RICE UNIVERSITY

THE OBOE D'AMORE IN THE WORKS OF GEORG PHILIPP TELEMANN
WITH CRITICAL EDITIONS OF SELECTED UNPUBLISHED WORKS

by

DANA CRISTLE COLLINS

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS OF THE DEGREE

MASTER OF MUSIC

APPROVED, THESIS COMMITTEE:

Dr. Ellsworth Milburn, Chairman
Associate Professor of Music

Dr. Anne Schnoebelen,
Professor of Music

Dr. Paul Cooper,
Lynette S. Autrey Professor of Music, Composer-in-residence

HOUSTON, TEXAS
APRIL 1983
ABSTRACT

The oboe d’amore, the alto member of the oboe family, enjoyed its most popular period between the years 1720 and 1760. While no date for the invention of the instrument has been established, the first known composition to use the oboe d’amore can be dated from as early as 1717. Composition for the instrument was restricted to composers living in the area bounded approximately by Hamburg, Münster, Vienna, and Berlin. The earliest known works which use the instrument are sacred vocal works and reflect an association with alto and tenor voices and texts dealing with love. Gradually, the instrument filtered through every aspect of early eighteenth-century musical society and works which utilized the oboe d’amore include cantatas, passions, operas, solo concerti, concerti grossi, orchestra suites, and chamber works.

Georg Philipp Telemann (1681–1767), one of the most prolific and respected composers of his time, wrote extensively for the oboe d’amore—at least twenty-two works which use the instrument can be attributed to Telemann. One of the first to write for the instrument, Telemann, unlike his contemporaries, composed in every medium available. Through an examination of Telemann's works for oboe d'amore,
which comprise a central part of the instrument's repertoire, it is possible to observe the development of composition for oboe d'amore, the dissemination of the instrument through musical society, and the style of writing which brought the instrument to the peak of its popularity. The writing is particularly instructive in regard to utilization of the instrument's color, range, and technical ability. In addition, consideration of the instrument helps shape the form of each work.

Relatively few of Telemann's works which use oboe d'amore are available in published editions. As a result, an overview of Telemann's writing for the instrument has been unavailable. Previous research regarding the oboe d'amore has centered in the sacred cantatas of J.S. Bach and in compiling repertoire lists, leaving an inaccurate impression of the general style and methods of writing for the instrument.

The critical editions of four works provided in this thesis represent the various genres in which Telemann wrote for the oboe d'amore. In addition, each work displays Telemann's technical and aesthetic handling of the instrument. The analysis of these works, and description of the rest of Telemann's writing for the oboe d'amore provides a better understanding of the instrument in the context of the period of use from its invention to its virtual demise, an exploration of some of Telemann's best and most
conscientious writing, and an insight into performance practice.
ACKNOWLEDGMENTS

The author wishes to express gratitude to the following individuals and institutions whose assistance made this work possible:

To the professors who served on the thesis committee, especially Dr. Anne Schnoebeelen for reading early drafts, for guidance in making the critical editions, for advice on realizing the continuo parts, and for encouragement throughout the writing process;

To Dr. Paul Cooper, Dr. Alice Hanson, Dr. Jeffrey Kurtzman, and Dr. Ellsworth Milburn for encouragement and counsel throughout the degree program;

To Jim and Lisa McGinness who so very generously offered to word process the final draft, and to their son John who entertained us all in the process;

To Charlotte Hwang and Allyson Brown for music copying;

To Professor Michael Winkler for invaluable aid in deciphering 18th-century German script, and Michelle Friesen-Carper for aid with difficult translation work;

To the following institutions which aided the study, whether by use of their facilities, loan of materials, or microfilms: Universitätssbibliothek, Münster; Hessischen Landes- und Hochschulbibliothek, Darmstadt; Sachsische Landesbibliothek, Dresden; Wissenschaftliche Allgemeinbibliothek des Bezirkes, Schwerin; Staatsbibliothek der Stiftung Preussischer Kulturbesitz, Berlin; Conservatoire Royal de Musique Bibliothèque, Brussels; Indiana University; University of Illinois; University of Chicago; George Peabody College; Florida State University; the University of California at Los Angeles; the University of Michigan; and the New York City Public Library;

And, finally, to my parents, for their unfailing love, support, and patience.
TABLE OF CONTENTS

ABSTRACT ......................................................... iii
ACKNOWLEDGMENTS ............................................... vi
LIST OF ILLUSTRATIONS ........................................ ix
LIST OF MUSICAL EXAMPLES ..................................... x
INTRODUCTION ..................................................... 1

PART I
THE OBOE D'AMORE IN THE WORKS OF GEORG PHILIPP TELEMANN

Chapter
I. A BRIEF HISTORY AND DESCRIPTION
   OF THE OBOE D'AMORE ....................................... 7
II. GEORG PHILIPP TELEMANN (1681-1767) .................... 15
III. REPERTOIRE LIST OF TELEMANN'S WORKS
     USING THE OBOE D'AMORE .................................. 32
IV. DESCRIPTION AND ANALYSIS OF THE REPERTOIRE ........ 41
   CONCERTI .................................................... 43
      Solo Concerti .............................................. 45
      Group Concerti ............................................ 57
      ORCHESTRA SUITES ........................................ 61
      CHAMBER WORKS ............................................ 71
      Quintets .................................................. 71
      Trio Sonatas .............................................. 81
      VOCAL WORKS .............................................. 85
V. CONCLUSION .................................................. 87

SELECTED BIBLIOGRAPHY ......................................... 95
PART II
CRITICAL EDITIONS OF SELECTED UNPUBLISHED WORKS

<table>
<thead>
<tr>
<th>PART</th>
<th>TITLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>VI.</td>
<td>EDITORIAL PROCEDURES</td>
<td>100</td>
</tr>
<tr>
<td>VII.</td>
<td>OVERTURE - SUITE IN E MAJOR</td>
<td>103</td>
</tr>
<tr>
<td></td>
<td>Overture</td>
<td>108</td>
</tr>
<tr>
<td></td>
<td>Entrée</td>
<td>129</td>
</tr>
<tr>
<td></td>
<td>Rigaudon I</td>
<td>135</td>
</tr>
<tr>
<td></td>
<td>Rigaudon II</td>
<td>139</td>
</tr>
<tr>
<td></td>
<td>Air</td>
<td>143</td>
</tr>
<tr>
<td></td>
<td>Rondeau Hanaquise</td>
<td>149</td>
</tr>
<tr>
<td></td>
<td>Passepied</td>
<td>158</td>
</tr>
<tr>
<td></td>
<td>Harliquinade</td>
<td>162</td>
</tr>
<tr>
<td></td>
<td>Menuet I</td>
<td>174</td>
</tr>
<tr>
<td></td>
<td>Menuet II</td>
<td>178</td>
</tr>
<tr>
<td></td>
<td>Menuet III</td>
<td>181</td>
</tr>
<tr>
<td>VIII.</td>
<td>CONCERTO Á 5</td>
<td>184</td>
</tr>
<tr>
<td></td>
<td>Andante</td>
<td>188</td>
</tr>
<tr>
<td></td>
<td>Allegro</td>
<td>195</td>
</tr>
<tr>
<td></td>
<td>Siciliano</td>
<td>211</td>
</tr>
<tr>
<td></td>
<td>Presto</td>
<td>218</td>
</tr>
<tr>
<td>IX.</td>
<td>SUITE Á 5</td>
<td>230</td>
</tr>
<tr>
<td></td>
<td>Grave</td>
<td>234</td>
</tr>
<tr>
<td></td>
<td>Vivace</td>
<td>238</td>
</tr>
<tr>
<td></td>
<td>Loure</td>
<td>255</td>
</tr>
<tr>
<td></td>
<td>Les Païsans</td>
<td>262</td>
</tr>
<tr>
<td></td>
<td>Menuet</td>
<td>271</td>
</tr>
<tr>
<td></td>
<td>Paspied</td>
<td>276</td>
</tr>
<tr>
<td></td>
<td>Gigue</td>
<td>284</td>
</tr>
<tr>
<td>X.</td>
<td>&quot;Zion liegt zu deinen Füssen&quot; from DER HERR IST KÖNIG</td>
<td>295</td>
</tr>
</tbody>
</table>
LIST OF ILLUSTRATIONS

Area in which the Oboe d'amore was Utilized;
   Europe c. 1720 ........................................... 3

A Typical Baroque Oboe d'amore .................................. 9
**LIST OF MUSICAL EXAMPLES**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Concerto in D major, 3rd mvt.</td>
<td>46</td>
</tr>
<tr>
<td>2</td>
<td>Concerto in E minor, 1st mvt.</td>
<td>47</td>
</tr>
<tr>
<td>3</td>
<td>Concerto in E minor, 1st mvt.</td>
<td>47</td>
</tr>
<tr>
<td>4</td>
<td>Concerto in E minor, 1st mvt.</td>
<td>48</td>
</tr>
<tr>
<td>5</td>
<td>Concerto in E minor, 2nd mvt.</td>
<td>48</td>
</tr>
<tr>
<td>6</td>
<td>Concerto in E minor, 2nd mvt.</td>
<td>49</td>
</tr>
<tr>
<td>7</td>
<td>Concerto in E minor, 3rd mvt.</td>
<td>49</td>
</tr>
<tr>
<td>8</td>
<td>Concerto in G major, 2nd mvt.</td>
<td>50</td>
</tr>
<tr>
<td>9</td>
<td>Concerto in G major, 4th mvt.</td>
<td>52</td>
</tr>
<tr>
<td>10</td>
<td>Concerto in A major, 1st mvt.</td>
<td>53</td>
</tr>
<tr>
<td>11</td>
<td>Concerto in A major, 2nd mvt.</td>
<td>54</td>
</tr>
<tr>
<td>12</td>
<td>Concerto in A major, 2nd mvt.</td>
<td>54</td>
</tr>
<tr>
<td>13</td>
<td>Concerto in A major, 2nd mvt.</td>
<td>55</td>
</tr>
<tr>
<td>14</td>
<td>Concerto in D major, 1st mvt.</td>
<td>57</td>
</tr>
<tr>
<td>15</td>
<td>Concerto in D major, 1st mvt.</td>
<td>58</td>
</tr>
<tr>
<td>16</td>
<td>Concerto in E major, 1st mvt.</td>
<td>59</td>
</tr>
<tr>
<td>17</td>
<td>Concerto in E major, 3rd mvt.</td>
<td>60</td>
</tr>
<tr>
<td>18</td>
<td>Overture-suite in E major, 1st mvt.</td>
<td>65</td>
</tr>
<tr>
<td>19</td>
<td>Overture-suite in E major, 6th mvt.</td>
<td>69</td>
</tr>
<tr>
<td>20</td>
<td>Overture-suite in E major, 7th mvt.</td>
<td>70</td>
</tr>
<tr>
<td>21</td>
<td>Concerto a 5, 2nd mvt.</td>
<td>72</td>
</tr>
<tr>
<td>22</td>
<td>Concerto a 5, 2nd mvt.</td>
<td>73</td>
</tr>
<tr>
<td>23</td>
<td>Suite a 5, 2nd mvt.</td>
<td>77</td>
</tr>
<tr>
<td>24</td>
<td>Suite a 5, 4th mvt.</td>
<td>79</td>
</tr>
<tr>
<td>25</td>
<td>Suite a 5, 6th mvt.</td>
<td>80</td>
</tr>
<tr>
<td>26</td>
<td>Suite a 5, 7th mvt.</td>
<td>81</td>
</tr>
<tr>
<td>27</td>
<td>Trio Sonata in A major, 2nd mvt.</td>
<td>83</td>
</tr>
</tbody>
</table>
INTRODUCTION

From approximately 1720 until the death of J.S. Bach in 1750, the oboe d'amore enjoyed popularity in the German-speaking areas of Europe. Around 1760, the instrument began to fall into disuse and became obsolete. The revival of the music of J.S. Bach necessitated a modern reconstruction of the instrument. Since that time, composers have again begun to draw on the oboe d'amore as an orchestral resource, among them Maurice Ravel, Richard Strauss, and Gustav Holst. Most oboe makers now offer a modern version of the instrument, and historical reproductions are also readily available.

Research regarding the oboe d'amore has concentrated in three major areas: surveys of the repertoire available for the instrument\(^1\), surveys of extant oboes d'amore from the eighteenth century\(^2\), and studies of Bach's usage of the instrument.

\(^1\)Cevedra Marc Blake, "The Baroque Oboe d'amore" (Ph. D. dissertation, UCLA, 1982).

\(^2\)Blake, "The Baroque Oboe d'amore".


instrument. Further exploration of the history of the instrument's development is needed.

The oboe d'amore existed not only within a limited time span of forty to fifty years, but also within a confined geographical area. Composers who in some way utilized the oboe d'amore resided within a fairly small radius. Exposure to the instrument occurred almost universally within the region shown on the accompanying map. The popularity which the oboe d'amore experienced is amazing when considering these restrictions. Among composers writing regularly for the oboe d'amore were J.S. Bach, G.P. Telemann, J.C. Graupner, J.G. Graun, and K.H. Graun. The works of Bach containing the oboe d'amore, primarily vocal works, have been edited and studied, and comprise the central available repertoire for the oboe d'amore. Little research into the works of other composers has been attempted, aside from surveying the existence of compositions for the instrument and these surveys are still comparatively incomplete.

Georg Philipp Telemann (1681-1767) was a prolific writer for the oboe d'amore — twenty-two works using the oboe d'amore are discussed in the repertoire list accompanying this thesis — and also used the instrument in a more

---

3 John William Denton, "The Use of Oboes in the Church Cantatas of J.S. Bach" (DMA dissertation, University of Rochester, 1977.)

4 Ibid.
AREA IN WHICH THE OBOE D'AMORE WAS UTILIZED

Europe c. 1720
diverse manner than any of his contemporaries. In addition, he is recognized as one of the first to write for the instrument. Bach's writing, with the exception of Sir Donald Tovey's reconstruction of a concerto, is limited to vocal genres: cantatas and passions. Graupner and the Graun brothers concentrated on the instrument primarily in the context of the concerto and orchestra suite. Other composers writing for the instrument wrote similarly in only one or two genres. Telemann's writing for the oboe d'amore, however, encompasses every possible genre: solo concerti, concerti grossi, orchestra suites, various chamber combinations, cantatas, and passions. The only known work for the oboe d'amore and continuo alone is by Telemann.

