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Casey Leigh Knowlton

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IS THERE ROMANCE AFTER SCHUMANN? : AN ANALYSIS AND DISCUSSION OF
ROBERT SCHUMANN'S THREE ROMANCES FOR OBOE AND PIANO, OP. 94,
CLARA SCHUMANN'S THREE ROMANCES FOR VIOLIN AND PIANO, OP. 22, AND
OTHER SELECTED ROMANCES WRITTEN FOR OBOE AND PIANO

By

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A Treatise submitted to the
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in partial fulfillment of the
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Casey Knowlton defended this treatise on April 27, 2016.
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To my parents, Bruce and Debra Knowlton.
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ABSTRACT

This document is a compilation of two lecture recitals held on November 10, 2015 and April 27, 2016. Both of these recitals explored selected works performed by oboists written in the Romance genre. The lectures define stylistic characteristics distinctive to Romances composed in the nineteenth century. Musical analyses of selected pieces written from 1849 to 1988 are compared and contrasted with these typical features in order to highlight how composer’s asserted their unique style or how compositional conventions changed throughout history. Selections originally written for oboe and piano and published with the title of Romance is the focus of the latter lecture recital. In the former, Three Romances for Oboe and Piano, Op. 94 (1849) by Robert Schumann and Three Romances for Violin and Piano, Op. 22 (1853) by Clara Schumann are further explored to uncover musical evidence to prove the historical plausibility that Clara Schumann had written Robert Schumann’s Op. 94.

Robert Schumann’s Three Romances, Op. 94 is one of the most recognized works from the nineteenth century repertoire for oboe and piano. The Romances of Op. 22 have increasingly been borrowed by oboists. Due to the loss of the original manuscript there is conjecture, based on the historical events in the Schumann family, that Clara Schumann could possibly have penned the Op. 94. In an effort to find musical evidence to prove the veracity of this claim, the Op. 94 and Clara Schumann’s Three Romances for Violin and Piano, Op. 22 will be analyzed and compared. Furthermore, comparing these works shows how Robert Schumann and Clara Schumann influenced one another and what features distinguish the two composers from one another. This musical evidence, primarily the piano writing, does not support the likelihood that Clara Schumann wrote Robert Schumann’s Op. 94.

Examining the repertory for pieces composed for oboe and piano, with the title of Romance, since Robert Schumann wrote Op. 94 yields seven works written during 1849-1988. The pieces not written by Schumann exhibit departures from the earlier Romance genre that reflect shifts in compositional strategies. Many do share general characteristics found in Schumann’s Op. 94. Biographical information of the composer, premiere and publication details, musical analyses, stylistic comparison to Schumann’s Op. 94, and the performance challenges of each work will be discussed.
INTRODUCTION

The Romance genre that was popular in nineteenth century Germany were known to focus on simple “artless, naïve, and touching” melodies, according to Heinrich Christoph Koch in his *Musikalisches Lexikon* of 1802. Koch goes on to say that instrumental Romances typically are characterized by slow tempos and rondo-like forms. This can be traced back to the first instrumental Romance composed by violinist Pierre Gaviniès in 1760; Romances are not as dramatic as their closely related genre the Ballade. Romances usually appear in groups of two or three with alternating major and minor sections including a variety of forms, according to musicologist Nicholas Marston. The Romance is a type of lyrical character piece that is not particularly descriptive, like program music, or referential, such as pieces based on pre-existing musical material.

The historical and analytical comparison of Robert Schumann’s Three Romances for Oboe and Piano, Op. 94 (1849) and Clara Schumann’s Three Romances for Violin and Piano, Op. 22 (1853) may provide evidence that Clara Schumann could have written Robert Schumann’s Three Romances in addition to her own. The following topics will be discussed: the background and characteristics of the Romance genre, the Schumann family history during the composition and premieres of these pieces, and the significance of each piece today. I will then point out notable musical similarities and differences between the two pieces. I will conclude by determining whether or not Clara Schumann wrote her Op. 22 and Robert Schumann’s Op. 94.

