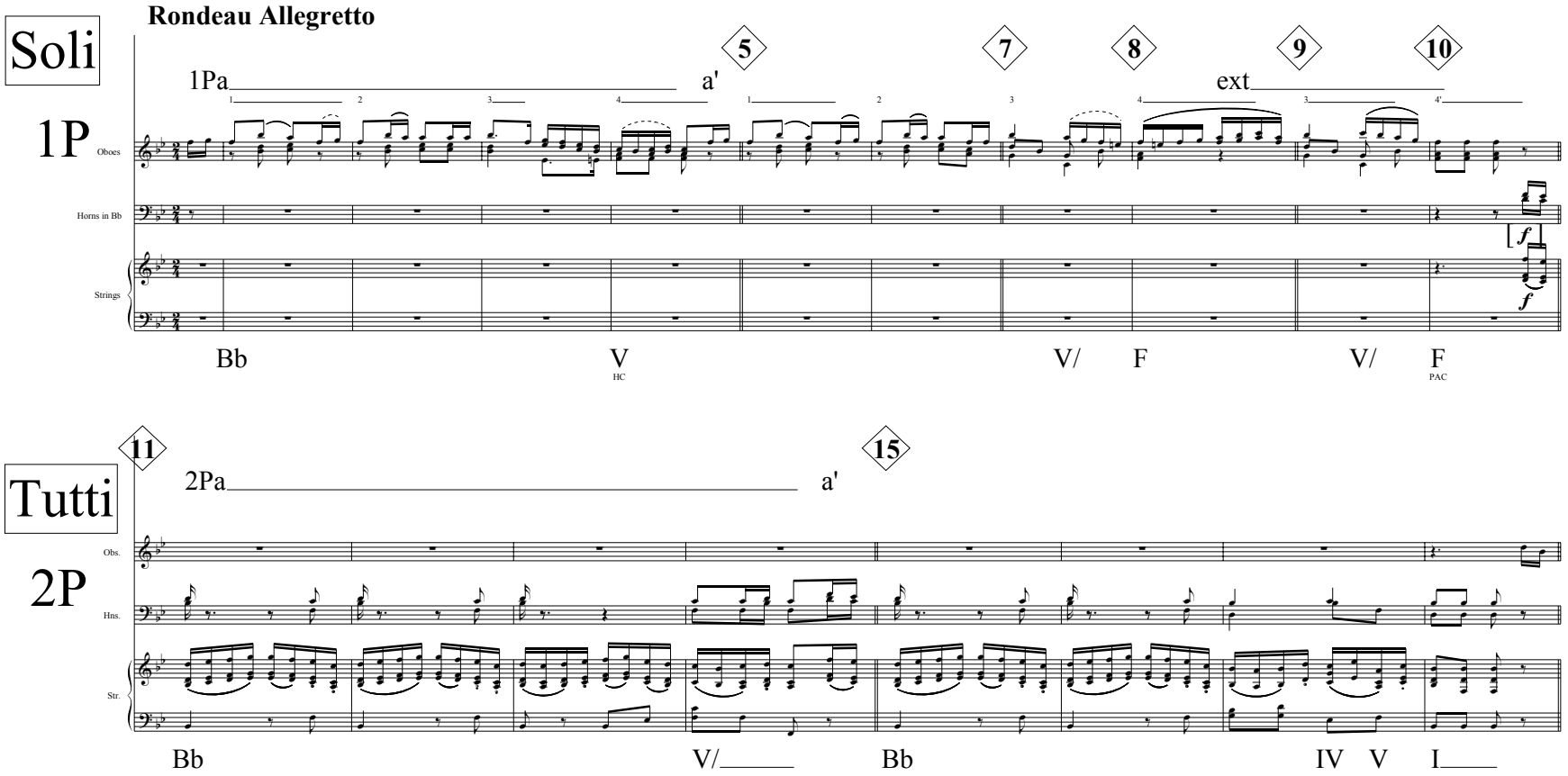

1K'''
79
80
(1Kbw)
bz
k'x
(2Sk)
k'y
Obs.
Hrns.
Str.
Str.
p
F
2S'''
81
(1K')
|(2Sa displaced)
|
|2Scy
|shifter
Obs.
Hrns.
Str.
Str.
f
p
f
p
F