This thesis provides a description and analysis of the works by Telemann which use the oboe d'amore. Only a few of these works are currently available in any modern edition; the only published works are concerti and vocal works, so any overview of Telemann's handling of the instrument has previously been limited. Part II of this thesis provides critical editions of four works. The first criterion for the editions was that the works not exist in published form for the oboe d'amore. Secondly, the works were chosen to represent Telemann's technical and aesthetic handling of the instrument. Finally, each work is representative of one of the genres in which Telemann composed for the oboe d'amore. Since several of the concerti are already available in
published editions, and editions are in preparation for those which are unpublished, it was decided to omit that genre from the editions provided here. From the conclusions reached regarding Telemann's music, a discussion of Telemann's use of the oboe d'amore in relationship to his contemporaries is provided.
PART I

THE OBOE D'AMORE IN THE WORKS
OF GEORG PHILIPP TELEMANN
CHAPTER I

A BRIEF HISTORY AND DESCRIPTION OF THE OBOE D'AMORE

The origins of the alto member of the oboe family are uncertain. The instrument seems to first have been called by the French name, "Hautbois d'amour". Other titles attached to the instrument are "Liebesoboe" and "Oboe d'amore".

Pitched in A, a minor third lower than the soprano and a major third above the tenor oboe da caccia in F, the instrument has a sounding range from a-b". Walther described the instrument in 1732 as being:

"A wind instrument that became known approximately in 1720, it is in all appearance like the ordinary oboe, however, it is different, in that it sounds a minor third lower, and the bell of the instrument comes down to the size of a man's finger; it stretches from a up through a" and unto b-flat and b" natural in the extreme."

The bulb-shaped bell described by Walther became the hallmark of the instrument and was thought to be responsible for the instrument's characteristic sound, more somber than the oboe, but less weighty than the oboe da caccia.

The typical instrument of the period had six finger

---

holes arranged in two groups of three. The middle pair of tone holes were double holes to provide the chromatic half steps. Below the tone holes were a pair of closed keys allowing the player to produce the same pitch with the right or left hand. Below these was a single fish-tailed key which, when closed, produced the lowest note. Because the bulb-shaped bell was frequently longer than the actual length necessary for the lowest note, two permanently open holes were placed on either side of the bell, approximately at the middle. Mechanical development of the instrument paralleled the other instruments of the oboe family. The instrument, which averaged between 61 and 62 centimeters in length, was divided into three sections: the top joint, middle joint, and bell. Common materials for construction were boxwood or maple, with keys of brass or silver. An illustration of a typical instrument is provided. A more complete description of three oboes d'amore from the time of Bach and his contemporaries may be found in an excellent article by Paul Halperin.2

A reed wrapped on a brass tube was inserted over the small end of a bocal inserted in the cup-shaped head of the instrument. Both the double keys and cup-shaped head appear to have been held over from the shawm. By the second half of

A TYPICAL BAROQUE OBOE D'AMORE
the century, the double keys had disappeared altogether.  

Called most frequently by the French name "Hautbois d'amour" in existing compositions, the instrument was thought at one time to have originated in France. While Lully did write for open-belled "alto oboes", the oboe d'amore and its characteristic pear-shaped bell seem to have been a purely German phenomenon, coinciding with public recognition of the viola d'amore.

Previously, the date of all compositions for the instrument seemed to confirm Walther's date of 1720 as the date of the invention of the instrument. Telemann's opera Der Sieg der Schönheit, performed in Hamburg in 1722, was considered for many years as the earliest use of the oboe d'amore. Later research revealed that G.H. Stölzel (1690-1749) had written some thirty-eight cantatas with oboe d'amore between 1720 and 1721. In addition, two cantatas by Johann Kuhnau (1660-1722) which utilize the oboe d'amore

3 A detailed index and description of existing oboes d'amore is provided in Blake, 16-31. A similar appendix appears in Davis, 169-201.


have been dated as possibly being composed in 1717. The earliest instrument known is one built by J.G. Bauer of Vienna in 1719. In view of these compositions and the Bauer instrument, it seems reasonable to assume that the instrument must have been invented some time prior to 1719. Claims by Horace Fitzpatrick in the *Galpin Society Journal* revealing the first source for oboe d'amore have since been repudiated, although the information uncovered does seem to play an important role in the history of oboe-making.

The earliest known uses of the instrument are by Kuhnau, Stölzel, Telemann, and Bach. By 1730, the instrument's popularity was widespread throughout Germany. In addition to the above composers, Quantz, Graupner, and the Grauns wrote compositions utilizing the instrument. By 1730, most orchestras in Germany possessed at least one oboe d'amore, attesting to the instrument's popularity. The Breitkopf thematic catalogues published between 1763 and 1766 contain numerous entries for oboes d'amore in various combinations with other instruments. The only non-German composers associated with the oboe d'amore are Lotti and Albinoni. The single work attributed to Albinoni is of

---


8 Blake, "The Baroque Oboe d'Amore," 11-12.
questionable authorship, and it seems probable that Lotti was exposed to the instrument during a visit to Dresden from 1717-1719. 9

The oboe d'amore, in addition to an aesthetic relationship to love and vocal music, provided several practical advantages. Developing as a parallel instrument a minor third below the oboe, it allowed the range to be shifted downward and provided technical ease for playing in sharp keys, an exceedingly difficult task on the Baroque oboe.

The oboe d'amore divides into three distinct registers which allow much greater flexibility in the roles in which the instrument functions. In contrast to the oboe, the lowest register is heavy and thick, but not coarse, making this register suitable for accompanimental figures. The middle, singing register easily carries a melodic role, and the upper register blends especially well with violins in unison. Because of its greater flexibility and facility in sharp keys, parts for the oboe d'amore are frequently more virtuosic than writing for the common oboe.

Because it is a transposing instrument, six various methods of notating oboe d'amore parts developed:

1. Notation in treble clef a minor third above the sounding pitches. This was to become the most frequently used method of notation.

9Ibid., 13.
2. The use of alternate clefs.

\[ \text{\includegraphics[width=0.2\textwidth]{clef1.png}} \]

3. The use of alternate g clefs.

\[ \text{\includegraphics[width=0.2\textwidth]{clef2.png}} \]

4. Parts notated in the soprano clef.

\[ \text{\includegraphics[width=0.2\textwidth]{clef3.png}} \]

5. Parts notated in French violin clef.

\[ \text{\includegraphics[width=0.2\textwidth]{clef4.png}} \]

6. Parts notated in the treble clef at sounding pitch.

Problems of notation also arise because the instrument occasionally appears to transpose at the interval of a second rather than a minor third, probably due to the lack of standardization among the pitch of keyboard instruments.\(^{10}\)

The reasons for the demise of the oboe d'amore are almost as vague as the origins of the instrument. Although

\(^{10}\)Denton, "The Use of Oboes in the Church Cantatas of J.S. Bach", 127-129.
the Koch-Dümmer Lexikon cites the difficulty of playing in
tune as the reason for the instrument's fall into disuse, it
seems improbable that the oboe d'amore posed any greater
tuning problems than other baroque wind instruments. Other
possible causes for the disappearance of the instrument are
the shift towards an orchestra of standard instrumentation,
the development of the mechanized oboe which greatly
facilitated playing in sharp keys, and a general change in
the musical aesthetics which had spawned both the oboe
d'amore and the viola d'amore.

The revival of Bach's music led Victor Mahillion to
reconstruct the instrument in 1878 in Brussels. The French
firm of F. Lorée followed in 1889. Although some modern
composers have written for the instrument, the bulk of the
literature is that which was written between 1720 and 1775.
CHAPTER II

GEORG PHILIPP TELEMANN (1681-1767)

Georg Philipp Telemann, one of the most prolific composers of his day, was regarded during his lifetime as one of Germany's leading composers. Telemann is known to have composed at least forty operas, twelve complete cycles of cantatas and motets, numerous cantatas outside of these cycles, forty-four passions, oratorios, church compositions, and literally hundreds of orchestral and chamber works. Although no complete index of Telemann's works is available at the present time, a manuscript register by Werner Menke is housed in the University Library in Frankfurt. This register will be one part of the three-volume index of complete works as part of the series G.P. Telemann Musicalische Werke.¹ The obvious weakness in research regarding Telemann is the lack of a definitive and comprehensive biographical and style-critical study of Telemann and his music.

Telemann supplied autobiographies of his life on three separate occasions. Although containing much

contradictory information, these works provide an invaluable insight into Telemann's character and his approach to music. The first autobiography was published in 1718 by Johann Mattheson. The second appeared in Walther's *Musicalisches Lexicon* of 1732 and probably originated in the form of a letter to Walther. The last and most comprehensive was written in 1739 and appears in Mattheson's *Grundlage einer Ehren-Pforte*. Although these autobiographies fail to record the last twenty-eight years of Telemann's life, his eminence in the musical world during this period leaves no shortage of accounts regarding both his life and music.

Born in Magdeburg on March 14, 1681, Telemann credited his mother with his musical abilities. His father died in 1685, leaving Maria Haltmeier Telemann to raise two sons on her own. The oldest studied theology and became a clergyman, a profession held by most of his ancestors. By the age of ten, the younger, Georg Philipp, had learned to play the violin, recorder, zither, and keyboard instruments, apparently without instruction and certainly without encouragement. The musical profession was considered beneath someone whose family had a tradition of university scholars.

---

2Reprinted by Max Schneider in the introduction to *Denkmaler deutscher Tonkunst*, 28, 1907.


4Reprinted by Max Schneider in the introduction to *Ddt.*, 28, 1907.
and clergymen, as Telemann's did. When at the age of twelve, Telemann began composing the opera *Sigismundus*, his mother and her advisors decided that a change of scenery was needed to re-direct the boy's musical leanings.

As a result, in 1694, Telemann was sent to school in Zellerfeld and placed in the care of Caspar Cālvor, a colleague of Telemann's father during his university studies. Here, Telemann received instruction in science and languages. In addition, unbeknownst to Frau Telemann, music theory and its relationship to mathematics were also stressed. Telemann continued to instruct himself in composition and thorough-bass in addition to practicing his instruments. Compositions for the local church choir and Stadtpfeifers also comprised a regular part of his activities.

After four years in Zellerfeld, Telemann entered the Gymnasium in Hildesheim in order to prepare for university studies. Here Telemann wrote incidental songs for the school's Latin dramas and also performed in and composed for the Catholic church. In addition to those instruments on which he was already proficient, he took up the oboe, transverse flute, Schalûmo (a predecessor to the clarinet), viola da gamba, bass, and trombone. Visits during this time to both Hanover and Brunswick provided Telemann's first introduction to French instrumental music and the theatrical style of Italian opera.
At the age of twenty, after four years at Hildesheim, Telemann received a correspondence from his mother instructing him to begin the study of law. Telemann later states in the autobiography of 1739 that the decision to pursue legal studies was his own. From whatever motivation, he matriculated at the university in Leipzig in the fall of 1701. His entire musical belongings were left behind in Magdeburg with his mother as part of a resolve to forsake music entirely. However, fate (and probably Telemann) saw to it that the separation from music was a short one. On the way to Leipzig, he made the acquaintance of G.F. Handel, then sixteen, during a stop-over in Halle. It was the beginning of what was to be a life-long friendship. Upon arriving in Leipzig, Telemann discovered that his roommate was in possession of a large collection of musical instruments. Although Telemann did not reveal his musical activities in accordance with his resolve, the roommate "accidently" discovered the one composition which Telemann brought with him. Such "accidents" happened several times in Telemann's life. The fellow student had the work performed in the Thomaskirche, and the result was a commission from the town council for a new cantata every two weeks. Such a regular contract for cantata settings outside of a church position was unprecedented and greatly angered Johan Kuhnau, twenty years Telemann's senior, who had assumed the cantorship at the Thomaskirche in March of 1701. The
much younger and self-trained Telemann was now virtually his equal.

Not content with this victory over Kuhnau and the local musical establishment, Telemann decided to pursue music once and for all. In 1702, he founded the "collegium musicum" from among his fellow students and began organizing regular public concerts. In the same year, he was appointed as music director of the Leipzig opera. Opera was the newest fashion in Germany, and Telemann, supplied with performers from his collegium, enthusiastically undertook the productions. The result was that within three years, Telemann had composed at least four operas. The collegium was performing virtually everywhere and continued in operation long after Telemann left Leipzig. Such theatrical and public affiliations further roused Kuhnau's dislike for Telemann.

In 1704 when an organ was installed in the Neue Kirche, which also served as the university church, Telemann submitted an application for the position of organist. In addition, he volunteered to serve as music director and provide concerts by the collegium, this at no extra charge. Kuhnau, enraged at the additional encroachment that this position would mean to his musical guidance of Leipzig, tried to discredit Telemann as an opera musician. The only result was that when the council appointed Telemann as the organist ten days later, he was requested to refrain from
appearing on the opera stage. No restraints were placed on any other aspect of his participation in the productions. Since no choir was available at the Neue Kirche, Telemann wrote primarily solo cantatas and utilized musicians from the collegium during his tenure there. Telemann served as the actual organist for only one service, and then delegated the position to students.

In the spring of 1705, Telemann left Leipzig for Sorau (now in Zary, Poland) and the court of Count Erdmann II von Promnitz. It is uncertain how Promnitz became familiar with Telemann's work. The widely-travelled Count had acquired a taste for both courtly splendor and a preference for the French orchestral style of Lully and Compra. Telemann, who had already shown a great interest in the French instrumental style, readily complied with the Count's request for music of this type. While in Sorau, Telemann was also first exposed to Polish folk music, rhythmic elements of which began to appear in his compositions. In addition, several journeys to Berlin allowed an introduction to the instrumental and operatic music of the court there.

Telemann resigned from Sorau some time between 1706 and 1708, probably due to unrest in Eastern Europe from the campaigns of Charles XII, and moved on to Eisenach. Shortly before leaving Sorau, Telemann became engaged to

---

Amalie Louise Juliane Eberlin, a lady-in-waiting to the Countess of Promnitz.

In Eisenach, Telemann held the position of "Konzertmeister", attesting to his instrumental as well as compositional skill. Here he composed overtures and concerti for the orchestra, chamber works, and church cantatas. It was probably in Eisenach that Telemann first made the acquaintance of J.S. Bach. In 1709, a leave to Sorau was granted on the condition that no other employment be taken, and Telemann was married. Marital happiness was short-lived, however, as his wife died fifteen months later after giving birth to a daughter.

In February of 1712, Telemann left Eisenach for Frankfurt am Main. The move was probably prompted by the unhappiness caused by his wife's death in Eisenach. The appointment in Frankfurt, a free, imperial city, was as the director of music. Unusually, the position carried no school appointment with it. The duties in Frankfurt consisted of leading the music on Sundays and Feast Days in the Barfüsserkirche. In addition, Telemann became the director at St. Catherine's Church. During this time he composed at least five cycles of cantatas, each spanning the liturgical year. Also, since Frankfurt was the site of the coronation of the Holy Roman Emperor, many special works were composed for civic celebrations. Weekly public concerts with the

---

collegium were organized by Telemann, and for these he provided chamber works, orchestral suites, and oratorios. In 1714, by virtue of his marriage to Maria Katharina Textor, Telemann was given the honor of citizenship in Frankfurt. This honor he retained for the rest of his life by writing occasional works for the city. During a visit to Eisenach in 1716, Telemann was named "Kapellmeister von Haus aus", a position which required that he periodically compose works and send them back to Eisenach.