I hoped that through my research I could find substantial musical evidence to prove that Clara Schumann penned Robert Schumann’s Op. 94. There are highly coincidental facts in the background history of these pieces that make this claim plausible. For example, there is no original manuscript so there is no known dedication; Robert Schumann’s budget book and diaries hardly reference this work firsthand; and Robert Schumann’s time of greatest compositional output occurred when Clara Schumann did not compose or publish any works.

The purpose of the second chapter is to examine pieces written after Robert Schumann’s Three Romances for Oboe and Piano, Op. 94 (1849) that are originally for oboe and piano, and

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1. Nicholas Marston, “‘Im Legendenton’: Schumann's ‘Unsung Voice’,” *19th-Century Music* 16, no. 3 (Spring 1993): 230.
entitled “Romance”. Schumann’s Op. 94 remains the most recorded example of nineteenth-century romantic style in the standard solo oboe repertory, but it is not approachable for some oboists. Discussing musical analyses of Romances written after 1849 may illuminate how the Romance character piece changed compositionally since the nineteenth century. These changes provide interesting challenges for the performer as conventions changed. This is also an excellent opportunity to discover biographical information and stylistic musical attributes about lesser-known composers.

There are many movements of pieces entitled Romances, but, in order to narrow the scope, this research is focused on works originally written for oboe and piano after Schumann’s Op. 94 of 1849. No transcriptions, arrangements, or chamber works will be included. Works that are included in pedagogical collections are excluded since it is unclear whether or not the musical material is original or arrangement. Pieces that are out of print will not be included. The selected remaining works are discussed sequentially from oldest to newest, and include background of the composer, the piece, and significant musical characteristics. These seven works are the Romance movements of Louis Diémer (1843-1919): Two Pieces for Oboe and Piano, Op. 35 (1884), Carl Nielsen (1865-1931): Two Fantasy Pieces, Op. 2 - Humoresque and Romanze (1889), Philippe Gaubert (1879-1941): Two Pieces for Oboe and Piano (1903), Thomas F. Dunhill (1877-1946): Three Short Pieces for Oboe and Piano, Op. 81 (1941), Henry Barraud (1900-1997): Romance for Oboe and Piano (1953), Thomas Still (b. 1944): Romance for Oboe and Piano (1980), and Alan Ridout (1934-1996): Romance for Oboe and Piano (1988). Evidence from the analyses will be compared with the other Romances and that of Schumann’s Op. 94 in order to discuss stylistic departures or similarities. Commentary on the pedagogical challenges of these pieces is also highlighted.

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2. There are only two other instances that a movement of a piece is entitled Romance prior to the Schumann’s composition of his Op. 94. These pieces include Johann Wenzel Kalliwoda’s second movement from his Concertino for Oboe (1841) and the second movement of Peter von Winter’s Concerto for Oboe (1814).
CHAPTER 1
AN HISTORICAL AND ANALYTICAL COMPARISON OF ROBERT SCHUMANN’S THREE ROMANCES FOR OBOE AND PIANO, OP. 94 AND CLARA SCHUMANN’S THREE ROMANCES FOR VIOLIN AND PIANO, OP. 22

Historical Background

In an effort to understand how these pieces are historically significant, we must know what was happening in the Schumann family. Robert Schumann’s Op. 94 was composed in December of 1849 at the end of his prolific Dresden years from 1844-1849. Despite his prodigious output, this was a difficult time emotionally for the family. The deaths of the one-year old Emil Schumann, son of Robert Schumann, in 1847 and composer Felix Mendelssohn in November of 1848 may have caused Robert Schumann’s periods of moody instability thereafter. He withdrew, emotionally, while Clara Schumann “gradually assumed a new role, that of Schumann’s defender and protector” by assisting with piano arrangements for newly composed orchestral works, accompanying the Dresden Choral Society, and caring for their growing family.3 Clara Schumann’s compositional output ceased completely from 1847-1853. This compositional hiatus is often attributed to her efforts raising her children: Ludwig was born in 1848, followed by Ferdinand in 1849, Eugenie in 1851 and Felix in 1854. In 1850, Robert Schumann accepted the directorship position in Düsseldorf in hopes of providing financial stability while Clara Schumann halted many of her lucrative concert tours in order to raise the children. Robert Schumann’s mental health quickly declined as Clara Schumann attempted to keep up appearances by trying to help him in any way she could. Ultimately, he attempted suicide in 1853, and was committed to a private asylum in 1854 where he died two years later.