1K''''
85
k'
tr
86
coda
Obs.
ppp
Hrns.
[p]
Str.
Str.
p
ppp
F

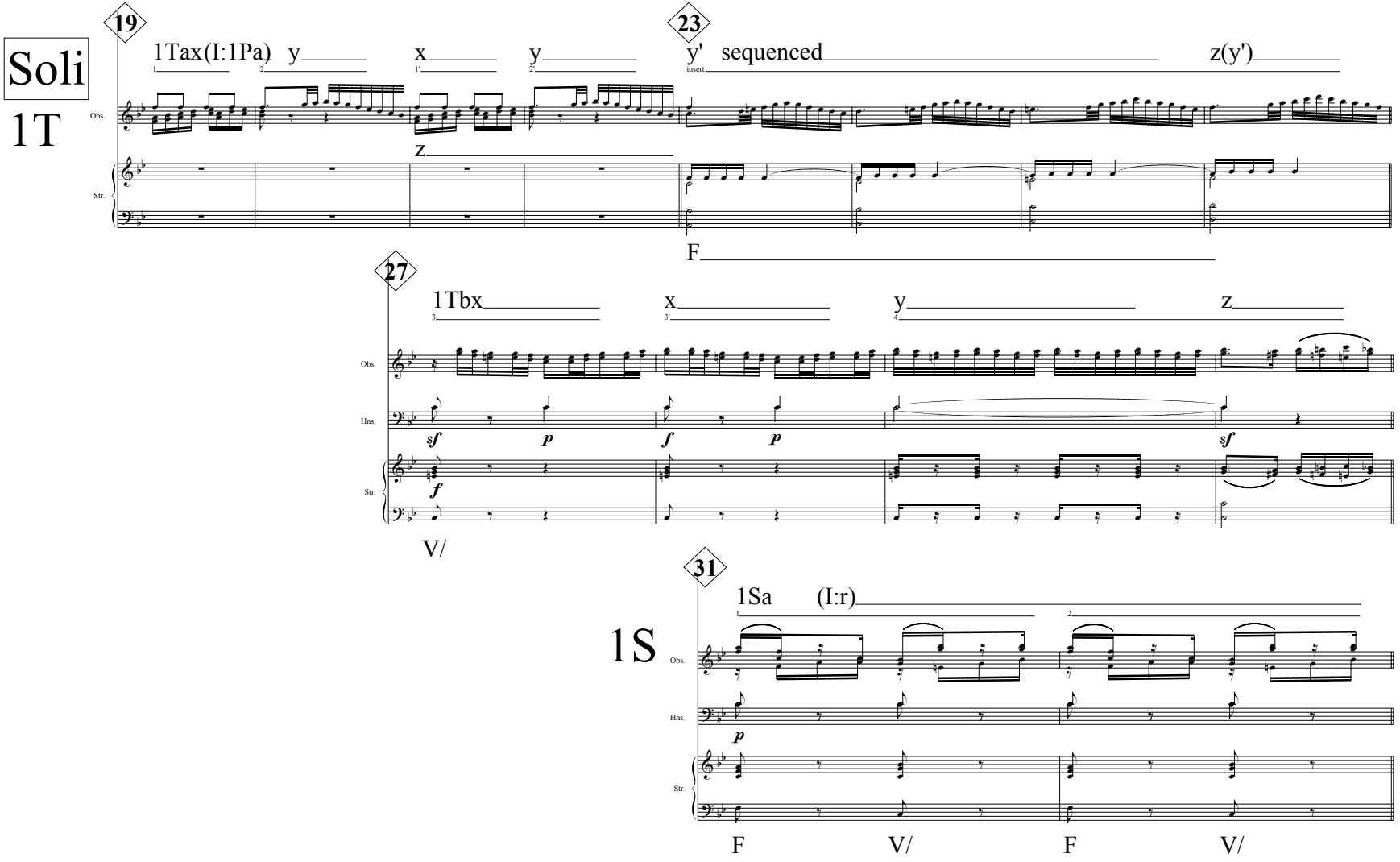
Movement 3: Analytic Reduction

Main Period I
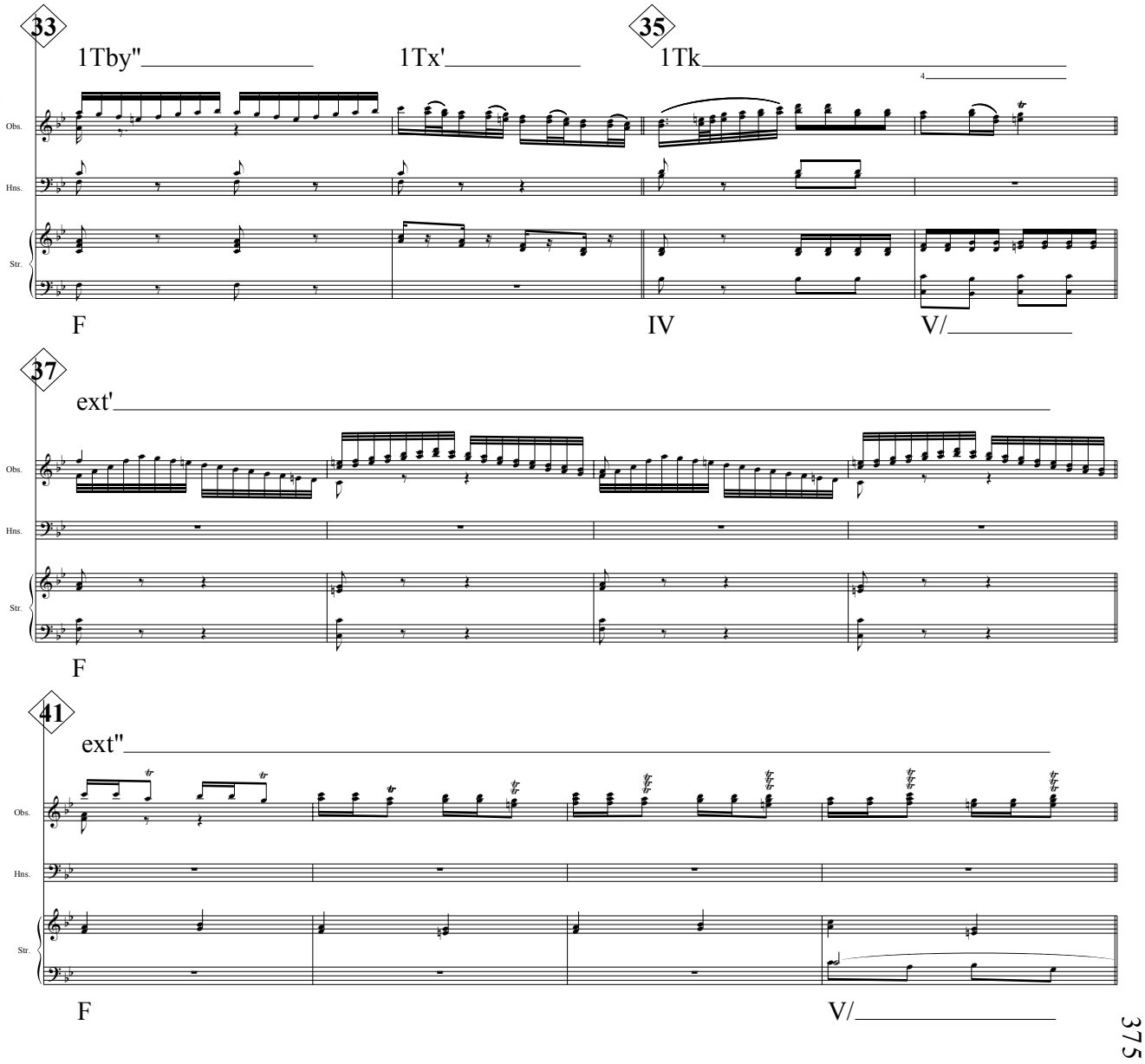
A: Exposition

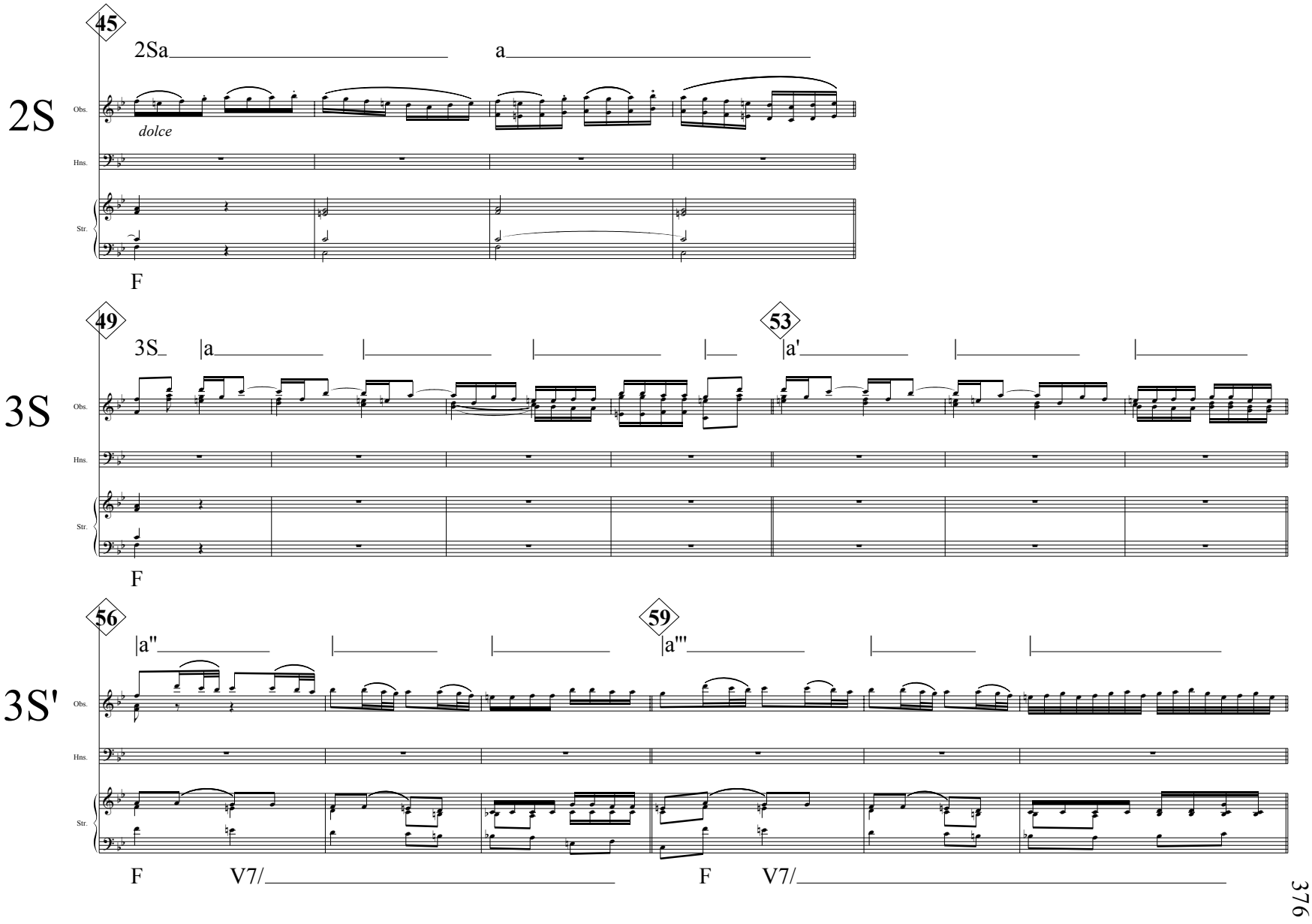


B: Episode
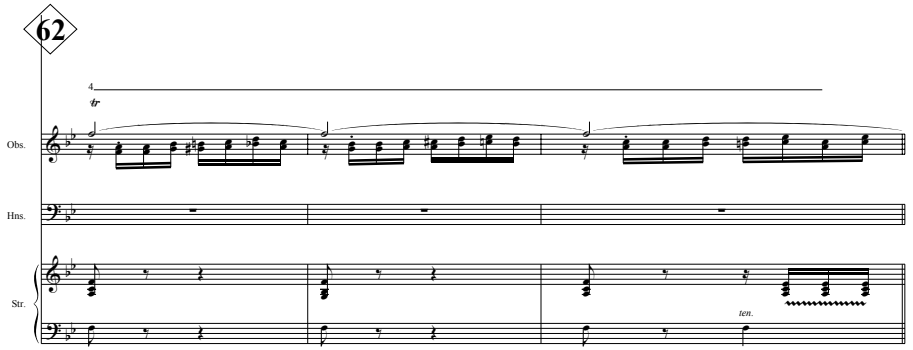

Soli
1T
19
1Tax(I:1Pa)
y
x
y
23
y'
sequenced
z(y')
Obs.
Str.
z
F
27
1Tbx
x
y
z
Obs.
Hns.
Str.
V/
31
1Sa
(I:r)
1S
Obs.
Hns.
Str.
F
V/
F
V/

1T continued




45
2Sa
a
2S
Obs.
dolce
Hns.
Str.
F
49
3S
|a
53
|a'
3S
Obs.
Hns.
Str.
F
56
|a"
59
|a'"
3S'
Obs.
Hns.
Str.
F
V7/
F
V7/