In 1717, a position in Gotha was offered to Telemann, promising control of the musical life at Gotha as well as several of the Saxon and Thurigian Courts. Telemann never seriously considered the offer, but used it to advantage in gaining a higher wage in Frankfurt. In 1719, a trip to Dresden for the marriage of Elector Augustus and Maria Josepha allowed an opportunity for renewed contact with Handel and Italian opera. Telemann was also busy sending his operas to both Leipzig and Hamburg for performances. All of these various activities combined to provide Telemann with a lucrative yearly income of about 1600 gulden - this in addition to free lodging and firewood.\(^7\)

One of the greatest novelties attempted by Telemann while in Frankfurt, and one to which later generations of musicians owe a great debt, was the church concert. Any other composer attempting to perform church music in a

\(^7\)Ibid., 40.
concert room or turn a church into a concert hall would have been labelled a heretic. Telemann had his setting of Brockes' *Passion* performed by the Darmstadt court orchestra in the Frankfurt church. The listener had to buy a printed copy of the text which was then presented at the door for admission. These concerts were to become a regular source of income for the enterprising Telemann.

On July 10, 1721, Telemann was invited to succeed Joachim Gerstenbüttel as Kantor of the Johanneum and musical director of the five main churches of Hamburg. In petitioning the Frankfurt city council for release from his contract, Telemann stated that the call to Hamburg must be an act of God as he had not applied for the position. Of course, he neglected to mention that his operas had been performed in Hamburg. It is also probable that Telemann had visited Hamburg during at least one of these productions. The enticement which Hamburg held for Telemann was its Opera Theater. The new post demanded an unprecedented productivity: two cantatas for each Sunday in accordance with the local practice of performing one cantata before and one after the sermon; a new passion for each year; and cantatas for special occasions and civil celebrations. Financial disappointments in Hamburg prompted Telemann to consider the cantorship at the Thomaskirche in Leipzig, vacated in 1722 by Kuhnau's death. Recalling Telemann's

---

8Ibid., 34.
earlier contributions to the musical life of Leipzig, the council elected him unanimously from among six candidates. Telemann used the offer to wrangle a fifty percent salary increase in Hamburg and promptly turned down the Leipzig post. It was eventually given to J.S. Bach.

Telemann now began developing his activities on many fronts. While most of his energies were devoted to the enormous church music commitments of his position, Telemann once again began mounting public concerts with the local collegium. The concerts consisted of the performance of sacred music outside the church in addition to purely secular works of every sort. Telemann was, undoubtably, the moving force which made Hamburg the first German city to build a concert hall for the public in 1761.

The first of a series of regular public concerts was mounted in the Hamburg Drillhaus in 1722. The admission charge was nearly twice that of his Frankfurt concerts. Performances began in the afternoon and lasted for several hours. Telemann attracted an audience through his own publicity notices which often promoted virtuosos, performers on unusual instruments such as tuned water glasses, and outright novelties such as a horn player who would play two instruments simultaneously. For each of these occasions, the compositions were almost exclusively by Telemann.

In addition to the administration of weekly church services, his duties at the Johanneum, and composing for
public concerts in varied genres, Telemann served as the director of the Hamburg Opera Theater until its demise in 1738. The house experienced great success under his leadership during these fifteen years. Along with his own operas, those of his friend Handel were performed. Among these operas, performed in German or with German recitatives set by Telemann, were *Radamisto*, *Floridante*, *Ottone*, *Giulio Cesare*, *Tamerlano*, *Rodelinda*, and *Poro*.

Continuing in his services as visiting Kapellmeister to the Duke of Saxe-Eisenach, Telemann increased his stipend by serving as the Duke's news correspondent. In 1726, the title of "Kapellmeister von Haus aus" to the Margrave of Bayreuth was added to the list of positions held by Telemann.

The last decades of Telemann's life passed in Hamburg, loaded with honor and acclaim, but he was forced to earn until the very end. Between the years 1728 and 1740, forty-four publications, forty-three under Telemann's own imprint, were issued. An entire cycle of seventy-two sacred cantatas for the church year constitutes one published item, as does the three-part *Musique de table* which consists of eighteen works. Telemann usually engraved the plates himself and was responsible for publicity and subscriptions as well. Subscriptions came from cities such as Berlin, Leipzig, Jena, Nuremburg, Frankfurt, Amsterdam, Paris, and London. Fifty-two of two hundred and six subscriptions for
the Musique de table came from abroad, including thirty-three from France and one from Handel in London.

In 1728, the first issue of Der getreue Musikmeister was published. This innovative musical newspaper offered new instrumental pieces and songs to private households on a subscription basis. A year later, in 1729, a court position in St. Petersburg was offered to Telemann but he quickly refused. Telemann's numerous activities in Hamburg seem to have kept the composer occupied until 1737. At this time, he embarked upon a long-awaited trip to Paris to study the French style which he had admired so much during his youth. In Telemann's own words:

My long-wished-for journey to Paris, where I had had a standing invitation from various virtuosi there who had admired several of my printed works, I now undertook on St. Michael's Day, 1737; it occupied eight months. There, through my royal publishing privilege, I had several new quartets printed by subscription as well as six sonatas in the form of melodic canons. The marvellous way in which these quartets were played deserves mention here, if indeed words can convey any impression. Suffice it to say that the Court and the whole city pricked up their ears most remarkably, and these quartets quickly won for me an almost universal respect which was accompanied with exceeding courtesy. I furthermore published two two-part Latin psalms of David with instrumental accompaniment; a number of concerti; a French cantata called Polypheme; and a humorous symphony on the modish tune of "pere Barnabas". I left behind to be printed a score for six trios; I wrote, and in the end heard performed, a great motet on the seventy-first psalm in five parts with diverse instruments. This was performed twice in three days at the "Concerts Spirituels" before nearly one hundred chosen persons; and finally I took my leave with great
pleasure in the hope of coming again.\(^9\)

Although this was the only extensive tour embarked upon in Telemann's life, he maintained correspondence with the eminent composers and theorists of the period, among them: C.P.E. Bach, his godson; Quantz, Scheibe, J.S. Bach, Fasch, Graupner, and Stölzel. Handel and Telemann frequently exchanged musical puzzles and offered compositional advice to each other.

On October 14, 1740, Telemann began a new direction in his musical life. He offered for sale all of the plates of his musical compositions and decided to devote the rest of his life to compiling books on music theory. His compositional output fell sharply between the years of 1740 and 1755. Frequently now he provided Sunday cantatas from earlier cycles or repeated a cantata for a morning service on the following Sunday afternoon, rather than composing all new works.\(^10\)

Problems of music theory were a preoccupation for much of Telemann's life. It seems that this area is the only one in which he experienced a frustration of his ambitions. Several instances point to his desire to write regarding theoretical matters, but it seems that most of these goals were left unrealized. In a 1717 correspondence to

\(^9\)Ibid., 61.

\(^{10}\)Werner Menké, *Das Vocalwerk G. Ph. Telemanns*, (Kassel: Bärenreiter-Verlag, 1942).
Mattheson, he stated his intention of writing a treatise on the most common instruments and the best method of exploiting the individual characteristics of each. A 1728 report had plans for a translation of Fux's *Gradus ad Parnassum*. The preface of *Der getreue Musik-Meister* gives notice that theoretical analyses would accompany future publications as work permitted. A 1731 newspaper reported Telemann to be writing a theoretical treatise on musical invention. A treatise on composition combining the central elements of the writing of Fux and Heinichen with additional discoveries by Telemann was promised in 1735. After the visit to Paris, a promise of a publication on his impressions of French music and musical life was given. A forthcoming treatise on composition is referred to in the preface of the cantata cycle *Musicalisches Lob Gottes* in which the application of the theatrical style to church music, composition of German recitative, and the use of dissonance will be discussed. However, it appears that none of these works ever actually came into existence.

The works of Telemann regarding theory which were completed show that the self-taught musician wanted to make composition and performance more accessible to the amateur. Rules for realizing continuo parts are given in his comments on the songs in the *Singe-, Spiel-, und Generalbass-Übungen* of 1730. In addition to directions for setting out continuo parts, the appendix provides a method for writing inner
Voices when the two outer voices are given. Telemann, as a pedagogue, demonstrates a practical approach to ornamentation in the Zwölf Methodische Sonaten for flute and continuo.

Performance practice instruction for recitative is laid out in the preface of the Harmonischer Gottes-Dienst. Additional comments regarding the composition of recitative appear in the forward to the Forsetzung des Harmonischen Gottes-dienstes. Other prefaces and the autobiographies contain indications of Telemann's attitudes toward music and musical aesthetics.

In a contribution to the Sozietät der Musikalischen Wissenschafter, Telemann provides his "Neues musicalisches System", a theoretical demonstration of chromatic and enharmonic relationships. Many of Scheibe's later writings on interval systems grew out of discussion with Telemann.

In his last few years, Telemann's personal life proved far more problematical than his professional life. His second wife ran off with her Swedish lover after a satirical play exposed their affair, leaving Telemann an enormous debt of 3000 Thalers.11 Generous friends came to his aid and collected enough to cover at least part of the debt. As his sight began to fail, Telemann found great solace in his collection of exotic plants and flowers, many of which were gifts from Handel.

11Petzoldt, Georg Philipp Telemann, 64.
Despite this, at the age of seventy-four, Telemann began a new productive phase of his life in 1755. His writing skills were now concentrated on the oratorio. Telemann died of "chest sickness" on June 25, 1767, having been the central figure of Hamburg's musical life for forty-six years. The Nachrichten aus dem Reich der Gelehrsamkeit eulogized:

On 25 June, Herr Georg Philipp Telemann, Director of Musical Choirs, died here, a man of rare honor among musicians. He had attained to the great age of eighty-six years, two months, and twenty-five days. He had brought fame to our city and had long since won for himself the rank of one of the very greatest masters of composition...Through him music here took on a new form, and right up to the end he conducted himself in the way that had first earned him credit...

In the decades between 1720 and 1760, Telemann was one of the most famous and influential German composers. More than any one person, he served to break down the barriers between sacred and secular music and the restrictions of official duties. The prerogative of the composer to do as he pleased with his own composition, even when originally intended for a special occasion, was one of the many rights of the composer established by Telemann. He was also influential in the development of German copyright laws.

Telemann's organization of public concerts and his eagerness to publish aided the wide dissemination of music both in the home and collegia. Frequently his published...

12Ibid., 65.
scores offered reduced or alternate instrumentation, allowing greater possibilities for performance. The musical structures of each of the cities in which he worked was reorganized under Telemann's direction. Mattheson, Scheibe, Quantz, and Marpurg, leading theorists of the day, all cite works of Telemann in setting out the rules and principles of style.

Labelled by succeeding generations as being too facile because of his enormous output, it was not until the twentieth century that research began to give a more general view of Telemann's creativity and seek a more informed evaluation of his works. The trend originated in the writings of Max Schneider and Romain Rolland. Their researches argue that Telemann's approach to composition is entirely different from that of J.S. Bach, and, as a result, comparisons of the two are necessarily misleading. Telemann's music is better understood when considered in the light of the enormous responsibilities inherent in the positions in which he was employed, his philosophical intent for wider performance and acceptance of music, his largely self-taught musical education, and his position as a forerunner of the new classical style rather than as a composer entirely within the Baroque idiom and aesthetic.
CHAPTER III

REPERTOIRE LIST
TELEMANN'S WORKS USING THE OBOE D'AMORE

The list of works below was compiled from several sources: existing partial catalogues of Telemann's works, catalogues of holdings of European libraries, citations in scholarly works, and correspondence with European libraries known to have holdings of any Telemann works. In compiling a list of sources of works of Telemann utilizing the oboe d'amore, several difficulties were encountered. The most hindering of these is the lack of any single comprehensive thematic index of works by Telemann. Extant cataloging by genre overlooks those works not falling into a specific category.¹ The process was further complicated by the relocation and reorganization of holdings since the war. In

¹A thematic index is in preparation in conjunction with the Musikalische Werke. However, no date for its completion has been projected. Catalogs by genre used in preparing this list include:

Horst Büttner, Das Konzert in den Orchestersuiten Georg Philipp Telemanns (Wolfenbüttel: Georg Kallmeyer Verlag, 1935)
addition, some manuscripts either cannot be located or were destroyed at that time.

Collections which contain works of Telemann which in some way use the oboe d'amore are housed primarily in five libraries:

Universitätsbibliothek
Postfach 8029
D-4400 Münster

Hessischen Landes und Hochschulebibliothek
Schlöss
D-6100 Darmstadt

Sächsische Landesbibliothek
Marientalle 12
Postfach 467/468
DDR-806 Dresden

Wissenschaftliche Allgemein-
bibliothek des Bezirkes Schwerin
DDR-2750 Schwerin

Five works, all formerly housed in Rheda.

Four works, part of a large collection of works by Telemann, catalog available from the library

Five works, part of a collection totalling 313 works by Telemann currently being catalogued.

Most recent catalog by Otto Kade published in 1893, reprinted in 1974 has little in common with the actual collection.

---

Werner Menke, Das Vokalwerk Georg Philipp Telemanns (Kassel: Bärenreiter-Verlag, 1942).

Catalogs of works for the oboe d'amore used in compiling this list include:
Blake, "The Baroque Oboe d'amore".
Davis, "A Study of the solo and chamber literature for the oboe d'amore".
Thom, "Die Oboe d'amore in Telemanns Werken".

Other works used in compiling this list included:
In addition, the following libraries contain autographs or manuscripts of one work using the oboe d'amore:

Staatsbibliothek der Stiftung Preussischer Kulturbesitz
Musikabteilung
Postfach 59
D-1 Berlin

Conservatoire Royal de Musique
Bibliothèque
Rue de la Regence 30
B-1000 Bruxelles

Correspondence with these libraries uncovered five works which are not mentioned in other general lists of repertoire for the oboe d'amore or catalogs of works by Telemann. Comparison of microfilms obtained also revealed that some works previously thought to be the only extant manuscript are duplicated in other collections. The discrepancy exists because the use of key signatures in reference to these works is not standardized as written pitch or sounding pitch of the transposing oboe d'amore.

Correspondence with the library in Rostock was not answered at this time. It is entirely possible that citings below for Rostock which appear to be unique may actually be duplications of other works. It also is uncertain that these works are still housed there. Other researchers trying to obtain similar materials and/or information from the university have either received negative replies or no
reply at all.²

Works are listed below by genre. Each entry details instrumentation, location of source(s), method in which the oboe d'amore part is notated, and published editions, if available.

**CONCERTI**

**Solo Concerti**

Concerto in D major

Flute or oboe d'amore parts, oboe d'amore notated in treble clef a minor third higher than sounding

Münster, Rheda mus. ms. 771

Oboe d'amore, strings, parts, oboe d'amore notated in treble clef a minor third higher than sounding

Soave-Allegro-Adagio-Vivace

Darmstadt, 1033/46

Score, oboe d'amore notated in French violin clef a minor third higher than sounding.