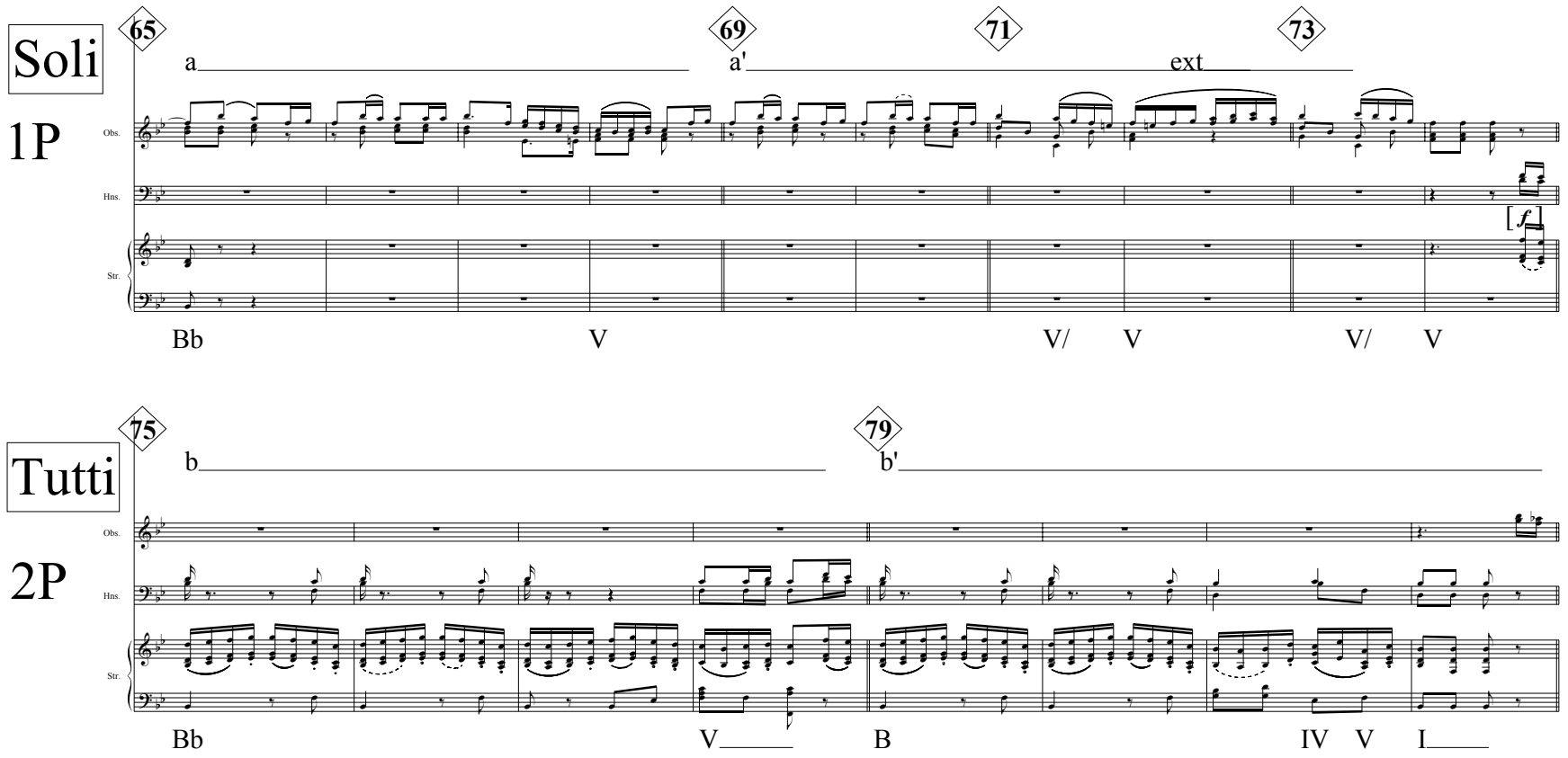
Connector



F as V7/Bb

Main Period II

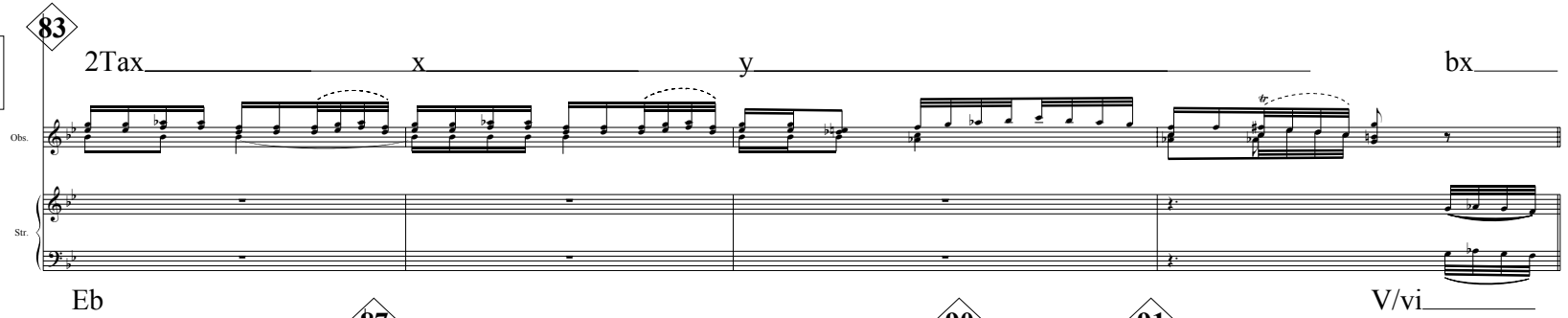
A: Exposition
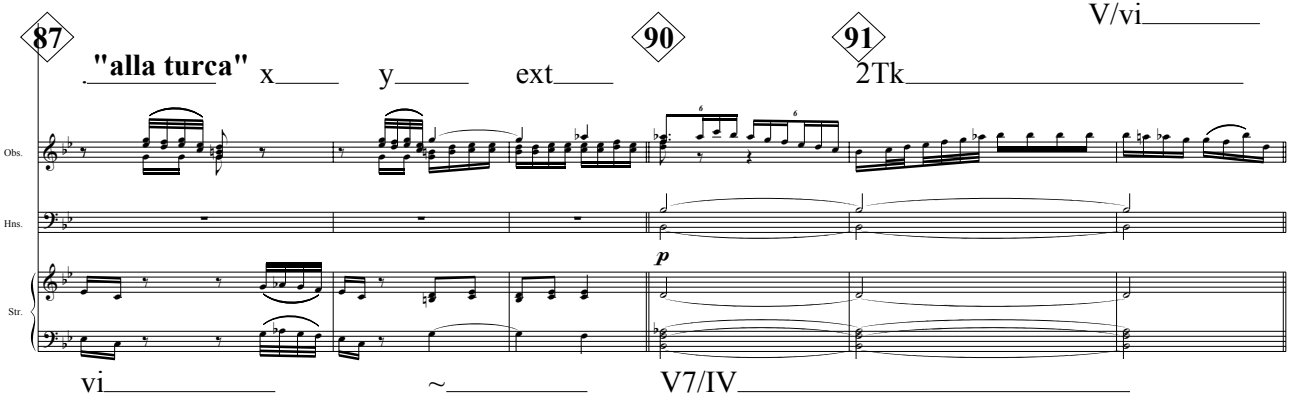


C: Episode

Soli

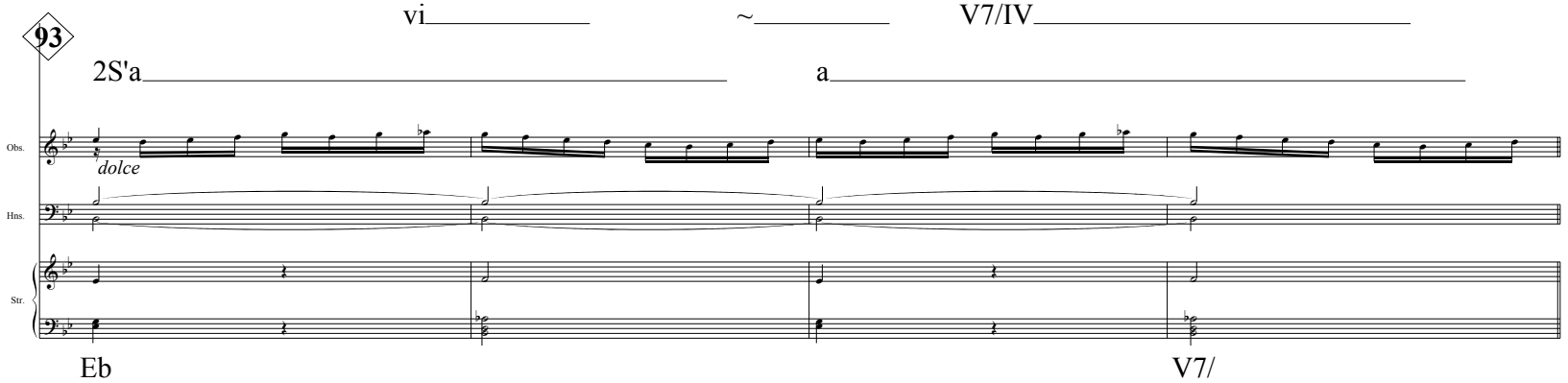
2T

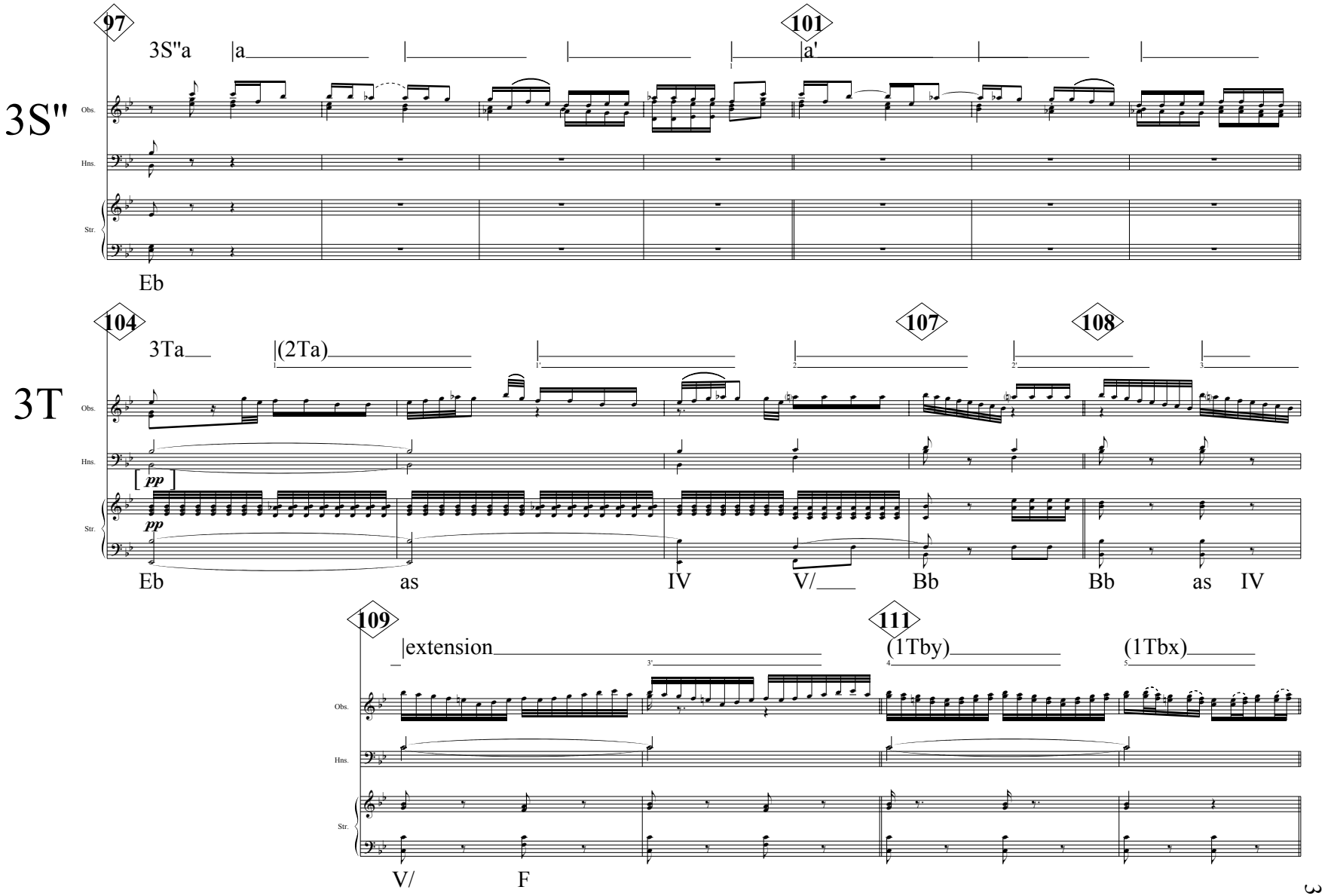


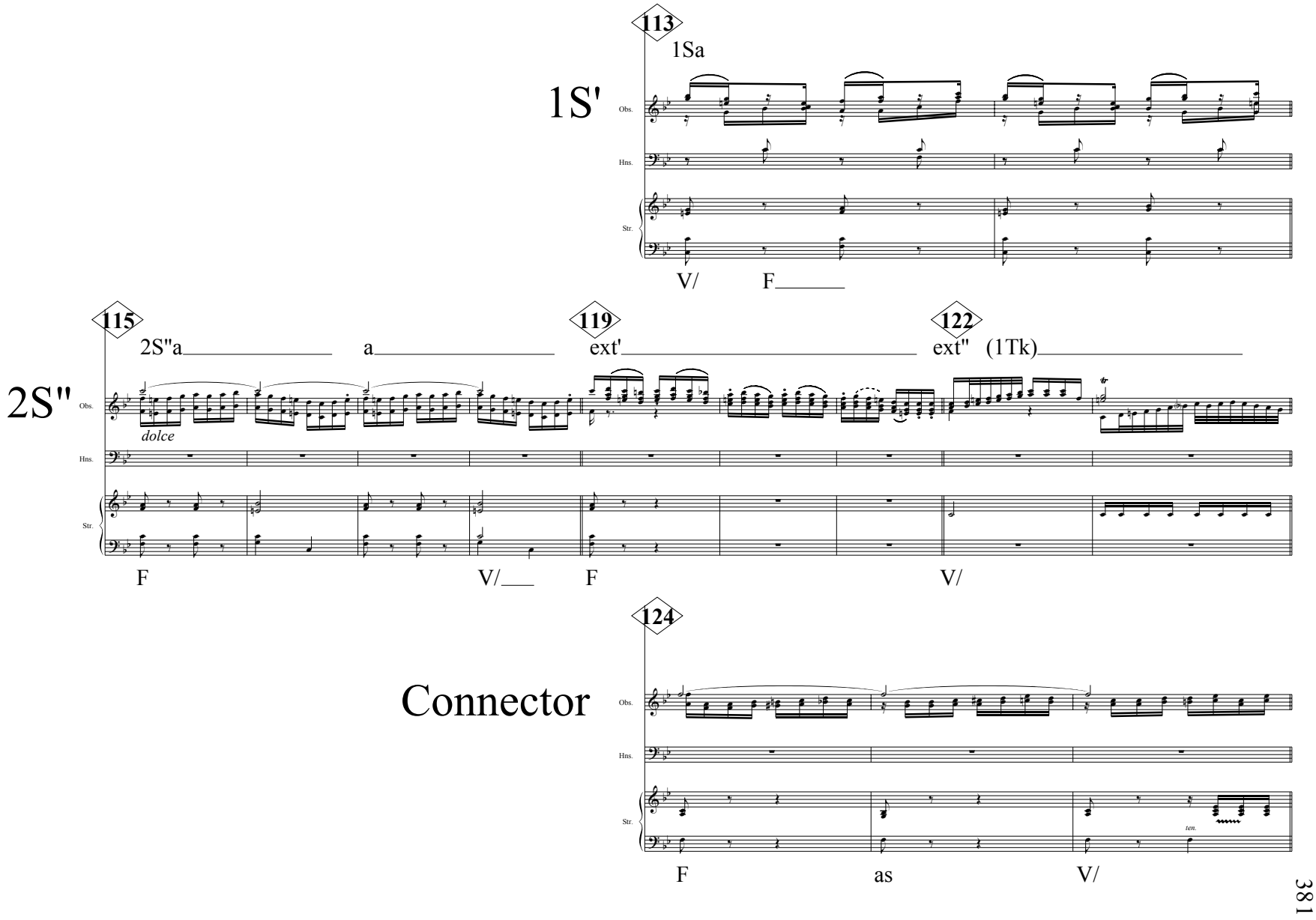
Minor Interlude



2S'

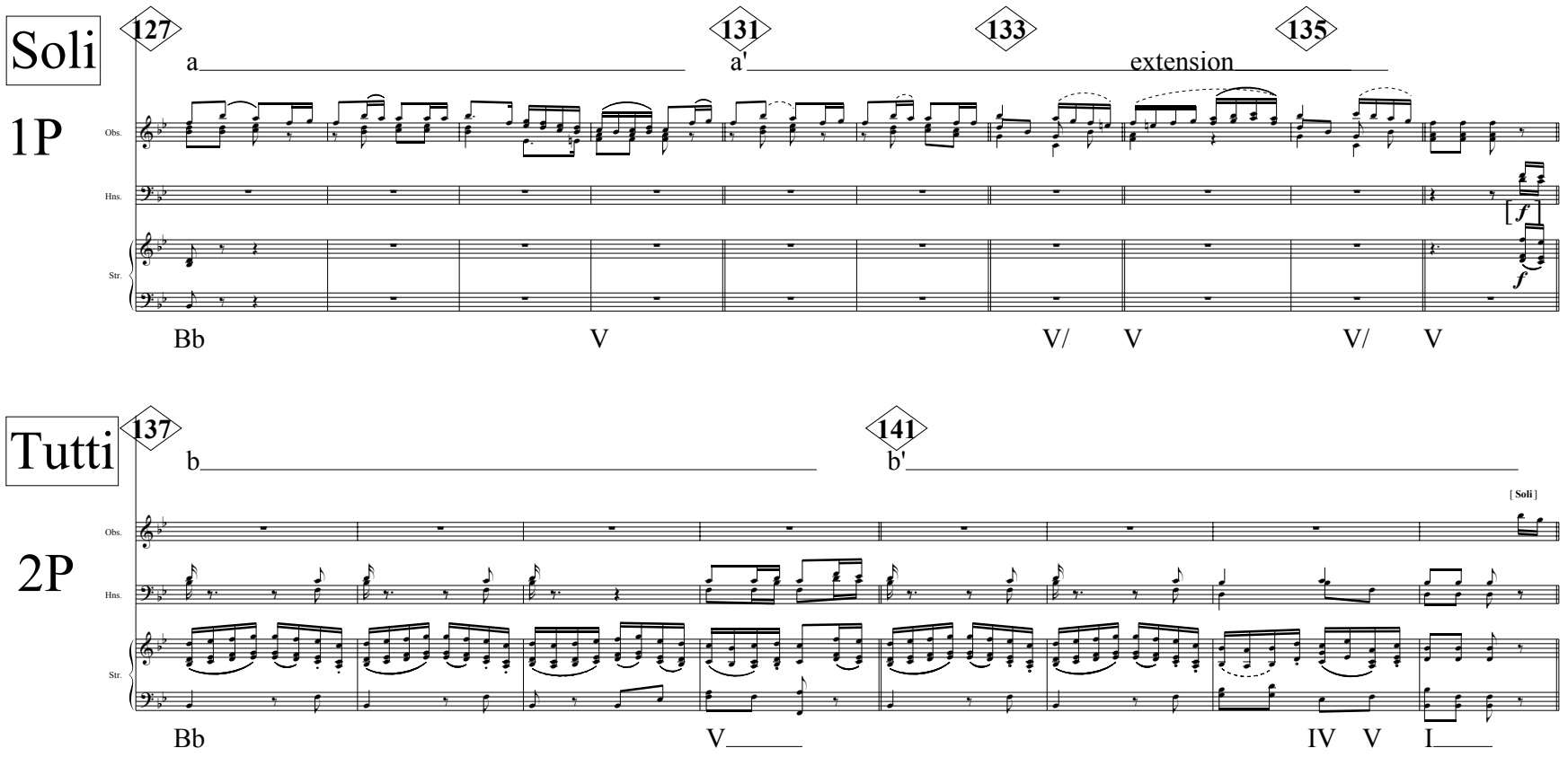



97
101
3S"a
|a
|a'
3S"
Obs.
Hns.
Str.
Eb
104
107
108
3Ta
|(2Ta)
3T
Obs.
Hns.
[pp]
Str.
pp
Eb
as
IV
V/
Bb
Bb
as
IV
109
111
|extension
(1Tby)
(1Tbx)
Obs.
Hns.
Str.
V/
F


113
1Sa
1S'
Obs.
Hns.
Str.
V/
F
115
119
122
2S"a
a
ext'
ext"
(1Tk)
2S"
dolce
F
V/
F
V/
124
Connector
ten.
F
as
V/

Main Period III

A: Exposition



Coda

Soli

1N

145 a(I:1Pa) 149 a' 151 frag sequ

Obs.

Str.

Bb Bb as V/

2S'''

154 2S'''a a

Obs.

dolce

Hns.

pp

Str.