Published by Sikorski, ed. Töttcher, #568

Blake, "The Baroque Oboe D'Amore", 211.
Concerto in A major
Oboe d'amore, strings
b.c.
Siciliano-Allegro-Largo-
Vivace
Schwerin, 5400/10
parts, oboe d'amore
notated in French
treble clef a minor
third higher than
sounding.
Published by Eulenburg, ed. Schroeder, #1241

Concerti Grossi

Concerto in D major
Solo cello, two oboes
d'amore, strings, b.c.
(Allegro)-Dolce-Allegro
Münster, Rheda mus. ms. 772
Münster, Rheda mus. ms. 773
both manuscripts con-
sist of parts with
the oboe d'amore no-
tated in treble clef
a minor third higher
than sounding.
Darmstadt, 1033/40
score, oboe d'amor
in treble clef a mi-
nor third higher
than sounding.
Published by Sikorski, ed. Winschermann.

Concerto in E major
Flute, oboe d'amore
viola d'amore,
strings, b.c.
(Andante)-Allegro-
Siciliano-Vivace
Darmstadt 1033/43
Darmstadt, 1033/46
Dresden 2392/0-55
All sources are
scores with the oboe
d'amore and flute
notated a minor
third higher than
sounding in French
violin clef. The
viola d'amore is
notated in F major
with scordatura.
Published by Peters, ed. Stein, #5884.
Concerto a 5 in A major
Two oboes d'amore, two violins, b.c.
Rostock Mus. saec. XVII.18.45
No microfilm was received.

Andante-Vivace-Siciliano-Allegro

CHAMBER WORKS

Sonata in D major
Two oboes d'amore, strings, b.c.
Not located

Incipit from the Breitkopf catalog:

Sonata in A minor
Two oboes d'amore, string, b.c.
Not located

Incipit from the Breitkopf catalog:

Overture a 5 in D major
Two oboes d'amore, two horns, bassoon, alternate cello part in F major.
Münster, Rheda mus. ms. 778 parts, oboes d'amore notated in treble clef a minor third above sounding pitch.

Grave-Vivace-Loure-Les Paÿsans-Menuet-Paspied-Gigue

Published by Hinnenthal in parts in an arrangement for woodwind quintet.

3 Brook, The Breitkopf Thematic Catalog, III, 30.
4 Ibid.
Concerto a 5 in D major
Two oboes d'amore,
two horns, bassoon
Andante-Allegro-
Siciliano-Presto
Münster, Rheda mus. ms. 776
Schwerin, 5400/11
parts, oboes d'amore
notated in treble clef
a minor third higher
than sounding.

Trio Sonata in A major
Oboe d'amore,
violin, b.c.
Schwerin, 5403
Microfilm was un-
available for study
at this time.
Largo-Allegro-Siciliano-Allegro
Published by Sikorski, ed. Lauschmann, #319.

Concerto in G major
Flute, oboe
d'amore, b.c.
Vivace-Grave-Vivace
Dresden, 2392/Q 32
parts, oboe d'amore
in treble clef a
minor third higher
than sounding.
Rostock, Sign XVII-4523
No microfilm avail-
able at this time.
Published by Peters, ed. Havemann, #8057.

Napolitana
oboe d'amore, b.c.
(one movement)
Originally published in
Der Getreue Musik-Meister
oboe d'amore notated
in treble clef at
sounding pitch.
Published by Hortus Musicus, ed. Degan, #7.

ORCHESTRA SUITES

Overture-suite in E major
oboe d'amore, strings,
b.c.
Ouverture-Entrée-Rigaudon I-
Rigaudon II-Air-Rondeau
Hanaquoise-Harliquinade-
Menuet I-Menuet II-Menuet III
Darmstadt, 1034/96
parts, oboe d'amore
notated in treble
clef a minor third
higher than sounding.
Cantatas

Der Herr ist König
satb, ob., oboe d'amore, strings, clarino, tympani, b.c.

one aria uses oboe d'amore

So gehst du nun, mein Jesu, hin
satb, two oboes d'amore, strings, b.c.

Oboes d'amore used in solo arias, and larger sections.

Das Befreite Israel
satb, two flutes, two oboes, oboe d'amore, bassoon, horn, three trumpets, timpani, strings, b.c.

Oboe d'amore is used in one aria

Published in Musikalische Werke, 22, 1971, ed. Hobohm.

Die Donnerode
satb, two flutes, two oboes, oboe d'amore, two bassoons, two horns, three trumpets, timpani, strings, b.c.

One aria uses oboe d'amore

Published in Musikalische Werke, 22, 1971, ed. Hobohm.
Operas

Der Sieg der Schönheit Not located
Miriways Not located

Passions

St. Luke Passion Schwerin, 5377/1
Berlin, Mus. ms. 18

Oboe d'amore is used in three arias.

Published in Musikalische Werke, 15, 1964, ed. Horner and Runhke.
CHAPTER IV

DESCRIPTION AND ANALYSIS OF THE REPERTOIRE

No information can be found on how or through whom the oboe d'amore was introduced to Telemann. Previously, the first known work by Telemann to use the instrument was the opera Der Sieg der Schönheit. However, the Overture-suite in E Major, an edition of which is provided in Part II of this thesis, can be dated between the years of 1718 and 1720, thus revising the date of Telemann's probable introduction to the instrument. At the time of the premier of Der Sieg der Schönheit in 1722, when Telemann was already established in Hamburg, records of the Hamburg Opera show it to have been in possession of two oboes d'amore. It seems doubtful that Telemann encountered the instrument earlier in Sorau, Eisenach, or Frankfurt; at least, no such information is currently available. It is possible that Telemann was introduced to the instrument in his correspondence with Leipzig prior to, or around the time of, his move to Hamburg. Kuhnau, still cantor in the Thomaskirche, had

1Bate, The Oboe, 100.

2W. Kleefield, "Das Orchester der Hamburger Oper, 1678–1783," Sammelbände der Internationalen Musikgesellschaft, 1, 1905, 43.
written works which pre-date Telemann's, and which use the oboe d'amore. Leipzig was also one of the most important centers of woodwind instrument building and the largest percentage of extant oboes d'amore were built in this region. Certainly Hamburg, because of its great wealth and culture at this time, had the resources to seek out and cultivate new instruments such as the oboe d'amore. It is not surprising that Telemann, always an advocate of musical innovation, used the instrument soon after its invention.

The bulk of Telemann's writing for the oboe d'amore is comprised of instrumental music: concerti, orchestra suites, and chamber works. Although one of his earliest works for the instrument is a vocal work, Telemann did not write in this medium again until later in his life when he utilized the instrument in combinations with voices: operas, cantatas, and a passion.

Perhaps no composer better explored the coloristic qualities of the oboe d'amore than Telemann. His works exhibit a wide diversity of styles, arrangements, and developments for the oboe d'amore. While twentieth-century evaluations have accused much of Telemann's music of being mundane, his sense of the characteristic qualities of the oboe d'amore makes these works stand out among his output. Perhaps this is due in part to the fact that these works

---

were written specifically for the oboe d'amore, rather than for any treble instrument as are many of Telemann's other works. As such, these are examples of some of Telemann's most idiomatic and successfully orchestrated writing for winds. Because each composition was probably written with a specific performer in mind, be it a member of the local collegium or a court orchestra, their diversity provides an instructive insight into the musical practices of the late Baroque.

A general description of each work has been provided below, with more detailed analysis of those works for which critical editions are provided in Part II of this thesis.\(^4\)

**CONCERTI**

During the time in which these works were written, the concerto had developed specific criteria which were the result of the style of composition developed by Torelli and Corelli. The solo concerto was the only new musical form created by the generation of Vivaldi, Telemann, Bach, and Handel. In particular, the Vivaldian type of concerto with its rondo-like structure was embraced by many contemporaries, as can be seen in Bach's numerous arrangements of works by Vivaldi. Telemann, on the other hand, whose stylistic orientation leaned toward French

\(^4\)For bibliographic sources and published editions of the works discussed in this chapter, the reader is referred to entries in Chapter III of this thesis. References to individual works in Chapter IV will not be footnoted.
rather than Italian music, took a more skeptical view of the Italian solo concerto. His criticism of the form was based in what he viewed as the lack of thematic and harmonic balance created by the alternation of largely unrelated tutti ritornelli and solo passage work in the Italian form. An attempt at avoiding this dichotomy resulted in Telemann's compositional procedure of constantly passing motives and thematic passages between the tutti and soloist(s).

Of the several hundred instrumental concerti known to have been composed by Telemann, approximately one hundred are extant. These concerti differ in many respects from those of his contemporaries: Telemann preferred to write for several solo instruments; and the works are frequently in four, rather than three movements. While the majority of Vivaldi's works are for the violin, Telemann concentrated principally on writing for wind instruments—perhaps the reason for his different approach to the form—revealing his understanding of the characteristic colors of the individual instruments.\(^5\)

Telemann's concerti consist of two types: those for one or more soloists and orchestra, and those for a small group of soloists contrasted with a large accompanying body.

\(^5\)For contemporary accounts of the concerto form, the reader is referred to the following:


The orchestral accompaniment consists of parts for two violins, viola, and continuo, occasionally with the viola part omitted. The doubling of the orchestral parts varied from location to location according to the available forces.

Telemann's concerti for oboe d'amore are in three or four movements of the order fast-slow-fast or slow-fast-slow-fast. The movements are organized through the alternation of orchestral ritornelli and solo episodes, through-composed forms or bi-partite dance movements. The works are in those keys most convenient to the oboe d'amore: G, D, A, E major, and their relative minors. Harmonic design centers on two to four key areas: tonic, dominant, relative major or minor, and the relative minor of the dominant. The sounding range for the oboe d'amore in these works is a-b" (fingered c'-d"'). Telemann notates the instrument in the concerti primarily as a transposing instrument written a minor third above the sounding pitch. However, there are examples in which the part is written at sounding pitch or notated with a French violin clef.6

SOLO CONCERTI

Four solo concerti for oboe d'amore are extant. The Concerto in D Major for flute or oboe d'amore is probably the weakest of the four, and one of the only oboe d'amore works by Telemann to designate an alternate solo instrument.

6For the method of notation of each work, the reader is referred to Chapter III.
The work, available in a modern edition by Felix Schroeder, contains many repeated thematic sections in each of its three movements and has a consistently slow harmonic rhythm. The writing for the oboe d'amore is among Telemann's most virtuosic and unidiomatic, perhaps resulting in the designation for oboe d'amore or flute. In the final solo of the concerto, which is the most virtuosic for the oboe d'amore, Telemann has completely eliminated any accompaniment.

Ex. 1 Concerto in D Major
3rd mvt., mm. 147-152.

The concerto in E minor is technically and stylistically more advanced than the D major concerto. The three-movement work is modelled after the Vivaldian type of

---

7It is entirely possible that this work is not by Telemann at all. The manuscript from which Schroeder has made the modern edition is an anonymous one. Schroeder has ascribed the work to Telemann because of similarities with the Musique de table of 1733. However, he has overlooked the fact that a second copy of the same work can be found in the Schwerin library with the signature "Kuntze". (Thom, "Die Oboe d'amore in Telemanns Werken", 42-43) Kross does not list this work in his index of Telemann's concerti.

8This example, and all which follow are notated at sounding pitch.
concerto with its strong driving minor theme in the first movement, leading to elaborate sixteenth-note passage work in the solo voice.

Ex. 2  Concerto in E minor  
Opening tutti, mm 1-6.

Ex. 3  Concerto in E minor  
First solo episode, mm. 10-13.

Later in the movement, the oboe d'amore suddenly shifts from its role of the solo instrument to an accompanying function.
The second movement of the work interrelates the accompaniment and the solo. The rich color of the low range of the oboe d'amore which dominates the opening bars of the movement, is contrasted with the upper octave doubling of the violin near the end.

This concerto also demonstrates a careful relationship of voices.
An "attacca" connects the second and third movements.

The third movement, "Vivace", returns to the opening character of the work with a short ten-measure ritornello in duple meter. This movement contains many violinistic figurations for the oboe d'amore.

Telemann utilizes great variety in the accompanimental writing in this work which serves to provide an ever-shifting emphasis on the solo oboe d'amore.

The four-movement Concerto in G Major with its rustic
character easily displays the pastoral qualities of the oboe d'amore. The intimate and restrained characteristics of the instrument are most fully realized in the expressive solo episodes of the two slow movements of this work. Certain compositional techniques are shared with the stylistically earlier D major and E minor concertos. Yet in technical demands the work is the equal of the *A Major Concerto*, serving to bridge these works.

The opening "Soave" presents an intimate dialogue of oboe d'amore and strings framed by a ten-measure tutti. Throughout the movement, the oboe d'amore functions in varying capacities as soloist and accompaniment. As in the E minor concerto, sequential writing provides expansion in the oboe d'amore's treatment of thematic material from the opening ritornello in the second movement.

Ex. 8  Concerto in G Major  
2nd mvt., mm. 91-96.

In highly technical passages, as in the D major concerto, the orchestral accompaniment is eliminated altogether. Telemann's scoring shows great care to avoid obscuring the oboe d'amore line in technically difficult passages, or in
ranges where the instrument would have difficulty projecting. Orchestral ritornelli frame the rondo structure of the movement.

The final "Vivace" demonstrates an interesting use of contrasting meter for delineation for formal sections. Opening in 12/8, the orchestra has a statement of three and one-half measures after which the oboe d'amore enters. The melodic writing is both simple and repetitive with the oboe d'amore and orchestra functioning in a dialogue. In measure 15, after a strong authentic cadence, the oboe d'amore is given a common-time meter indication. The orchestra continues in 12/8. The new thematic idea in the oboe d'amore poses an interesting juxtaposition of \( \frac{3}{4} \) versus the \( \frac{3}{4} \) rhythm of the orchestra. While the modern edition has suggested that the \( \frac{3}{4} \) figures in the oboe d'amore be performed as \( \frac{3}{4} \) to match the string parts, the dichotomy seems to have been a deliberate one on Telemann's part.\(^9\)

\(^9\)Davis, "A Study of the Solo and Chamber Literature for the Oboe d'amore," 100.
Triplet indications occur elsewhere in the oboe d'amore part in the common-time section, and the part returns to 12/8 in measure 53 for the compound subdivision of the opening ritornello. Another shift to common time brings back the second theme. With the da capo, the movement clearly organizes itself in a rondo form.

The Concerto in A Major shows Telemann's greatest concern with formal structure in the four solo concertos. Opening with a "Siciliano", the movement's pastoral character is enhanced by the oboe d'amore. The siciliano theme is heard, as is typical for Telemann, in parallel thirds, first between the two violins, and then between the oboe d'amore and first violin. The movement begins and ends with a six-measure orchestral tutti. The thematic material
divides into a head and tail section, each of which are repeated in the tutti, and followed by cadential material.

Ex. 10 Concerto in A Major 
1st mvt., mm. 1-4.

The middle section of this movement consists of two extensions of the opening ritornello by the oboe d'amore. These statements are separated by a two-measure orchestral interlude, defining the variation form of the movement:

\[
\begin{array}{cccc}
A & A' & \text{trans.} & A'' \\
\text{orch.} & \text{ob. d'am.} & \text{orch.} & \text{ob. d'am.} \\
I & V & V & \text{ii, V, I}
\end{array}
\]

Variety is provided through contrasting colors rather than contrasting thematic material.

The principal thematic idea of the "Allegro" corresponds harmonically to customary cadential patterns, allowing ample scope for melodic variation, which is inherent
in the treatment of this theme. As in the "Siciliano", the head of the theme is immediately repeated.

Ex. 11 Concerto in A Major
2nd mvt., mm. 1-3.

In this movement, Telemann effectively combines divergent elements of the solo and tutti passages to provide unification. After a fifteen-measure orchestral ritornello, the oboe d'amore enters with its own theme which is clearly distinguishable for its syncopated rhythm, yet is aurally related to the orchestral ritornello through its melodic contour.

Ex. 12 Concerto in A Major
2nd mvt., mm. 16-17.

After a five-measure statement by the oboe d'amore and continuo alone, the orchestra completes the material. The second entrance of the oboe d'amore in measure 27 is exactly as the first, but is now accompanied by the first violin in parallel thirds. An extended dialogue for the oboe d'amore and orchestra follows, and as is characteristic of writing for the instrument, a long technical sequence culminates in a long held note in the instrument's most expressive range.
The middle ritornello at the tonal level of the dominant, shows a rhythmic transformation of the oboe d'amore's material and forms the central section of the movement. The return of the opening material of the oboe d'amore (m. 78) has yet another accompanying texture through the addition of the second violin, providing a sense of growth through the movement. Extension here parallels that of the early section of the work with an extended cadential section. Overall structure of the movement may be seen as a large ternary form.

The "Largo" is framed by an eight-measure chordal tutti at the beginning and end of the movement. After the initial eight measures, the texture is reduced to just oboe d'amore and continuo. The orchestra returns in the final tutti. After setting the tonal framework for the movement, the orchestra no longer participates. The continuo part
contains quarter notes throughout in a 3/2 meter, which often repeat the same pitch for an entire bar. The oboe d'amore primarily outlines the various harmonies with occasional passing tones. Obviously, embellishment on the part of the performer is implied. The solo line is full of leaps of sevenths and ninths, and clearly shows Telemann's understanding of the expressive capabilities of the instrument. Dividing with a half cadence very nearly at its middle (m.28), the movement is in the form A A'.

The concluding "Vivace" most clearly demonstrates Telemann's concern with establishing significant relationships between the tutti and solo sections. The work begins not with a full orchestra but rather with the oboe d'amore and first violin in parallel thirds and horn fifths. Rhythmic interest is immediately established through the alternation of duple and triple subdivisions of the beat. As with the first and second movements of the concerto, the head of each theme is immediately repeated, providing inherent possibilities for dialogue of the soloist and orchestra. The movement is organized as a set of twelve strophic variations, some of which are shortened and consist of only the opening of the theme or its continuation. The third "strophe" contains new melodic material which is varied in the sixth, adding further coherence in the movement. Material is freely exchanged between the soloist and the orchestra.
GROUP CONCERTI

It is in the concertos for two or more solo instruments that Telemann's writing displays a singular understanding of instrumental color and its integral role in the concerto form. Three such concerti utilize the oboe d'amore.¹⁰

The **Concerto in D Major** for two oboes d'amore, concertante cello, and strings, actually functions more as a solo cello concerto than as a group concerto. The cello part of the first movement is extremely virtuosic, while the violins and oboes d'amore share the same line in thirds.

Ex. 14  **Concerto in D Major**

1st mvt.

When the oboes d'amore are not doubling the violins or playing in thirds, they imitate each other against a cello obbligato.

---

¹⁰One of these, the **Concerto for Two Oboes D'amore**, two violins, and continuo was unavailable for study at the time of this writing. The only secondary source states that the oboes d'amore play in thirds almost throughout the work. (Blake, *The Baroque Oboe D'Amore*, 59.)
The Concerto in F Major for flute, oboe d'amore, viola d'amore, and strings is an example of a four-movement concerto of limited technical display designed to exhibit the sonorities of the three solo instruments. The grouping of the oboe d'amore and viola d'amore together provides an example of the way in which the "d'amore" instruments were grouped together. In addition, one manuscript designates the work as being for flute d'amore rather than the transverse flute.\textsuperscript{11} Published by Peters in 1938, this work was the first work of Telemann using the oboe d'amore to be available in a modern edition.

The opening "Andante" of the concerto immediately displays the characteristic tone qualities of the solo instruments through imitative entries above the slow harmonic motion of the accompaniment.

\textsuperscript{11}Darmstadt Mus. ms. 1033/46.
In this movement, Telemann explores with great skill both the individual and collective sounds of the solo instruments. Frequent use of parallel thirds in various combinations of voices is made. The movement closes with a cadenza-like passage in imitation among the three solo instruments. The following "Allegro" delegates technical passages to the viola d'amore while the flute and oboe d'amore comment with short fragments in imitation or parallel thirds. The movement is organized by five tuttis, the first and last being exactly the same. These are separated by four solo episodes and outline the tonal areas of the movement:

\[
\begin{align*}
A & \quad \text{episode } A' \quad \text{episode } A'' \quad \text{episode } A'''
\end{align*}
\]

\[
\begin{align*}
I & \quad \text{episode } A' \quad \text{episode } A'' \quad \text{episode } A'''
IV & \quad \text{episode } A' \quad \text{episode } A'' \quad \text{episode } A'''
V & \quad \text{episode } A' \quad \text{episode } A'' \quad \text{episode } A'''
I & \quad \text{episode } A' \quad \text{episode } A'' \quad \text{episode } A'''
I & \quad \text{episode } A' \quad \text{episode } A'' \quad \text{episode } A'''
\end{align*}
\]
The "Siciliano" displays some of Telemann's most interesting writing and combines three ideas: melodic fragments with the characteristic siciliano rhythm, homophonic orchestral writing, and a small countermelody functioning as commentary in two of the three solo instruments.

Ex. 17 Concerto in E Major

3rd mvt.

A balance between the parts is achieved by the exchange of melody and imitative phrases. The climax builds through the
abrupt harmonic changes of the last measures with bridges of harmony left to the soloists' ornamentation. The end of the movement leads convincingly to the final movement.

In the "Vivace", the soloists take on their most individual personalities and each is prominent in one of the three solo episodes of this rondo form. Telemann's understanding of rhythmic diversity is nowhere more obvious than in this movement. The exuberant syncopations of the ritornello provide distinct contrast with the tentative, almost halting passages in the viola d'amore and oboe d'amore. Of the various timbrel combinations available to him in this concerto, Telemann utilizes imitation of two or all three of the solo instruments at various intervals of pitch and time; two of the three instruments in parallel thirds or sixths; the flute and oboe d'amore doubling the first violin, while the viola d'amore doubles an octave lower; the pairing of two of the solo instruments against the remaining one; and the use of all three instruments with only continuo accompaniment. Though the most mature of the concertos in terms of compositional technique and content, this work does not make the technical demands of the oboist found in other of the concertos.

ORCHESTRA SUITES

From about 1650, the introduction to operas or ballets in France was called an "Ouverture", which differed in character from the Italian operatic "Sinfonia". The French
overture opened with a solemn slow section with pronounced dotted rhythms, followed by an elaborate, faster section with parts entering in imitation. Finally the mood and rhythm of the beginning returned. This type of French overture became so popular that it was used as an opening piece for combinations of stylized dance movements. In time, this suite was described as an overture. The arrangement of dance movements was quite arbitrary and individual movements were frequently given programmatic titles. The use of the term "overture" occasionally gives rise to ambiguities. Two of Telemann's overtures which begin operas also serve as the first movements of suites. Hence the use of the designation "overture-suite". It is unclear whether the opera overtures were extended into suites or whether the first movements of previously-composed suites were singled out as overtures.  

Telemann first turned to this form with great zeal while in Sorau and continued writing occasional overture-suites later in life. There is much confusion as to how many of these works Telemann wrote because of contradictory remarks in the autobiographies of 1718 and 1739. Estimates in current scholarship range from 200 to 600.  

12 Martin Ruhnke, "Telemann", MGG, xiii, 182.  

13 Ruhnke places the number at approximately 200 while Hoffman estimates that it is between 600 and 1000. The uncertainty occurs because Telemann uses the number 600, but it is unclear in the context if he is referring only to orchestra-suites, or to his entire instrumental output at this time.
134 are still extant; 96 are housed in Darmstadt and 72 of these are the only extant copies of these works. Twenty are in the hand of Christoph Graupner, whom Telemann had known since his days in Leipzig. The two remained in close touch while Telemann was in both Frankfurt and Hamburg and many of these suites originated there. The majority can be dated before 1725.

Telemann's suites for orchestra were known and highly appreciated by his contemporaries, among them Scheibe, Fasch, and Quantz. Mattheson wrote, "Nowhere are proper dance melodies in this form and their true character to be found than in the music of the French and their clever imitators, of whom Telemann is chief." And said Scheibe, "Among Germans, those who have achieved the most with this type of overture are Telemann and Fasch. The former in particular has more than anyone else made these pieces known in Germany; he has excelled therein to such an extent that one may justly say, that in imitating the French he had, in the end, surpassed these foreigners in their own national music."15

Only one extant orchestra suite is known to use the oboe d'amore. Because the majority were written before the time of the advent of the oboe d'amore, this is understandable. This suite, which Hoffman has dated as

14Quoted in Petzoldt, Georg Philipp Telemann, 76.
15Ibid.
being composed between 1718 and 1720, is quite important in terms of Telemann's introduction to the oboe d'amore. It predates Der Sieg der Schönheit, previously thought to be Telemann's earliest use of the instrument. Contrary to its categorization by Büttner and Hoffmann as a solo-suite for oboe d'amore and strings, the instrument does not actually act in a solo role. Because the existing manuscript is in parts, this is not revealed until a score of the composition is made. Throughout the work, the oboe d'amore is reinforcing one of the string parts and never exhibits an individual line of its own. The fact that the part for the oboe d'amore exists is significant, however. Frequently in practice, suites for strings alone were doubled by oboes or other winds in performance. By writing a part for oboe d'amore in this orchestra suite, Telemann has specified both the color of the doubling wind instrument and the fact that not all lines are to be doubled continuously. The result also displays the versatility of the oboe d'amore. Whenever the basso continuo rests, the oboe d'amore doubles the lowest sounding viola line, reinforcing the harmonic function. Variety of texture is provided by some movements for strings alone. It is also possible that the oboe d'amore was added to an earlier composition for strings alone.

All movements of the Overture-suite are in the key of E major, another reason that Telemann may have opted for the oboe d'amore. (An edition of this work is provided in Part II of this thesis for reference.) The opening "Ouverture" conforms to the standard pattern of the French overture. Its stately opening uses a \( \overline{\text{j}}-\overline{\text{j}} \) rhythm in the first violin and oboe d'amore. This figure would probably be performed as \( \overline{\text{j}-\text{p}} \) to correspond to the \( \overline{\text{j}}-\overline{\text{j}} \) accompaniment of the inner voices. This pattern is further emphasized by an underlying sequence of suspensions (mm. 5-7). This slow section cadences to the dominant, preparing the imitative middle section. In this more imitative section, the continuo rests, providing a change of texture while the oboe d'amore doubles the viola. The motive to be imitated is characterized by two rhythmic patterns: \( \overline{\text{j}-\text{j}} \) and \( \overline{\text{j}-\text{r}} \), and consists of step-wise sequential motion followed by triadic motion.

Ex. 18 Overture-suite in E Major
1st mvt., mm. 20-23.

The motive easily lends itself to fragmentation and tonal development through the use of sequence. When the continuo enters with the subject, the oboe d'amore again joins the violin, now in free counterpoint of constant sixteenth notes functioning as a countersubject. The pattern of the
sequence is determined by the harmonic sequence of the basso line. Measures 30-35 are an episode built on a dialogue of the tail of the subject between the first violin and other voices. Measure 36 provides the exact return of the opening material of the movement. However, when the continuo enters, the tonal area is established as the supertonic, rather than the tonic/dominant relationship of the previous entrance. The entrance of the countersubject material of the first violin and oboe d'amore is delayed, providing a modulatory episode (mm. 45-49). An episode based on the dialogue of the triadic tail of the subject follows. The subject enters again (m. 55), but for the first time not in the first violin or basso. It is treated in parallel thirds between the remaining voices while the first violin holds a pedal tone. This moves into an episode based on the head of the subject. Measure 61 provides a subject entrance at the dominant with a variation of texture as the oboe d'amore drops out. The final statement in the continuo at the tonic is accompanied by its countersubject. Measure 71 provides sequential treatment of the head which moves into a final episode and tonic cadence. This is followed by a return of the opening material of the movement in an abbreviated form.

An "Entrée" was also a movement associated with opera, its most identifying characteristic being a march-like disposition. The "Entrée" of this suite is in a binary
form, each part consisting of fourteen measures. Most notable is the recurring rhythmic motive: \( \text{\texttt{\textbullet\textbullet\textbullet\textbullet}} \). The first section of the form divides into two parts, the first consisting of two four-measure phrases which move to, and then reinforce, the dominant. The structure of the second part of the binary form parallels that of the first.

The "Rigaudon", originally a Provençal folk dance, was a form which Mattheson characterized by its "dallying jest".\(^{17}\) The first "Rigaudon" of this suite is in a rounded binary form. The first section is characterized by the two-note grouping of its conjunct theme in a strong-weak pattern: \( \text{\texttt{\textbullet\textbullet\textbullet\textbullet}} \). The eight-measure phrase consists of a four-measure theme which is repeated. Harmonic motion centers primarily on chords of tonic and dominant function. The second contrasting section of the binary form also divides into two phrases, each rounded out by a return of the opening material, hence the greater length of the second section. While the harmonic rhythm follows that of the first section, it centers on V and V/V and has greater harmonic interest. The structure of the second "Rigaudon" parallels that of the first. This is the first portion in the suite in which the oboe d'amore is tacet. Harmonic motion is exceedingly simple: it remains almost entirely tonic in the first half of the movement, and centers on the subdominant and its dominant in the second half.

\(^{17}\)Quoted in Petzoldt, Georg Philipp Telemann, 76.
interest of the movement is created in the comparatively active violin line. Contrast of the second half of the binary form is created through the inversion of the melodic motive. A da capo to the "Rigaudon I" rounds out the form.