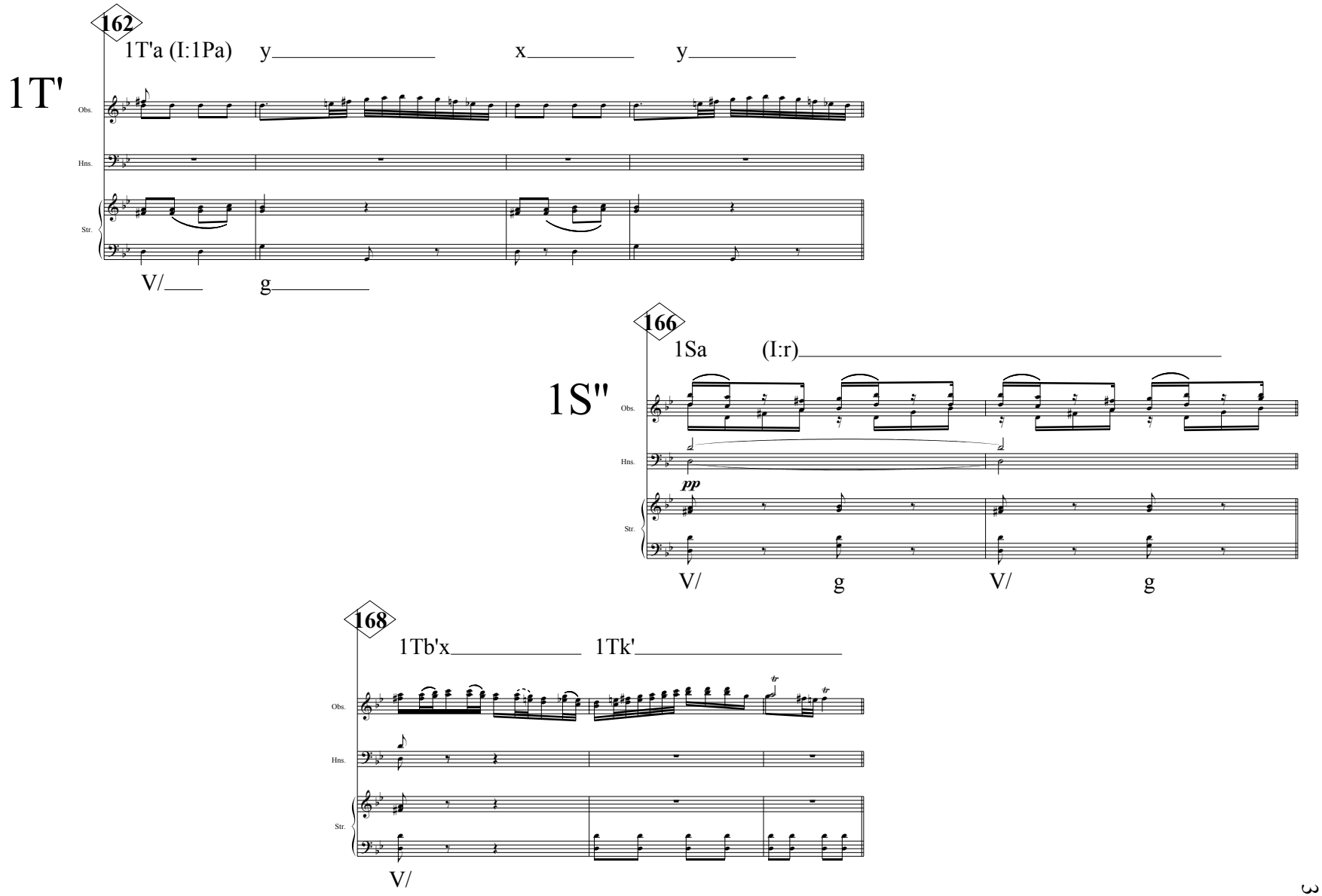
Eb

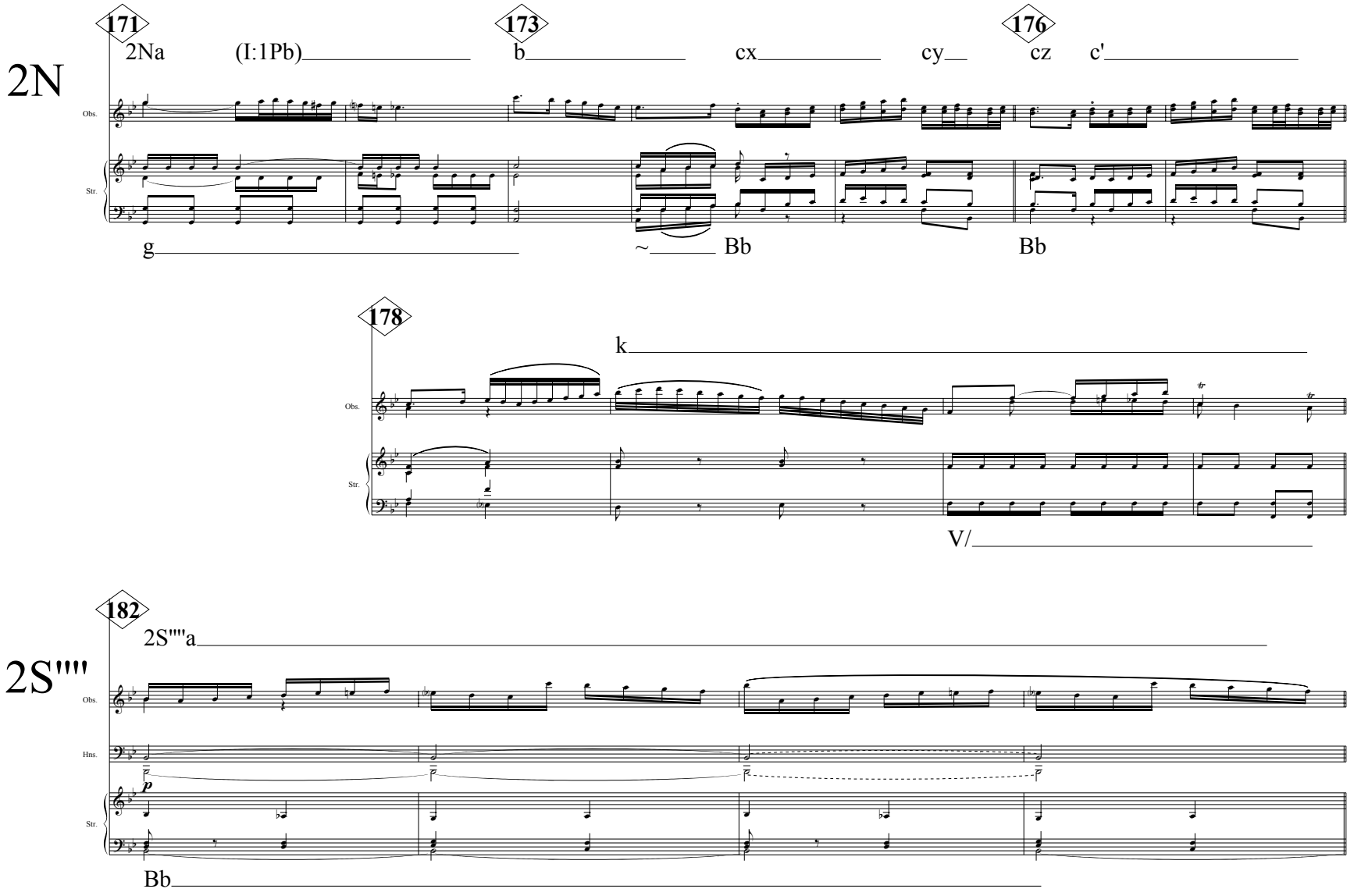
158 ext (I:r) 161

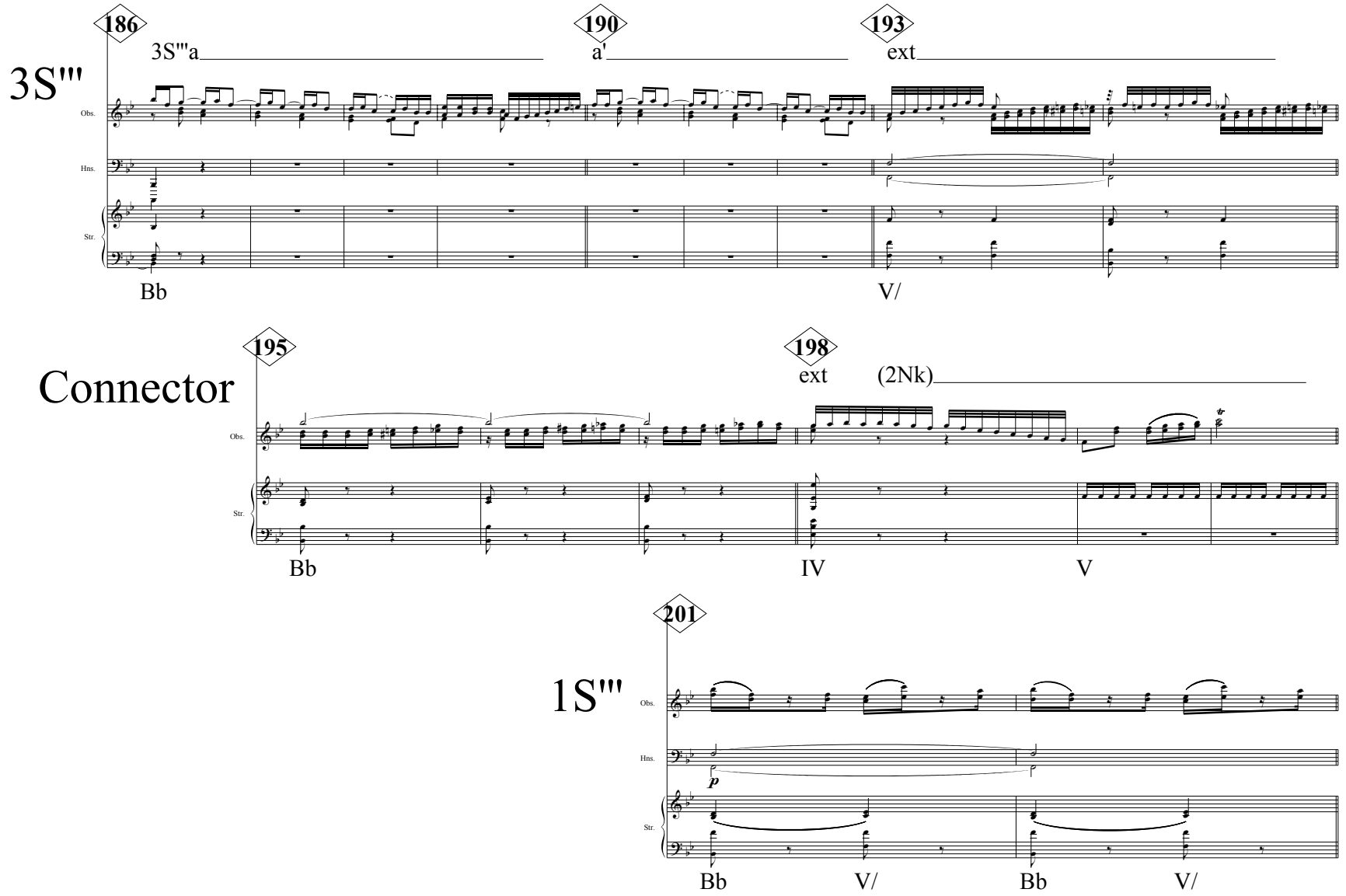
Obs.
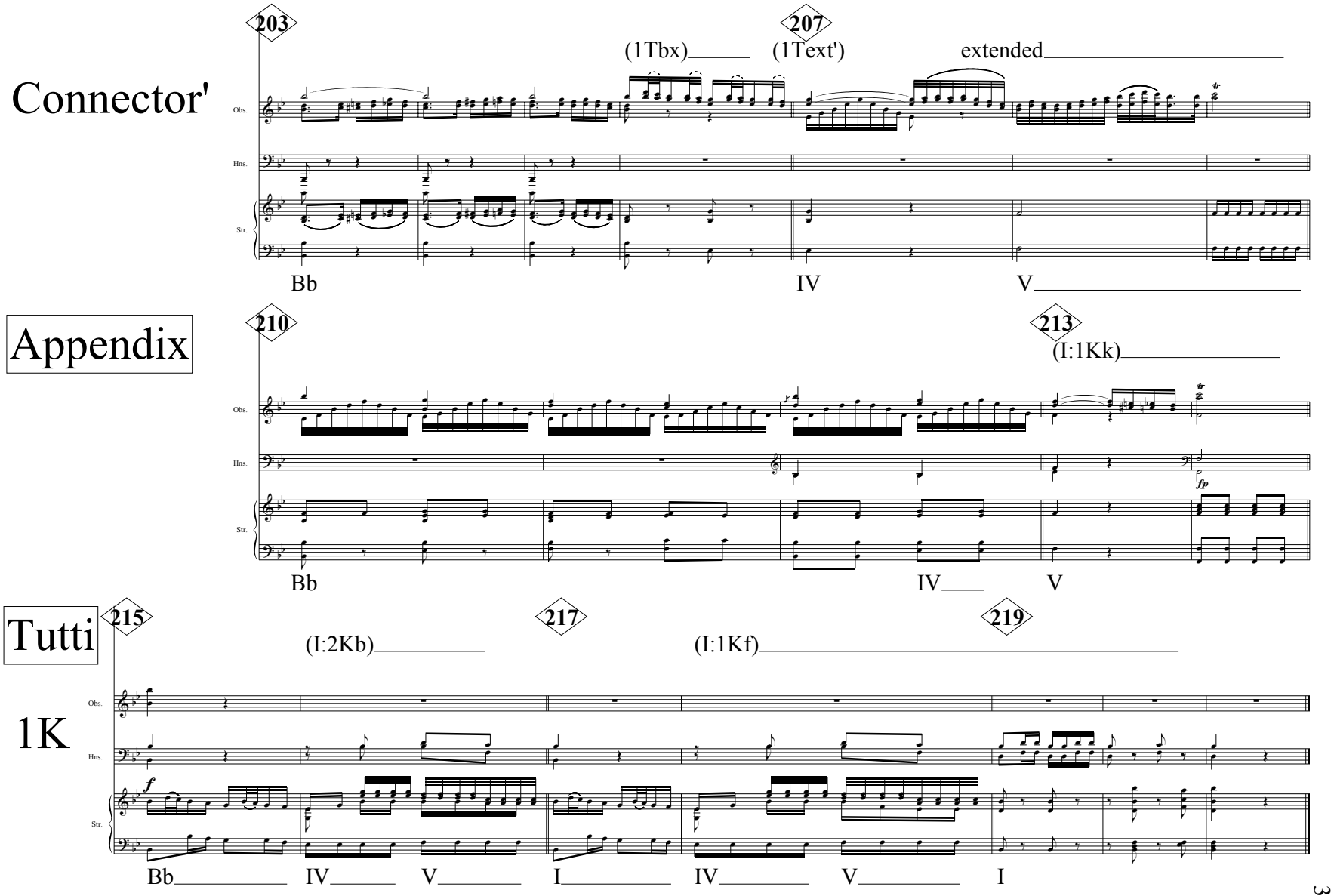
Str.