Contrast of meter and style are accomplished by the "Air" which follows. Again the form is a binary one and melodic interest lies primarily in the oboe d'amore and violin lines. Doubling of the instruments in this particular range of the oboe d'amore is especially effective, providing a unique tonal color. In this movement, Telemann displays the greatest harmonic variety with an immediate move to the relative minor after the first phrase, then modulating through the parallel minor and finally cadencing at the dominant. The second section, based on the inversion of thematic material in the first, modulates in the same way in relation to the dominant. The modulations which occur primarily through melodic motion of the violin are quite striking, especially in the context of the preceding movement with its strong tonic emphasis. The opening of each section is set off by the oboe d'amore joining the violin in the second measure of the phrase. Phrase structure throughout is extremely symmetrical.

A return to more static harmonies arrives in the "Rondeau Hanaquoise". Harmonic and structural simplicity are balanced by the rhythmic vigor and folk elements embodied in the movement. "Hanaquoise" seems to be a word
coined by Telemann in utilizing Hanakian folk elements and appears in another suite as "Hanaque". Characteristic of this dance is the duple rhythm and circular nature of the theme. The recurring rondo is ten measures long and consists of two statements of the theme with a two-measure interlude. The theme itself divides into two distinct sections, each of which are used throughout the movement as connecting links.

Ex. 19 Overture-suite in E Major
Rondo Hanaquoise, mm. 1-4.

The movement has a five-part rondo structure framed by three statements of the theme at the tonic level. The two interior sections consist of harmonic variation and extension of that material.

The "Passepied" is a dance form said to have come from Brittany and this movement is typically in 3/8. Mattheson characterized this dance by its "giddiness, unrest, and vacillating spirits." This movement is also in binary form, the second section being twice as long as the first. Phrase structure divides symmetrically into four-measure phrases. The "B" section, contrasting from the "A",

---


19 Quoted in Petzoldt, Georg Philipp Telemann, 76.
comprises two eight-measure periods, the second of which is simply a variation of the first:

\[
\begin{array}{c|c}
\text{A} & \text{B} \\
\text{I} & \text{V} \\
\end{array}
\]

I VI

The "Harliquinade", also in 3/8, is in a ternary form. Harmonic motion in the "A" section is limited primarily to tonic with a slow harmonic rhythm. The "B" section is more active with more frequent changes of harmony and a greater use of secondary dominants. Rhythmic interest is created through the use of syncopation against regular divisions of the measure.

Ex. 20 Overture-suite in E Major

Harliquinade

Three minuets close the work. All three are in rounded binary form. The third minuet which is followed by a da capo, uses only the two violins and continuo in a simple dialogue, providing greater contrast upon the return. It is notable that the two instances in which the oboe d'amore is tacet are in the movements which are followed by doubles.

While other orchestra suites by Telemann suggest oboe d'amore doublings in modern edition, the Overture-suite in

\[20\] Thom, "Die Oboe d'amore in Telemanns Werken," 45.
E Major is the only one known to utilize the instrument at Telemann's direction. The suite is important because it displays Telemann's use of a wind instrument in a suite in a manner other than as a solo instrument, as this suite has been previously described. The careful manner in which the oboe d'amore part is related to the strings is also revealing in regard to performance practice.

**CHAMBER MUSIC**

Telemann's writing for chamber ensemble consists of five works which use the oboe d'amore: two quintets, two trio sonatas, and one solo work for oboe d'amore and continuo. (Editions of both quintets accompany this thesis; the other chamber works are available in published editions.) It is in his chamber works that the relationship of the oboe d'amore and other instruments as perceived by Telemann is most clearly displayed.

**QUINTETS**

The two quintets for two oboes d'amore, two horns, and bassoon, both in the key of D major, are housed in the Universitätsbibliothek, Münster. In these works, Telemann displays two approaches to form in chamber music: the four-movement form favored in many of his concerti, and the collection of dance movements in a suite. The orchestration displays both similarities and contrasts in the two works.

The *Concerto à 5* opens with an "Andante", the horn
accompanied by the oboe d'amore. The oboe d'amore eventually joins in thirds below the horn, providing an interesting combination of the two colors. When all the voices enter (m.5), the oboes d'amore take up the motion in thirds over an alternating eighth-note pedal of the horns. A middle section again pairs the oboe d'amore and horn in thirds, followed by a return to the pair of oboes d'amore above a horn pedal. The movement is completed by a duet of the first oboe d'amore and first horn, this time in sixths with the oboe d'amore on top, and accompanied by the rest of the ensemble. The short movement serves to introduce the tonal color of the ensemble and through its texture falls into a sort of rondo form.

The "Allegro" begins with a lively triadic figure in the two oboes d'amore, which extends into a four-measure phrase and is repeated to form the movement's eight-measure theme. The melodic material clearly divides into two parts.

Ex. 21 Concerto a 5
2nd mvt., mm. 1-4

This division is emphasized throughout by varying instrumentation. A second thematic idea is introduced by the pair of horns (m.19), but shares the same concluding idea of staccato quarter notes as the first theme, allowing the two ideas to be freely interchanged.
Ex. 22 Concerto a 5
2nd mvt., mm. 19-24.

The oboes d'amore echo the idea after which the horns take up the first theme. This leads to the contrasting middle section with the first oboe d'amore in a long rapid violinistic passage, preparing the return of the first theme in the dominant. The second theme is taken up this time, first by the oboes d'amore and echoed by the horns. A shortened version of the sixteenth-note episode leads to a final return of the first and second themes, compressed and in alternation. The alternation of thematic ideas is further emphasized through the alternation of horns and oboes d'amore. An extension of the cadential tail of both themes provides a codetta for the movement. This movement seems to display some of Telemann's most coherent writing in regard to structure. The two themes are differentiated through pitch content and rhythmic structure. In addition, initial statements restrict the first theme to the oboes d'amore, the second to the horns. Because the two themes share common ending material, they are easily exchanged (mm. 23-24). As the movement draws to a close, the exchanges move closer and closer, yet the instruments continue to operate in pairs. The overall harmonic motion of the
movement may be shown as:

Exposition:
\[
T_1 \text{ (ob. d'am.)} \quad T_1 \quad T_1 \quad T_2 \text{(horn)} \quad T_2 \quad T_1
\]
\[
I \quad V/V \quad V \quad I \quad V \quad I \quad I
\]

Development:
\[
\text{Trans.} \quad T_1 \quad T_2 \quad T_2 \quad T_2 \quad \text{Trans.}
\]
\[
V \quad V/V \quad V \quad V/ii \quad ii \quad V/V \quad V \quad V/iv \quad vi \quad V/iv \quad vi \quad V/iv \quad vi
\]

Recapitulation:
\[
T_1 \text{ (ob. d'am.)} \quad T_2 \text{ (horn)} \quad T_1 \quad T_2 \quad \text{Codetta}
\]
\[
I \quad V \quad V \quad I
\]

In a sense, the movement presents what will later become sonata form, with an exposition of two themes and two instrumental ideas (mm. 1-30). A developmental section follows (mm. 31-76), in which development is harmonic rather than motivic, with the development framed by the violinistic arpeggations of the first oboe d'amore. The condensed recapitulation follows (mm. 77-92) with the last six measures functioning as a codetta and balancing the length of the exposition.

The "Siciliano" opens with an orchestrational technique similar to the opening of the "Allegro". The two oboes d'amore present the opening theme in thirds over a tonic pedal in the bassoon. The horns explore the same material in the next eight measures over a dominant pedal. A new section of the movement begins (m. 17) in which the theme is fragmented back and forth between the oboes d'amore duet and horn duet. The central section of the movement follows with
the first horn and first oboe d'amore presenting the entire eight-measure theme, with the horn sounding above the oboe d'amore. Fragmentation of the theme between the two duets follows, leading to a close with all five voices. The symmetry of the movement results from its arch-like rondo form in terms of orchestrational technique.

\[
\begin{array}{cccc}
A & B & C & B \\
\text{ob./hn. alternation} & \text{ob.+hn. alternation} & \text{all voices} \\
I & V & I & V/iii \\
\text{ob./hn. alternation} & \text{ob.+hn. alternation} & \text{all voices} \\
V & V & \text{I} \\
\end{array}
\]

The form is further supported through the harmonic material and use of motivic material. The movement cadences at the dominant, leading to the final "Presto". The first part of this movement contrasts the use of the paired oboes d'amore and the quintet, and the use of the solo first oboe d'amore. The second part of the binary form uses the same dance-like thematic material of the first half, but with greater exploration of orchestrational possibilities: paired oboes d'amore and bassoon, contrasted with the pairing of the first oboe d'amore and first horn which opens the movement. This is then contrasted with all five voices and the pairing of the horns. In addition, the first oboe d'amore functions at times in a solo role. Harmonic motion is simple and is concerned primarily in moving to the dominant in the first portion of the binary form, returning to the tonic in the second half.

The Suite à 5 is composed for the same instrumentation as the Concerto à 5. The cover sheet of the manuscript
designates the work as an "Ouverture" by Melante, a pseudonym frequently used by Telemann which is simply a rearrangement of the letters of his name. Contained in the folio of the manuscript are two "Hautbois" parts in F major, two horn parts in C major, a bassoon part in D major, and a cello part in F major. The instrumentation given on the cover sheet is for two oboes d'amore, two horns, and bassoon. A reasonable explanation of the cello part which duplicates the bassoon part at the transposition of a minor third, would be that two versions of performing the work exist. If two oboes d'amore are used, with the F major parts a minor third higher than sounding pitch, two horns in D and bassoon complete the ensemble. If played on the oboe rather than oboe d'amore, two horns in F and the alternate cello part would comprise the rest of the ensemble. (An edition of the work in its oboe d'amore version is provided in Part II of this thesis.)

The opening "Grave" immediately introduces the five instruments of the ensemble, but the texture is actually that of a trio with the first oboe d'amore and unison first horn complemented in thirds by the second oboe d'amore and second horn. The horns drop out and the oboes d'amore repeat the opening material, now in the relative minor, and in parallel sixths rather than thirds. This short section is followed by a return to the opening texture. The manner of grouping voices in this movement,
emphasizing the combined timbre of horn and oboe d'amore in unison is prominent throughout the work. It makes for a homogeneous duet, but one which is not either of the homogeneous combinations inherent in the ensemble. (i.e.: two oboes d'amore or two horns) The "Vivace" with its imitative writing relies on the trio established in the previous movement for the opening entrances, and although it uses five parts, is a three-voice fugue. The contrapuntal writing is among the strictest encountered in Telemann's works using oboe d'amore, but never seems pedantic because of the constantly changing instrumental combinations. The head of the subject is easily recognized for its opening rhythmic pattern and also the leap of a perfect fourth.

Ex. 23 Suite à 5

Vivace, mm. 1-4.

The tail of the subject provides both rhythmic variety and ample opportunity for extension by sequential treatment. A slight stretto effect is built into the fugue by the overlap of the entrances. The structure is diagrammed below:

Exposition A
S A S Episode S A S

Episode Middle Entry Ep. MI MI MI MI Episode

A' A S A Episode S A S
The fugue has, in effect, two expositions and experiments with two sets of instrumental colors: 1) oboe d'amore I/horn I, oboe d'amore II/horn II, and bassoon; and 2) oboe d'amore I, horn I/oboe d'amore II, and bassoon. After a series of middle entries and episodes, the fugue closes with two final statements of the subject and answer which parallel the two opening expositions, superimposing a ternary form.

The "Loure" in its binary structure continues to explore those colors already touched on in previous movements. In addition, there is a duet in parallel tenths between the second oboe d'amore and bassoon (m. 23), and later an unaccompanied duet in the two horns (m. 30). The internal structure of the form appears as ||aba:b:a'b'a' :||, with the "b" of the second part being greatly extended through the use of various duet combinations (mm. 23-34). Phrase structure divides clearly into four-measure phrases.

The French word "Paysans" was occasionally used by Telemann in titles for folk dances. Typical of these movements was an eight-measure refrain consisting of a four-measure phrase which was repeated and slightly altered for the final cadence. The theme of this rondo form clearly conforms to this pattern.
The second idea explores first a duet of the two oboes d'amore above the bassoon followed by a duet between one of the oboes d'amore and bassoon while the other sustains a pedal note. The return of this section (m. 33) utilizes all five voices by adding a tonic pedal with rhythmic accentuation in four-measure phrases in the horns. Clearly, the role of the two horns in this movement is secondary to that of the two oboes d'amore and bassoon.

The "Menuet" is the first movement which actually displays simultaneous writing for five individual parts, with its opening texture being the thickest exhibited anywhere in the suite. This is contrasted by the second section which opens with a trio between the two oboes d'amore and bassoon. The horns return, first as a pedal to the harmony, and gradually the five-part texture which opened the movement is resumed, rounding out the binary form.

The "Paspied" returns to the opening texture of the work: oboe d'amore I / horn I, oboe d'amore II / horn II,
and bassoon. The opening thematic statement emphasizes a mixolydian mode on D rather than D major by its bass pattern which moves through a series of perfect and augmented fourths, emphasizing the flatted seventh scale degree.

Ex. 25 Suite à 5
Pasped, mm. 1-8.

The movement is in ternary form, with each of its segments dividing into two parts. Most notable is the central section consisting of a dialogue between the two oboes d'amore and two horns. It is the only time in the suite in which the bassoon rests for any extended period of time.

The work closes with an imitative "Gigue". Now the oboes d'amore open in unison, followed by the horns in unison, and then the bassoon. Imitation is at the interval of two measures and is based primarily on the rhythmic motive: \( \begin{array}{c|c}
1 & 2 \\
\hline
\end{array} \) \( \begin{array}{c|c}
1 & 2 \\
\hline
\end{array} \). The theme occurs in two parts: one measure of reiteration of the same pitch, which is followed by the same rhythm with leaps of a fourth.
The two oboes d'amore take over the movement with the horns entering to close the section. The second section proceeds as the first, but at the level of the dominant. At measure 41, however, upon the return to the tonic, the first horn enters alone with the theme, reminiscent of a hunting call in its construction. It is the only instance in the entire suite that only one voice is sounding. The second horn enters in imitation (m. 43) with the two oboes d'amore and bassoon joining (m. 45) to close the movement.

In the Suite à 5, Telemann is concerned with options of instrumental combination as in the Concerto à 5. Between the two works, he uses almost every available combination of the instruments of the ensemble. The character and form of the various movements are reflected and reinforced through his instrumentation.

TRIO SONATAS

In describing his own trio sonatas said Telemann, "I made a point of writing trio sonatas so that the second part appeared to be the first; the bass line was set so as a natural melody which moved along in such closely related harmony to the other parts that each note fell inevitably
into place. Everyone flattered me by saying that in this form lay my greatest strength."^21

Two trio sonatas have been ascribed to Telemann which use the oboe d'amore. The first, a Trio in G Major for flute, oboe d'amore, and basso continuo exists in four versions. Two of the manuscripts held in Brussels and Berlin attribute the work to Lotti, as does the Breitkopf catalogue of 1766.^22 The other two manuscripts attribute the work to Telemann. Only slight differences exist between the manuscripts. In the Lotti version, the three movements are entitled "Vivace-Largo-Allegro". They appear as "Vivace-Grave-Vivace" in the Telemann manuscripts. The Lotti work is in A major, Telemann's in G major. Other than these differences of key and tempo, there are only slight variations among the versions. All of the movements are in ABA' form. The work is essentially a miniature concerto for the flute and oboe d'amore, and an edition of the work made in 1971 provides a possible orchestral accompaniment.^23 The technique in this work is particularly demanding for the oboe d'amore as it shares the material of the more facile flute. The work is simple in regard to harmonic and rhythmic writing and is frequently one melodic line divided

^21 Quoted in Petzoldt, Georg Philipp Telemann.