Eb pivot


162
1T'a (I:1Pa) y x y
1T'
Obs.
Hns.
Str.
V/ g
166
1Sa (I:r)
1S"
Obs.
Hns.
pp
Str.
V/ g V/ g
168
1Tb'x 1Tk'
Obs.
Hns.
Str.
V/


2N
171
2Na
(I:1Pb)
173
b
cx
cy
176
cz
c'
Obs.
Str.
g
~
Bb
Bb
178
k
Obs.
Str.
V/
2S""
182
2S""a
Obs.
Hns.
Str.
Bb


3S'''
186
3S'''a
190
a'
193
ext
Obs.
Hns.
Str.
Bb
V/
Connector
195
198
ext
(2Nk)
Obs.
Str.
Bb
IV
V
1S'''
201
Obs.
Hns.
p
Str.
Bb
V/
Bb
V/


Connector'
203
207
(1Tbx)
(1Text')
extended
Obs.
Hns.
Str.
Bb
IV
V
Appendix
210
213
(I:1Kk)
fp
Bb
IV
V
Tutti
215
217
219
(I:2Kb)
(I:1Kf)
1K
f
Bb
IV
V
I
IV
V
I

Appendix B. Carl Anselm's 1773 Decree Appointing Schacht *Musikintendant*

The text of Prince Carl Anselm's appointment decree is found in Sigfrid Färber's biography of Schacht in "Der fürstlich Thurn und Taxissche Hofkomponist Theodor von Schacht und seine Opernwerke," in *Studien zur Musikgeschichte der Stadt Regensburg I*, ed. Hermann Beck, 6 (Regensburg: Gustav Bösse, 1979): pp. 21–22.

The primary text is in legalistic German, and Carl Anselm's personal note is in French:

> Von Gottes Gnaden Wir Carl Anselm etc. Demnach Wir aus bewegenden Ursachen gdst für gut befunden, Unserer Hofcapelle einen Directoren vorzusetzen, und dann hiezu Unseren Hof-Cavalier den Theodor Frhrn. von Schacht, umbso eheder in Gnaden zu ernennen entschlossen synd; als Uns dessen besitzende durch eygene Compositionen schon erprobte Geschicklichkeit und vortreffliche Kenntniss in der Musik dahin bekannt, nicht minder bewähret ist, mit welch ohnermüdetem, eyfer derselbe Unseren Wünschen bis anhero entgegen zu gehen beflissen gewesen; so Wollen andurch gdst, daß bemelden von Schacht von dem Music Personali —, und denjenigen, welche die alhiesige Musik zum Gegenstand haben, als Direktor anerkannt, geehrt, sofort von Ihme, ertheilende Weisungen in gleicher Weis, als wenn solche von Uns herkämen, auf das genaueste ohne Widerspruch befolget werden; Und gleichwie nach solcher Mittheilung Unserm Hofmarschall-Ambt in den selbigen gebührenden Jurisdiction über den zu Unsrer Hofcapelle gehörigen Personen als Hausoficiers kein Eintrag noch Abbruch beschiehet, maßen Alle andern die Musici nicht bezielende Vorfälle haben, wie sie Nahmen haben, als Berichterstattungen, Verhör sich zu keinem andern denn diesem Departement gezogen und von sonsten Niemanden als Unserm Hof-Marschalln die Memorialien angenommen, so hat mittelst des gewöhnlichen Marschall-Ambtsprotocolli zu Unserm Känntniss gebracht, auch die hierauf zu ertheilenden Resulutionen von dieser Stelle wiederum publiciret werden sollen. So verlangen hinwiederum, gdst. und übertragen obbemeldeten Unserm Musik-Directoren, dem Frhrn. von Schacht die volle Gewalt in Dingen, welche die Anordnung der Musik selbst betreffen, setzen mithin auf selbigen das gdste Vertrauen, daß Er hierüber mit Unsern Capellen-Meistern Rüppel zu rath gehen. Denen Wochentliche Musik-Repetitionen und so oft es nöthig seyn wird, fleißig beywohnen, in

> denen aufzuführenden Symphonien und Concertstücken eine gute Wahl treffen, jedesmahlen aber vor der Probe die Liste hievon zu Unser gnds Auswahl oder Abänderung vorlegen, und die Subalternen zu neuer Composition ermuntert werden; Massen Wir auch von denselbigen verhoffen können, daß zu schuldiger Gegen-Erkänntlichkeit denen Ihnen in vollem Maas zufliessenden Gnaden Ihres Orths an nichts ermanglen lassen, Was zu Unsern Vergnügen und ergötzlichkeit gereichen mag. Wir lassen Uns dagegen eine große Sorge seyn, dem Frhrn. von Schacht für dessen habende ausserordentliche Bemühung thätige Merkmahle Unser gdst Zufriedenhiet von Zeit zu Zeit zu bewähren und verbleiben Demselben mit Gnaden wohl beygethan."

Carl Anselm's handwritten note indicates his concern for the quality of music-making and his support for Schacht:

> Quoique j'ai lieu d'etre satisfait de mes Musicieurs, je vous reccomande cependement de les tenir en bon ordre, et dans l'exactitude la plus scrupuleuse pour tenir leurs repetitions deux et trois foit la Semaine selon l'exigence des cas; de ne leur rien passer dans ce qui régarde la fausseté des tour dans l'Execution differente de leurs pièces de Musique. Soyez bon, mais ferme, dans l'occasion dans aucun egard pour qui quel ce soit.

Appendix C. 1783 *Kapellmeister* Instructions to Henri-Joseph de Croes

Prince Carl Anselm's instructions to Henri-Joseph de Croes upon his promotion to *Kapellmeister* in 1783 are recorded in Dominicus Mettenleiter's portrait of De Croes in *Musikgeschichte der Stadt Regensburg, aus Archivalien und sonstigen Quellen bearbeitet* (Regensburg: Bössenecker, 1866), p. 273:

> *Anno 1783* wurde *Croes* Kapellmeister. Die Instruktion, welche er erhielt, lautet also: "1) dass jederzeit den Tag nach einem gehaltnen Concerte er sich zu beiden jungen Durchl. Herrschaften begeben, um selben die Liste des Orchesters vorzulegen, und, wen Hochdies. für's nächste Concert zur Produktion zu empfehlen geruhen, sowohl auch in Betreff derer Simphonien zu befragen, worauf er dem Intend. Rapport erstattet, und Tag, Stund und Ort der zu haltenden Probe von selbem erfahrt, auch diese in dessen Abwesenheit nach Gutdünken selbst bestimmt; dass er 2) bei den Proben nicht nur erscheine, um das ihm angewiesene Instrument, die Violine besonders bei vereinbarten-Orchester mit zu tractiren, sondern auch noch sorge, 3) dass bei den Proben Stille, Ordnung, freundschaftliches ordentliches Betragen, so wie in denen Concerten herrsche, dann 4) Vor Anfang des Stückes gut und rein, separat (nicht alle zugleich) nach dem Clavier zusammengestimmt werde, auch 5) das von dem dirigirenden ersten Violinisten genommene *Tempo* nicht anderseitig willkührlich abgeändert werde, ferner 6) genauer Vortrag im *forte* und *piano*, übrigens Schatten und Licht eines Stückes ohne *prädilection* für ein oder den andern Meister observirt werde, 7) Spätestens eine Viertelstunde nach der angesagten Probestunde dieselbe angefangen werde. 8) Hat Hr. Musikdirektor alle Monate die grössern in der Bibliothek aufbewahrten Instrumente zu besichtigen, damit bei Zeiten grösserm Schaden vorgebeugt werde, zu welchem Ende ein Jeder, der ein solches tractirt, gehalten sein soll, den mindesten verführten Schaden dem Direktor sogleich zu entdecken, worauf selber die Reparatur auf geschehener Anfrag und erhaltner *Decision* bei der Hof-Oekonomie-Commission dem Musik-Kassier *Ziegler* zu befchlen hat. 9) So eben verhält es sich bei Ankauf von *Musicalien* oder Instrumenten, worüber als ein Oekonomie-Gegenstand dem Direktor obige Stelle Auskunft gibt. 10) Gibt er verscheidene musikalische Bemerkungen, die einem zum Direktor qualifizirten Künstler überflüssig anzumerken sind. Klagen hat der Direkt. bei der *Music Intendance* als dem *forum disciplinae* anzubringen . . . in Dienstsachen muss dem Direktor alle geziemende Parition geleistet werden.