^22 Brook, ed., The Breitkopf Thematic Catalog.

between the two instruments. From the information available at the time of this writing, it is not possible to make a judgement as to whether the work should be ascribed to Lotti or Telemann.

The Trio Sonata in A Major for oboe d'amore and violin bears many similarities to the Trio in G Major. The violin and oboe d'amore are treated as equals, but the oboe d'amore part is not excessively demanding with regard to technique. This three-movement trio sonata clearly demonstrates Telemann's concern with relating the bass line melodically and rhythmically to the upper melodic lines.

Ex. 27 Trio Sonata in A Major
2nd mvt.

The characteristic qualities of the oboe d'amore are utilized especially well in this work.

The only known work for oboe d'amore and continuo alone appeared in Telemann's Der getreue Musik-Meister of 1728. The work, a simple bi-partite dance form is entitled "Napolitana". Under its title is the caption "Hautbois d'Amour, ou d'autres instruments". The work, written not specifically for the oboe d'amore and more as a teaching
piece, is of little consequence to the repertoire when compared to already-discussed works of Telemann.

**VOCAL WORKS**

The final area of Telemann's writing to use the oboe d'amore involves works with voices. Unlike many of the other composers to first use the oboe d'amore, Telemann's use of the instrument in this medium is limited. For the most part, these are late works, many written after 1750, and at a time when the oboe d'amore was beginning to wane in popularity.24

Two cantatas both utilize the oboe d'amore as an obbligato instrument in one aria. In "Die Donnerode" (1756), the oboe d'amore serves as an obbligato to the alto voice in the third aria of Part I. In "Das befreite Israel" (1759), the oboe d'amore functions with the tenor voice in the fourth aria. In both cantatas, the oboe d'amore sounds as written and is scored in its most comfortable range. The parts are easily within the technical and range limitations of the oboe, and Telemann's choice of the oboe d'amore is probably a reflection of its association with alto and tenor voices and also an association with the texts of the arias.

24 It is possible that several additional cantatas which use the oboe d'amore exist. Generally, since the instrument functions in only one aria, and is often written on the oboe part, it is not listed on the cover sheet of the manuscript. Current scholarship on Telemann's cantatas is extremely limited and as more of the works are catalogued, a more accurate picture of his writing using oboe d'amore and voices will be available.
which center on love. The writing in both works is not especially distinctive for the oboe d'amore.

Two additional cantatas are contained in the Dresden library which were previously not known to use the oboe d'amore. In "Der Herr ist König", the oboe d'amore functions in one aria with soprano. (An edition of this aria is provided in Part II of this thesis.) In the parts, the instrument is notated a minor third above sounding pitch. In the score, the oboe d'amore and violin are notated at sounding pitch. This aria in 12/8 exploits the siciliano rhythm so frequently used by Telemann when writing for the oboe d'amore.

In the cantata "So gehst du nun, mein Jesu, hin", two oboes d'amore are used, and, unlike the other cantatas, function extensively throughout the work. They are used singly in arias, and to supplement the vocal lines in the chorale.

The St. Luke Passion of 1744 utilizes the oboe d'amore in three arias. In Aria #5, "Die freundlichsten Küss e" for soprano, the oboe d'amore doubles the solo violin line in unison. These two solo instruments are placed in parallel thirds with, or act independently of, the orchestral strings. In Aria #11, "Du, o ewiges Ebarmen", the oboe d'amore again doubles the solo violin at the unison. The two instruments function as an obbligato above the soprano, the oboe d'amore alternately doubles the solo violin and the
first violins of the orchestra. The variation of the doubling is similar to that of the *Overture-suite* in E Major. Again, the range of the oboe d'amore is not low enough to have prevented performance on the oboe, displaying Telemann's preference for the oboe d'amore color.\(^{25}\)

\(^{25}\)Microfilms were unavailable at this time of the two operas in which Telemann used the oboe d'amore: *Der Sieg der Schönheit*, and *Miriways*. Felix Schroeder has commented that in both works two oboes d'amore are used to represent love throughout. No other observations can be made about these works at this time. (Georg Philipp Telemann, *The Cantatas: St. Luke Passion* (1744), ed. Felix Schroeder (Neuhausen-Stuttgart: Hanssler-Verlag, 1975), 10.210.)
CHAPTER V

CONCLUSION

The works of G.P. Telemann which include oboe d'amore were composed during a period spanning the time of the instrument's greatest popularity. Through the examination of these works, it is possible to observe the modifications undergone in composing for the instrument due to stylistic and aesthetic considerations. For an informed understanding of the position of Telemann's works in the instrument's repertoire, a brief overview of contemporary compositions is helpful.

The concerto form resulted in the largest extant category of instrumental works for the oboe d'amore. Among notable composers utilizing the instrument in this form were Johann Gottlieb Graun (1703-1771), Christoph Graupner (1683-1760), J.S. Bach (1685-1750), and Karl Ditters von Dittersdorf (1739-1799).

While Graun composed a relatively large number of concertos for the oboe d'amore, the majority show little concern for the capabilities of the instrument. Technical demands are well within reason, and formal structure emulates the three-movement form of Vivaldi's concerti.
Christoph Graupner, Kapellmeister in Darmstadt, composed a great number of instrumental works for the oboe d'amore. While his solo concertos are full of drive and energy, it is in the orchestra suites that his real skill of writing for the instrument is displayed. The six extant overture-suites which use oboe d'amore, composed between 1728 and 1738, are comparable to Telemann's concerti grossi in style, using two or more concertante wind instruments. The writing is much less innovative, however, as a result of the formal and style restrictions implied by the dance movements of a suite.

J.S. Bach's Harpsichord Concerto in A Major (BWV 1055) is believed to be an arrangement of an earlier work for oboe d'amore. Reconstructed by Sir Donald Tovey, it exists as the only example of Bach's approach to the instrument in an instrumental context. As such, the convincing reconstruction shows a mature, but conservative approach to writing for the oboe d'amore.¹

Probably the last concerto in this period to utilize the oboe d'amore is Dittersdorf's Concerto for oboe d'amore,

¹For additional details regarding this work, the reader is referred to:
Donald Tovey, "Bach's Concerto in A major for Oboe d'amore with strings and Continuo" in Essays in Musical Analysis, III (London: Oxford University Press, 1936), 196-198.
two horns, and strings, a work which demonstrates the true potential of the instrument. Technically quite demanding, the work is historically significant to the literature of the oboe d'amore because it successfully combines elements of the late Baroque and early Classical periods.

Telemann's concertos and single orchestra suite for the oboe d'amore clearly show a development of compositional technique not visible in any other single composer. The progression of style illustrated from the works of Graun through Dittersdorf, is mirrored in Telemann's writing. The early works display a limited range and use of expressive device while fulfilling the various requirements standard to the concerto. The three-movement format predominates and the writing displays little of the concern for the instrument's characteristic color evident in later works. Most movements are simple da capo forms constructed on the ritornello principle of composition and leave an impression of simplicity of style. The progression of writing is most evident in formal approach; Telemann adopts four-movement forms which allow two slow movements in which to display the instrument's color and also contain particularly expressive writing. Both high and low extremes of range are utilized effectively for distinctive tone color. Technical writing is particularly idiomatic for the instrument and the works exhibit an obvious concern for the relationship of the oboe d'amore and other parts. The figure of sixteenth-note
passages leading to long held notes, which becomes a cliché in writing for the oboe d'amore, is used to great advantage. Telemann's oboe d'amore writing in these works shows a singular use of both rhythmic and structural experimentation to exploit the instrument's best features. The most stylistically advanced of the concerti with their ornate, florid melodies, cadenza-like sections, and technical virtuosity, clearly bridge the gap of concerto writing in the Baroque and Classical periods.

The chamber literature is important because it not only shows the demands and limitations placed on the oboe d'amore, but also its position in the musical society of the first half of the eighteenth century. While concertos were often written for specific performers or occasions, the popularity of chamber music also shows the dissemination of the oboe d'amore through various levels of society by the type of works written for it. The most popular ensemble to utilize the instrument was the trio. This is evident in the numerous entries in the Breitkopf catalogues. In addition to Telemann, J.J. Quantz (1697-1773), K.H. Graun (1704-1759), J.F. Fasch (1688-1758), and Georg Böhm (1661-1733) were among composers writing trios for the instrument. The Quantz work, while designated as a trio for flute, oboe d'amore, and basso, is, for all practical purposes, a miniature flute concerto. The Böhm trio is not idiomatic

---

2 Brook, ed., The Breitkopf Thematic Catalog.
for the oboe d'amore, extending the range to eb"'. The trios by Fasch and Graun use the oboe d'amore in combination with horn and bassoon. While simple works, they are important for their tentative exploration of the combination of oboe d'amore and horn. It is a combination that is central to Telemann's larger chamber works.

Telemann's trio sonatas for the oboe d'amore differ slightly from his other trio sonatas in their lack of contrapuntally independent lines, probably a reflection of his preoccupation with the possibilities of timbre inherent with the instrument. Telemann's strength in chamber writing lies not in the trios, however, but rather in the two quintets for two oboes d'amore, two horns, and bassoon. These works explore every possible combination of the instruments, embody contrasts of form and texture, and display some of Telemann's most consistent and idiomatic writing for the oboe d'amore. While in many instances the pitch and rhythmic structure of these works may appear repetitious and to lack creativity, their genius lies in Telemann's grasp of the nuances of color available from the ensemble. This sonorous potential is used to induce structural boundaries. It is interesting to note that the Suite à 5 contains the only instance in any of Telemann's works of exceeding the range of the oboe d'amore, a problem which is not uncommon in other composers. Through the "Napolitana" for oboe d'amore and continuo, Telemann
attempts to align the instrument with the amateur rather than the court or church musician. He seems to have been the only composer to make such an attempt.

Initially the music for the oboe d'amore was allied with the church cantatas of G.H. Stölzel (1690-1749). Johann Kuhnau (1660-1722), and J.S. Bach. Its use was linked with texts dealing with love and/or a pastoral setting. The composer who most exploited this area of writing for the oboe d'amore was J.S. Bach, who used the instrument in at least sixty-one of the sacred cantatas. Bach first adopted it in 1723 in the St. John Passion and the majority of his works which use the oboe d'amore date from the Leipzig period.\(^3\) Bach frequently sets the oboe d'amore in the arias and duets in unison with a violin, the resulting sound being an extremely unique and satisfying one. This is the method of writing adopted by Telemann in his St. Luke Passion, and also in the cantata "Der Herr ist König". In addition, both composers use the oboe d'amore as an obbligato instrument with one voice, usually alto or tenor, in solo arias. While Bach's writing inadvertently extends the range of the instrument beyond its capabilities, Telemann always stays within the most comfortable part of the range. Bach's writing is both challenging and particularly characteristic.

\(^3\)For an excellent and extensive discussion of the oboe d'amore in relationship to Bach's cantatas, the reader is referred to: Denton, "The Use of Oboes in the Church Cantatas of J.S. Bach".
for the oboe d'amore. In his cantatas, Telemann's writing is conservative and his choice of oboe d'amore seems to reflect only a preference for its color, perhaps its facility in sharp keys, and an aesthetic relationship to texts on the subject of love.

The relationship of the oboe d'amore and love was carried by Telemann into the theaters in two operas. The opera *Der Sieg der Schönheit* is especially important for the early date at which Telemann removes the oboe d'amore from the context of the church. From the opera house and court, through chamber music, the instrument began to find its way to the middle class and lose its intellectualized association with the aesthetics of love. By the end of the 1760's, the instrument had reached all levels of music. This lack of a particular aesthetic association is partially responsible for the demise of the instrument. At about this time, Telemann began to write for the instrument again in sacred settings.

Telemann wrote in every known genre available to the oboe d'amore, and through his music one may observe the dissemination of the instrument through musical society, the manner in which writing for the instrument developed, and the style of writing which brought the instrument to the peak of its popularity. Of the various composers associated with the instrument, Graupner, Stölzel, and Fasch had been under Telemann's direct influence; the Graun brothers had
corresponded with him; and Bach was certainly exposed to his music upon his arrival at Leipzig.

Telemann's writing for the oboe d'amore displays a great deal of care and purpose in both the instrumental and vocal works. This care is verified in the idiomatic writing for the instrument and exploitation of its entire range. The works demonstrate a special understanding of aesthetic considerations applying to the instrument and the multiplicity of ways in which its color may be explored. When combined with other instruments, great care is taken to see that the colors interact suitably.

The twenty-two works by Telemann which use the oboe d'amore are a central part of the instrument's repertoire. Study and performance of these works provides an insight into the development of the oboe d'amore and a better understanding of the entire repertoire for the instrument.
SELECTED BIBLIOGRAPHY


________. *The Orchestra in the 18th Century*. Cambridge: Heffer, 1940.


Kleefield, W. "Das Orchester der Hamburger Oper, 1678-1783," Sammelbände der Internationalen Musikgesellschaft, 1, 1905, 43.


Kruger, W. **Das Concerto Grosso in Deutschland.** Reinbeck: R. Jurgens, 1932.


Menke, Werner. **Das Voklawerk Georg Philipp Telemanns.** Kassel: Bärenreiter-Verlag, 1942.


Quantz, Joachim J. **Versuch einer Anweisung die Flöte traversiere zu Spielen.** Reprint, Kassel: Bärenreiter-Verlag, 1953.


Runhke, Martin. "Telemann", *MGG*, XIII.


PART II

CRITICAL EDITIONS

OF SELECTED UNPUBLISHED WORKS
CHAPTER VI

EDITORIAL PROCEDURES

The following editions are provided as critical rather than performing editions, with the intent of presenting previously unavailable or unknown works of G.P. Telemann. The goal of these editions, three of which were made from parts and one which was made from a score and parts, is to reflect as closely as possible the manuscripts from which they were derived. It is assumed that before performance, additional articulations, dynamics, and ornamentation appropriate to the style would be added by the performer. A possible realization of the figured bass has been suggested where continuo is appropriate. An analytical/historical discussion and description of these works is provided in Chapter IV of Part I of this thesis.

All parts in this edition appear at sounding pitch. The original notated pitch of transposing instruments is indicated in the incipits preceding each work. Any other changes from notated pitches in the source are footnoted. Pitches which are illegible in the source appear in brackets in the edition.