Appendix D. 1772 Palestrini Contract and 1880s Letters

In his portrait of Giovanni Palestrini, Dominicus Mettenleiter includes extracts from Palestrini's engagement contract and portions of various letters (*Musikgeschichte der Stadt Regensburg, aus Archivalien und sonstigen Quellen bearbeitet* [Regensburg: Bössenecker, 1866], 277). These materials are presented below, aligned with the author's translations.

Original verbatim	**English translation**
Palästrini Joh., geb. in Mailand 1744, Schüler des Jos. Lenta auf der Oboe, mit le *Brün* und *Ramm* wohl der grösste Virtuos auf diesem Instrumente. Er wurde 1772 bei Taxis angestellt mit 900 fl. und starb in Regensburg am 20. Juli 1829. Ueber ihn fand ich eine interessante Korrespondenz eines Mailänders Namens Rossi mit dem Fürsten, welche über seine Kunstleistungen, und über die Bedingungen seiner Anstellung sich verbreitet. Ich setze den Contrakt hieher, ebenso einige Auszüge aus Briefen des Meisters selbst.	Palästrini Johann, born in Milan in 1744, pupil of Joseph Lenta on the oboe, with le Brun and Ramm was certainly one of the greatest virtuosos on that instrument. He was employed in 1772 by Taxis for 900 florins, and died in Regensburg on July 20, 1829. About him, I found an interesting correspondence between a Milanese named Rossi and the Prince, which addresses his artistic achievements and the conditions of his employment. I include the Contract here, as well as some excerpts from letters written by the master himself.
a) "*Le jeune homme (Paläst.), conseillé par des autres, m'a prié de lui donner de moins quelque espece de document (Vertrag), pour sa tranquilité; je crûs le*	a) "The young man (Paläst.), advised by others, requested me to give him some kind of document (contract), for his assurance; I believe this should content

Original verbatim

devoir contenter . . ."

Darauf erfolgte *de Milano 18. octobre 1772* folgender Contrakt: "*Resta accordato da me infrascritto, che il sign. Giovanni Balestrini Milanese Professore di Oboe debba portarsi à Ratisbona al sero di S. A. S. il Sig. Prope della Torre Tassis colle sequenti condicioni civie. Che gli sia no corrisposci par suo stipendio 600 Fiorini annui, comminciando il gno della partenza. Che gli sta somminiscrata la Tacola et Alloggio. Che sia specato insicram per il viaggio; e nel case, che il Clima del suo Paese non gli conferisse per la salute, sia parimenti specato nel ritorno à Mil. ed in fede, salva l'approvacione di S. A. S.*"

— b) 1807 schreibt Paläst.: "*Le depart de Msieur Chiavacci me presente l'occasion d'offrir a Votre Altesse mes tres penables Services pour le remplacer per de la Sen. Princesse Therese Sa cheve Tille. Si. V. Alt. S. daigne me choisir pour lui apprendre a chanter en italien comme j'ai eu l'honneur de faire avec les vos S. Soeurs, je me statta que je pouvras reussir aussi bien qu'un autre selon les regles de la Musique la plus parfaibles.*"

English translation

him . . ."

The following contract dated October 18, 1772 in Milan was enclosed: "Be in agreement with me the undersigned that the Milanese Professor of Oboe mister Giovanni Balestrini shall proceed to Regensburg to serve his Highness the Prince of Thurn und Taxis according to the following conditions. That to him shall be remitted as his stipend no less than 600 florins a year, commencing on the day of his departure. That to him is provided food and lodging. That the undertaking shall be covered through the journey; and that in the case that the climate of your country does not agree with his health, likewise he shall be covered to return to Milan. Faithfully, by the approval of your Highness."

— b) In 1807 Paläst. wrote: "The departure of Mr. Chiavacci gives me this opportunity to offer to Your Highness my very strenuous Services to replace him for the Serene Princess Therese her *Chevalier* Tille. If Your Serene Highness deigns to choose me to teach him to sing in Italian as I had the honor to do with your Serene Sisters, I would assert that I could succeed as well as another in making the rules of music most clear."

Original verbatim

— c) 1813 bittet er um die Erlaubniss, eine eigene Singschule errichten zu dürfen für junge Mädchen.

— d) 1824 schreibt er an die Fürstin: "*La mia età di set-etant otto anni e una malatia di cinque sottimane, m'anno vidotta all'stremita delle mie forze, che quasi non posso vegermi e le mie provere finanze andate al vento" etc. "Sento gia da lontano La Tuba che me chiama al congresso Celeste sitto oportuno per pregave etternamente l'etterne Dio per la Conservazzione di V. Alt. S.. . . . etc.*"

— e) 1824 am 19. Juli: "*E piu d'un mezzo seccolo, che ho la fortuna e l'onore d'esser al Servizio di V. A., la quale tutt il mondo conosce le belle qualitâ di Generositâ et di virtu . . . ; dice bene un certo libro intitolatto, 'La pure verité,' che da delle lodi infinitti alla Ser. Casa de Tassis; era volge il Cingentesimo sesto anno che sono . . .*"

— f) 1826: *Serenissimus* geruht. "dem Alten von ihm geschätzen Manne" eine Unterstützung zukommen zu lassen.

— g) Ueber seine Krankheit schreibt er: "*Je ne sais pas par quel hazard je me suis trouvé en genoux sur mon lit., tout efrrayé et remplit de peure. Un moment d'apres, jai eté saisi d'une faiblesse ci terrible, que*

English translation

— c) In 1813, he asked for permission to be allowed to establish his own singing school for young girls.

— d) In 1824, he wrote to the princess: "My age of seventy-eight years and a disease of five weeks have brought me to the extremity of my strength, that I almost cannot thrive and my poor finances have gone to the wind" etc. "I hear already from far away the trumpet that calls me to the celestial congress opportunely placed to pray eternally to the eternal God for the conservation of your Serene Highness."

— e) On July 19, 1824: "It is more than half a century that I have the fortune and honor of being in the Service of Your Highness of whom all the world knows the good qualities of generosity and virtue . . . , says a good book titled, "The Pure Truth," that from the infinite praise of the Serene House of Taxis; has turned the fifty-sixth year that I am . . .

— f) In 1826 her Serene Highness settled. "The estimated age of the old man" would allow for an allowance.

— g) As to his illness, he writes: "I do not know by what chance I found myself kneeling on my bed, totally scared and filled with fear. A moment after, I was seized by weakness so terrible that I fell

Original verbatim	**English translation**
je suis tombé avec la tête en bas sur une table de nouit, qui m'a fait deux troux à la tête, que le sang collé sur mon visage. Apres je suis retombé sur un fauteille, qui m'a jetté contre le bois du lit.; apres toute à fait par terre. J'ai crié; du monde est venu à mon secour, on m'a mit au lit.; sans donner antre Symptome de conaissance, qu'un m'a crut mort . . . Excés tres malheureux pour un homme a quatre vingt deux ans."	headfirst onto a night table, which made two cuts in my head so that blood stuck to my face. After I fell on an armchair, which bounced me against the wood of the bed; and after all onto the ground. I screamed, the world came to my rescue, and I was put on the bed; without another sign of consciousness, one would have thought me dead . . . Too much misery for a man of eighty-two years."

Appendix E. 1782 Roster from Forkel's 1783 Almanac

In his listing of the most prominent orchestras in Europe for his 1783 Almanac, Johann Nikolaus Forkel reported rosters from 1782 and included the Thurn und Taxis musical establishment (Johann Nikolaus Forkel, *Musikalischer Almanach für Deutschland 1783* [Leipzig, 1782; reprint Hildesheim: G. Olms, 1974], p. 102) verbatim:

Fürstl. Thurn- und Taxische Kammermusik zu Regensburg

Intendant
Herr von Schacht

Compositor
Herr Joseph Riepel

Sänger
Mademois. Prunetty, Sopranistin
Madame Gross, Sopranistin
Herr Fritschery, Tenorist

Hof Clavicembalist
Herr Küffner

Violinisten
Herr Touchemolin, der ältere. Libert. Touchemolin, der jüngere. Kafca, der jüngere. Sommer. Plock. Pockorni. Tauber. Gross. Kafca, der ältere. Sadler. Calw.

Bratschisten
Herr Bautte. Nicolai.

Violoncellisten
Herr Schmidt. Braunhard.

Contraviolonisten
Herr Möenacher. Gruber.

Hoboisten
Herr Palestrini. Janitsch.

Flötenisten
Herr Augustinely. Waldhauser.

Clarinettisten
Herr Schirl. Wack.

Trompeten
Herr Fritsch, der ältere. Neugebauer. Fritsch, der jüngere. Moenacher.

Waldhornisten
Herr Rudolph. Fritsche. Stum. Weiss

Fagottisten
Herr Schmidt. Kniescheck.

Pauker
Herr Höffemeyer.
Kapelldiener. Bluns.