Key signatures have been modified to eliminate the
repetition of accidentals. Ex. $\text{\#\#\#}$ in the original appears as $\text{\#\#\#}$ in the edition. Accidentals in the edition apply to the entire measure in which they appear. Repetition of accidentals has been eliminated. The use of a flat sign to lower a sharp note by one half step has been indicated in the edition by a natural sign. Cautionary accidentals which are present in the manuscript appear in the edition in parentheses. Cautionary or other accidentals which have been added to the edition appear in brackets.

Any discrepancy between sources consulted is indicated by footnotes. Dynamic markings have been shortened from the "pian" and "fort" in the source to "p" and "f" respectively. Dynamic markings added to provide consistency are in parentheses. Dynamic additions not indicated by some part of the source are in brackets. Articulation added for consistency appears in parentheses. Editorial suggestions for articulation appear in brackets.

Alteration of meter signatures is footnoted. Rhythmic alterations are footnoted. Beaming has been altered to conform with modern practice, so that downward stems appear on the left side of the notehead, rather than on the right as in the manuscript. Repeat signs are shown in modern notation, rather than as in the source. Repeat signs which have been added appear in brackets. Rests in 6/8 are written as $\text{\}'}$ rather than $\text{\}'}$ to indicate one half measure of rest. Similarly, $\text{\}'}$ in 3/8 appears as $\text{\}'}$
the editions.

A suggested realization of the continuo part has been provided where appropriate. Any figuration not contained in the source appears in brackets. Ornamentation is shown as in the source. Any additional suggested ornamentation is contained in brackets.
Chapter VII

Overture-Suite
in E Major

G. P. Telemann

Oboe d'amore
Violin I
Violin II
Viola
Basso Continuo
Introduction

OVERTURE-SUITE IN E MAJOR

This edition was prepared from parts in the Hessischen Landes- und Hochschulebibliothek in Darmstadt (mus. ms. 1034/96). It is one of ninety-six such suites in the Darmstadt collection, seventy-two of which are the only extant copies.

The only known orchestra suite by Telemann to use oboe d'amore, the extant parts are for "Hautbois D'Amour, Premier Dessus, Second Dessus, Taille, and Basso". There are two parts for Dessus I (Violin I in this edition) which contain slight variants, probably due to copyist errors. The variants are primarily in articulation, and also occasionally pitch and dynamics. These are indicated through footnotes. There are three basso parts, one of which is figured. It is from the figured part that the suggested continuo realization has been provided. Variants among these parts are also explained with footnotes.

As was discussed in Chapter IV, this suite is unusual in that the oboe d'amore is doubling some other part almost entirely throughout the work. For practicality in performance, it is suggested that two oboes d'amore be used,
alternating in accordance to the changes in doubling, with both instruments playing during sections of extremely thick texture. From the forces available in the Darmstadt court orchestra and the number of extant parts, an ensemble suggested for performance would consist of:

- 2 Oboes d'amore
- 2 stands of Violin I
- 1 stand of Violin II
- 1 stand of Viola
- 1 stand of Cello
- 1 Bassoon (optional)
- Harpsichord continuo
NOTES

OVERTURE-SUITE IN E MAJOR

Ouverture

1) c" in one of the Violin I parts on the last eighth note of the measure.
2) Rhythm of part altered from two quarter notes to a dotted quarter followed by an eighth note to correspond to other parts.
3) Source is illegible for the first half of the measure. Part has been written to correspond to that of the second violin.
4) Accidental added to correspond to that given in the oboe d'amore part.
5) Accidental given to correspond to that given in the oboe d'amore part.
6) Pitch given in the source is a sounding b' and has been altered to correspond to the Violin I part.
7) Pitch given in one of the Violin I parts is b'.
8) Source is illegible.
9) Accidental added to correspond to that given in the oboe d'amore part.
10) Meter signature given as C in one of the violin parts.
11) Meter signature in source shown as C.
12) Meter signature in one of the Basso parts given as C.
13) No change of meter indicated, and note value is a dotted half note.

Rigaudon I

1) Sign is not contained in either of the Violin I parts or in the oboe d'amore part.
2) Meter signature in source given as C.
3) Sign in one Basso part is shown as ⅔. Indication in another part of "altern."

Rigaudon II

1) Meter signature in both of the Violin I parts shown as C.
2) Meter signature in one of the Basso parts shown as C.
3) ⅔ in the Violin II, Viola, and two of the Basso parts implying a da capo to Rigaudon I.
Air

1) Accidental contained in only one of the Violin I parts.
2) Double sharp indicated by # in the part.

Rondeau Hanaquoise

1) Articulation contained in only one of the Violin I parts.
2) Measure 8 is omitted in one of the Violin I parts.
3) Articulation in one of the Violin I parts is: \( \uparrow \downarrow \)\( \uparrow \downarrow \)
4) Articulation in one of the Violin I parts is: \( \uparrow \downarrow \)\( \uparrow \downarrow \)
5) Articulation contained in only one of the Violin I parts.
6) Last eighth note in the measure is illegible in the source.
7) Articulation in one of the Violin I parts is: \( \uparrow \downarrow \)\( \uparrow \downarrow \)
8) Articulation in one of the Violin I parts is: \( \uparrow \downarrow \)\( \uparrow \downarrow \)
9) Articulation contained in only one Violin I part.
10) Notated an octave lower in one of the Basso parts.
11) Articulation in one of the Violin parts is:
12) Articulation in one of the Violin parts is: \( \uparrow \downarrow \)\( \uparrow \downarrow \)
13) Articulation in one of the Violin parts is:
14) Rhythm of the last half of the measure is notated as: \( \uparrow \downarrow \)\( \uparrow \downarrow \) in the part.

Passepied

1) Articulation contained in only one of the Violin I parts.

Harliquinade

1) Measure 20 is illegible in the source and is given in the edition as a duplication of the Violín I part.

Menuet II

1) Articulation contained in only one of the Violin I parts.

Menuet III

1) Second ending contained only in the Basso parts. No indication of da capo in the source, but implied through the instrumentation.
Entrée

Oboe d'amore

Vln. I

Vln. II

Vla.

B.c.

B.c.
Rigaudon I

Oboe d’amore

Vln. I

Vln. II

Vla.

B.c.

B.c.
Rigaudon II

Oboe d'amore

Vln. I

Vln. II

Vla.

B.c.
Menuet I

Oboe d'amore

Vln. I

Vln. II

Vla.

B.c.

B.c.
Oboe d'amore

Vln. I

Vln. II

Vla.

B.c.

B.c.
Menuet II
Oboe d'amore
Vln. I
Vln. II
Vla.
B.c.
B.c.
Menuet III

Oboe d'amore

Vln. I

Vln. II

Vla.

B.c.

B.c.
Chapter VIII

Concerto à 5

G. P. Telemann

Oboe d'amore I
Oboe d'amore II
Horn I
Horn II
Bassoon
Introduction

CONCERTO á 5

This edition was prepared from parts in the Universitätsbibliothek Münster (Rheda ms. 776). A microfilm of parts in the Wissenschaftliche Allgemeinbibliothek des Bezirkes Schwerin was unavailable at the time of this edition. The cover sheet of the manuscript lists the instrumentation as "2 Waldhorn, 2 Hautbois d'amour, and Basson".

No continuo realization has been provided because this instrumentation seems to have been one for which composers wrote as an outdoor chamber group without continuo. Among those writing for this instrumentation in addition to Telemann were Albinoni and Böde. There is also no figuration on the bassoon part. However, if desired by the performers, continuo would certainly not be inappropriate to the work.
NOTES

CONCERTO à 5

Andante

1) Measure is incomplete in the source. Contains only two beats.
2) No accidental in the part.
3) Bassoon part contains only a half note.

Allegro

1) Staccato indication over the last quarter note in the measure.
2) Source is illegible.
3) The following twelve measures are for the most part illegible because of a great deal of bleed-through in the manuscript.
4) Source is illegible.
5) Source is illegible.
6) Source is illegible.
7) Source is illegible.
8) Source is illegible.
9) Source is illegible.
10) Source is illegible.
11) Staccato indication in the part.
12) Source is illegible.
13) Source is illegible.
14) Rhythm in the part is: \(\text{\textasciitilde}\text{\textasciitilde}\)

Siciliano

1) Shown in part as: \(\text{\textasciitilde}\text{\textasciitilde}\), altered to match Horn I.
2) Rhythm in part: \(\text{\textasciitilde}\text{\textasciitilde}\), altered to match Horn II.
3) This measure appears in repeat signs with the indication "bis" above the measure. The measure must be repeated three times.
4) Two measures of the part have been crossed-out.
5) Accidental has been added to the part to correspond with the Oboe d'amore line in the preceding measure.

186
8) Accidental has been added to the part to correspond with the oboe d'amore line in the preceding measure.
9) First pitch shown in the part as sounding a major second higher.
10) Rhythm shown as a triplet, altered to correspond to the Horn I part.
11) Accidental has been added to the part.
12) Accidental has been added to the part.
13) Sounding e" in the part.
14) Sounding b in the part.
15) Sounding e' in the part.

Presto

1) Tempo indication in the part is given as "Siciliano" which has been crossed out. The first four measures in the part are extremely blurred.
2) Sounding e' in the part.
3) Source is illegible.
4) Source is illegible.
5) Accidental has been added.
6) Source is illegible.
7) Accidental has been added.
8) Source is illegible.
9) Two measures are omitted and appear at the end of the page.
10) Sounding a' in the part.
11) Sounding f'-e' in the part.
12) Time signature of 6/8 follows the movement.
13) Rhythm in the part is: \( \frac{3}{4} \) \( \gamma \).
14) Rhythm in the part is: \( \frac{3}{4} \) \( \gamma \).
III.

Siciliano

Oboe d'amore I

Oboe d'amore II

Horn I

Horn II

Bassoon
Chapter IX

Suite à 5

G. P. Telemann

Oboe d’amore I
Oboe d’amore II
Horn I
Horn II
Bassoon

230
Introduction

SUITE á 5

This work, entitled "Ouverture á 5" on its cover sheet, gives as its instrumentation "Hautbois d'Amor Primo, Hautbois d'Amor Secondo, Corn de Chasse Primo, Corn de Chasse Secondo, and Fagotto". The two oboe parts are in F major and are labelled only "Hautbois" on the parts. In addition to the bassoon part which is in D major, which would confirm the "Hautbois" parts as for the transposing oboe d'amore, there is also a cello part in a different hand in F major. It may be speculated that the work could be performed either with two oboes d'amore, two horns in D, and bassoon; or two oboes, two horns in F, and cello from these parts. The heading on the cover sheet lists the composer as "Melante", the pseudonym used by Telemann on works which were sent to France. The alternate instrumentation is also typical of works for which Telemann tried to receive as many performances as possible.

This edition was prepared from a set of parts in the Universitätsbibliothek, Münster (Rheda ms. 778). This work has been previously available in an arrangement for woodwind quintet by H.P. Hinnenthal. However, the edition, which
consists only of parts, does not accurately portray the work because of the alterations necessitated in writing for woodwind quintet. As with the Concerto à 5, no continuo realization has been provided for this work.
NOTES

SUITE à 5

Grave

1) Notes are tied in the part.
2) Notes are tied in the part.
3) Source is illegible.
4) Rhythm of the last two beats contains one extra sixteenth note.
5) Whole note in the part.
6) Quarter note in the part.

Vivace

1) Two quarter notes in the part.
2) Part exceeds the range of the oboe d'amore.

Loure

1) Measure lacks an eighth note being complete. First note has been changed from an eighth note to a quarter note.
2) Measure lacks an eighth note being complete. First note has been changed from an eighth note to a quarter note.

Menuet

1) Dotted half note in the part.
2) Half tied to a quarter note in the part.

Paspied

1) Rhythm has been altered to match that of the Oboe d'amore.
2) E in the part.
Les Païsans

Oboe d'amore I

Oboe d'amore II

Horn I

Horn II

Bassoon
Paspied

Oboe d'amore I

Oboe d'amore II

Horn I

Horn II

Bassoon
Zion liegt zu deinen Füßen
from
Der Herr ist König

G. P. Telemann

Soprano
Oboe d'amore
Violin
Basso Continuo

295
Introduction

"Zion liegt zu deinen Füßen"
from DER HERR IST KÖNIG

This edition was made from both parts and a score housed in Dresden (mus. 2392 E/612 and mus. 2393 E/612 a). "Zion liegt zu deinen Füßen" is the central aria in a cantata based on Psalm 97. The text for the aria is derived from the eighth verse of the psalm:

Zion liegt zu deinen Füssen,
unterthänig dich zu küssen,
höchster König, nimm es auf.

Es will seelig dir zu Ehren,
diesen Eid dir immer schwören,
Glaubend ist mein Lebenslauf.

The parts, which are incomplete, seem to have been from different performances. With the exception of one basso part in A minor, all of the parts are in B minor. This aria is not contained in the soprano part, or in any of the other extant voice parts. There are parts for Violin I, Violin II, Oboe d'amore, and basso. The oboe d'amore is in unison with the first violin, and the basso part is figured.

The score appears to have been made from parts from different performances. The title on the score is

296
"Aria pour Canto--Hautbois d'Amour". Additional instructions give violin and bassoon as completing the ensemble. This instrumentation is the one used in the edition provided. If desired, a violin may double the oboe d'amore line.

The oboe d'amore and violin parts are in E minor in the score, while the soprano and basso parts are in B minor. For this reason, the extant parts rather than the score have been used as the basis of the edition. As no soprano part is extant, it has been derived from the score. The continuo part has been realized from the figured part. Any differences between the score and parts in which the score has been used as the primary source are footnoted.
NOTES

"Zion liegt zu deinen Fussen"
from DER HERR IST KONIG

1) Articulation taken from the score rather than the available parts.
2) Articulation taken from the score rather than the available parts.
3) Articulation taken from the score rather than the available parts.
4) Articulation taken from the score rather than the available parts.
5) Articulation taken from the score rather than the available parts.
6) Figured bass is illegible. The top figure is obviously a 7, but it is unclear what figures are underneath. This is the only place in the manuscript that such a figuration appears, and the figures in addition to the 7 seem to be unnecessary.
7) Articulation taken from the score rather than the available parts.
Zion liegt zu deinen Füßen
Oboe d'amore I

Violin

Soprano

küss' en, höch-ster Kön-ig, nimm es auf, höch-ster Kön-ig, nimm es

B. C.

Continuo

9 8 6 6
6 6 5 6 5 5
Oboe d'amore
I
Violin
Soprano
auf.
B.C.
Continuo
Zi -- on liegt zu dein -- en
Fuß -- en, Zi -- on liegt zu dein -- en
Oboe d'amore

Violin

Soprano

auf, nimm es auf, nimm es auf, höch- ster Kön- ig, nimm es

B.C.

Continuo

6  #  4+6  #  4+ 6  5  6  4  #
Es will seel'ig dir zu Ehr'en, dies'en Eid dir immer
Glaubend ist mein Le – be – lauf
schwören.
Es wird Zeit dir zu Ehre, diesen

Oboe d'amore
Violin
Soprano
B.C.
Continuo