Appendix F. 1787 Etat

Among the many archival documents that Mettenleiter reproduces is the 1787 Etat of the Music Department (Mettenleiter, pp. 270–271). His transcription is presented as running text. Here that text is copied verbatim but has been arranged into tables so that positions, names, compensation, and notes about offspring can be found more quickly than in the original. The original imperfect alphabetical order — including inconsistent abbreviations (typical of Schacht) — is preserved, as are the spellings of names. When given, totals (*In Summa*) are presented here in boldface. Some prefatory comments are provided to clarify the terminology about the types of compensation provided and conditions that may have been applied.

Compensation is often allocated for specific items and expenses:

Type of Expense	**German Terms Used**
Wine (by the bottle or glass)	*Wein (Bouteille, Schoppen)*
Food	*Kostgeld*
Clothing (boots, coats)	*Kleid, Kleidgeld, Kleidergeld (Stiefel, Mantel/Roquelor)*
Lodging	*Wohnung, Logis, Quartier, Quart.*
Fire Wood	*Holz, Holzgeld*
Lighting	*Licht, Lichtgeld*
Table	*Tisch, Tischgeld*

Some of these are paid periodically or with other restrictions:

Period	**German Terms Used**
Daily	*täglich, des tages*
Performance Days	*alle Musiktage*
Monthly	*monatlich*
Quarterly	*quartaliter, mit quartal*
Every 5 Years	*alle 5 Jahre*
Only with Table Music	*nur bei Tafel musik, ausser der Tafelmusik kein . . .*

.

The text follows in three tables, for primary players, pensioners, and *Accessisten*.

Summa des Etat 12,143 fl.

Position	**Name**	**Compensation and Notes about Offspring**
I. Flötist	*Agostinello*	500 fl. Gehalt, für Tisch 220 fl., täglich 1 Bouteille Wein, 5 fl. für Stiefel, 20 fl. für Mantel alle 5 jahre, 10 fl. Holzgeld, 7 fl. Lichtgeld, 25 fl. Logis. **In Summa 762 fl.**
I. Hoboist	*Ballestrini*	600 fl. Gehalt, 220 fl. Kostgeld, Bouteille Wein (Burgunder), sonst wie oben. **In Summa 862 fl.**
I. Bratschist	*Baudi*	290 fl., kein Tisch, ausser der Tafelmusik kein Wein, Kleidergeld 64 fl., sonst wie oben. Doch für das Rasiren 36 fl. **In Summa 432 fl.**
Soprano	*Brunetti, Sgra*	900 fl. Gehalt, Holz 25 fl., Licht 100 fl., Wohnung 100 fl.
——	*Callicaut Baader*	isst Mittags mit den Hausknechten und sazu hat er an Geld monatlich 4 fl., trägt die Hoflivré, für Stiefel 5 fl., ein Roquelor. **In Summa 174 fl.**
Violinist	*Croes, M.*	400 fl. Sein Sohn *Fr. Xav.* inclinirt zur Musik und Feder.
Soprano	*Croes*, Md. (geborne *Houdière)*	300 fl. Gehalt. Tischgeld 220 fl. (Bouteille Wein dazu). **In Summa 520 fl.**

Position	**Name**	**Compensation and Notes about Offspring**
Soprano	*Fischer,* Md.	800 fl. Gehalt.
Bassist	*Fischer,* M.	1000 fl. Gehalt.
Violinist	*Gruber*	645 fl. Gehalt. Wein nur bei Tafelmusik.
Violinist	*Gspan,* M.	363 fl. Gehalt.
II. Concert-Hoboist	*Hanisch*	600 fl. Gehalt.
Concert-Violinist	*Kaffka*	800 fl. Gehalt, Bout. Wein täglich, alle 3 Jahr 5 fl. Stiefelgeld, alle 5 Jahr 16 fl. Roquelor, alle Musiktage 1 Schoppen Wein und 15 kr.
Violinist	*Kaffka, Jos.*	75 fl. für Kleid, alle 5 Jahr 16 fl. für Mantel, alle 3 Jahr 5 fl. für Stiefel. Kinder: *Wilhelm* im fürstlichen Orchester, 36 Jahre alte; *Johannes*, Schauspieler in Breslau, verfasste mehrere Schau-Singspiele, z.B. Bitten um Erhörung (gedruckt).
II. Fagottist	*Knischek*	400 fl.
Cembalist	*Küffner*	2 Bout. Wein des Tages, 100 fl. Kleid, Tisch 200 fl., Holz 10 fl., Licht 7 fl., Quartier 25 fl., Gehalt 862 fl. Sein Sohn *David Gottlieb*, 30 Jahre alt, ist in Paris Claviermeister *de factor'* hat aber das fürstliche Wort auf die Stelle seines Vaters.
Violinist	*Kalb*	Kleidgeld 75 fl. **Summa 363 fl.**
Concert-Violinist	*Liber*	220 fl. Tisch, 2 Bout. Wein täglich, 100 fl. Kleidgeld, fur Stiefel und Mantel alle 5 Jahre 25 fl., 10 fl. Holz, 7 fl. Licht, 25 fl. Quart. **Summa 862 fl.**
Musikcassir	*Menacher, Georg*	150 fl. Gehalt.
Orchester-Waldhornist	*Miny*	1 Bout. Wein, 340 fl.
Bratschist	*Nicolai*	90 fl. Kleidgeld, alle 3 Jahre 5 fl. etc., Holz 10 fl., Licht 7 fl., Quartier 34 fl. **Summa 441 fl.**
Violinist Direktor oder II. Violinist	*Pokorni*	Tisch 220 fl., 2 Bout. Wein täglich, 132 fl. Kleidgeld, Mantel, Stiefel alle 5 Jahre 25 fl., Holz 10 fl., Licht 7 fl., Quartier 25 fl. **Summa 844 fl.**
Violoncelist	*Pronath*	392 fl. Gehalt.
Viola	*Rudolph*	2 Bout. Wein täglich, alle 3 Jahr etc., Holz 10 fl., Licht 7 fl., Quartier 25 fl. **Summa 642 fl.** Sein Sohn *Anton* spielt im fürstlichen Orchester.

Position	**Name**	**Compensation and Notes about Offspring**
Accessist	*Rudolph* [*Anton*]	132 fl. Gehalt.
II. Fagottist	*Schmidner*	64 Kleidgeld. **Summa 450 fl.**
I. Violoncelist	*Schmid*	64 fl. Kleidgeld. **Summa 864 fl.** Sien Sohn *Sebastian* spielt im fürstlichen Orchester.
Musik-Accessist Violoncelist	*Schmid*, *Sebastian*	100 fl.
Violoncelist	*Schmiz*	400 fl.
Klarinettist I.	*Schirl*	Wein 1 Bout täglich, 64 fl. Kleidgeld. **Summa 424 fl.**
II. Concert-Waldhornist	*Stum*	50 fl. Kleidgeld. **Summa 645 fl.**
Violinist	*Sadlo*	450 fl.
Kapellmeister und I. Violinist	*Touchmolin*	750 fl. Gehalt, *quartaliter* 187 fl. 30 kr., Tisch 220 fl., täglich 2 Bout. Burgunder, 150 fl. Kleidgeld, alle 5 Jahre 25 fl. für Stiefel und Mantel, für Holz, Licht, Quartier 100 fl. mit 25 fl. *quartal*. **1220 fl. Gehalt in Summa.** 8 Kinder: *Gilles* als Concert-Violinist. Md. *Cathrine* als Sängerin. *Augusta*, *Cordula*, Frauenzimmerarbeit. *Honore* hat sich auf Arithmetik, Musik und Studien verlegt. *Claudius* hat ein fürstliches Decret. *Joseph* studirt und lernt Clavier.
Concert-Violinist	*Touchmolin [Gilles]*	400 fl.
Kammersängerin	*Touchmolin [Cathrine]*	500 fl.
Violinist	*Tauber*	600 fl. Sein Sohn *Clemens August*, Militär, auch Violoncelist.
II. Flötist	*Waldhauser*	504 fl. Sein Sohn *Joseph* studirt, verlegt sich auf Flöte und Violoncelo. *Johann* lernt singen und Clavier.
I. Orchester-Waldhornist	*Weiss*	431 fl.
II. Klarinettist	*Wack*	304 fl.
I. Concert-Waldhornist	*Zeh*	800 fl

Pensionisten seit 1785:

gewest Waldhornist	*Jos. Fritsch*, (*Friggieri*)	nunmehr mit 500 fl. Pension
Sängerin	*Zianetti*	800 fl

Musik-Accessisten (sie hatten die Anwartschaft auf einen erledigten Dienst):

Contrabassist	*Zacherl*	
Violinist II. Viol.	*Klob*	monatlich 16 fl. 40 kr.
Hoboist	*Müller*	monatlich 8 fl. 20 kr.
Hoboist	Des Hoffourier *Fritsch* Sohn	
Klarinettist	Des Bedienten *Rottweil* Söhn [1]	
Violinist	Des Bedienten *Rottweil* Söhn [2]	
Violinist	Des † *Spring* Sohn	vor welchen etwas Lehrgeld bonificirt wird *ex Cassa Musical*
	Des Galla-Garderobiers *Reitmeier* Sohn	der vor 2 Jahren durch *Intercession* des Erbprinz
	Carl	8 fl. monatlich erhielt, aber wegen sehr bedenklicher Gesundheit nicht gebrauch wird

Appendix G. 1806 Roster

The 1806 Etat of the Music Department (Mettenleiter, p. 272) simply lists active players, old pensioners, and new pensioners:

Croes
Kaffka
Rudolph
Klob
Reuss
Rothweil
Schmid
Marchand
Pronath
Seb. Schmid
Roth
Gruber
Zacherl
Palestrini
Hanisch
Waldhauser (Vater)
Waldhauser (Sohn)
Schmidner
Kniescheck
Zeh
Stumm
Wack
Sänger
Willmann
Bader
Schmahl

Aeltere Pensionisten:
Fr. Croes
Donningerin
Fritsch
Fritschin
Guirand
Naderin
Pokorni
Schirlin
Sommer

Neuere Pensionisten:
Touchmolin (Herr)
Touchmolin (Frau)
Küfner
Rudolph (Vater)
Liber
Agostinelli
Sadlo
Weiss
Müllerin
Zieglerin (Tochter)
Gruberin

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