Robert Schumann’s Three Romances, Op. 94

According to Schumann’s budget book presently preserved in his home in Zwickau, the

Three Romances were composed in Dresden on December 7, 11, and 12 of 1849 in the hopes that he could have it ready for Clara Schumann as a Christmas gift. However, there is no manuscript, no official dedication and very little written in primary and secondary sources about this piece. Clara Schumann immediately performed the work with Dresden violinist François Schubert, concertmaster of the Royal Chapel at the time, on December 27, 1849. Editor Nikolaus Simrock in Bonn agreed to publish the work in October 1850. Clara Schumann rehearsed with Friedrich Rougier, oboist of the Düsseldorf Orchestra on November 2, 1850, but it was not until 1863 that there was a public performance in the Leipzig Gewandhaus. The Danish oboist Emilius Lund, a court musician of Stockholm, and pianist and composer Carl Reinecke were the performers.

It is notable that Peter Joseph Simrock wrote to Robert Schumann on November 19, 1850 asking for permission to engrave a separate title page for each version of the Romances for oboe, violin, and clarinet individually. Schumann responded on November 24, “If [I] had originally composed the work for violin or clarinet and piano, it would have become a completely different piece. I regret not being able to comply with your wishes, but I can do no other.” Therefore, while the piece was initially written for Clara’s satisfaction in private performance with a violinist, he ultimately composed the piece for the oboe. Nevertheless, Simrock published alternative violin and clarinet parts in January of 1851.

Robert Schumann’s Three Romances for Oboe and Piano, Op. 94 was one of the last pieces written during his Dresden period. He did not publish any other set of Romances after this one, largely due to Clara Schumann destroying his Romances for Cello and Piano in 1853. His

5. Ibid.
6. Ibid.
7. Meerwein, iii.
9. Meerwein, iii.
Op. 94 was one of many instrumental chamber works of 1849 that were conceived as cycles of miniatures. All three of the miniature sets, Three Romances, Op. 94, Fantasiestücke for Clarinet and Piano, Op. 73, and the Fünf Stücke im Volkston for Cello and Piano, Op. 102, were each composed with movements in A minor and A major.

The Teacher’s Guide to Literature of Woodwind Instruments states that the Three Romances are “lovely works, but although they don’t look very hard they are not idiomatic and oboists find them very difficult, notably for endurance.”¹¹ For example, there are no rests for the oboe in the second movement. While there are more rests and opportunities to breathe in the first and last movements, there is only one multi-measure rest in the entire piece. Discussing the difficulty of performance of the Op. 94 is further complicated by the question of which type of oboe the performer was using: the two-keyed Classical oboe or the thirteen-keyed Viennese oboe, or something in between. While the oboe range is a very manageable two octaves plus one step, musicologist Alan Walker admonishes that “only a player of the most peculiar sensibility, able to nuance a continuously unostentatious yet deeply expressive melodic line with infinite gradation of dynamic and tempo, should attempt to play such music.”¹²

Robert Schumann’s Op. 94 serves as a standard for solo repertory from the Romantic era. It is a popular piece to program for recitals, sound recordings, and competition pieces. WorldCat, the world’s most comprehensive bibliography, has 611 results for CD sound recordings when searching Robert Schumann’s Op. 94. Furthermore, there are 82 recordings of the Op. 94 available to stream on the Naxos website. This is a piece that is asked as a competition requirement at some of the most prestigious international oboe competitions as well. Sony Music Foundation’s International Oboe Competition held in Japan has asked participants to play this piece in 1994, 1997,¹³ and 2003.¹⁴ The International Double Reed Society’s Fox-Gillet Oboe


Competition required this piece in 2003 and 2007, while the Finnish Crusell International Oboe Competition required this piece in 2014.  

**Clara Schumann’s Three Romances, Op. 22**

Clara Schumann began composing again after a compositional break in the spring of 1853 when she wrote Variations on a Theme by Robert Schumann for Piano, Op. 20 for her husband’s birthday, Three Romances for Piano, Op. 21 followed by Three Romances for Violin and Piano, Op. 22. The Three Romances, Op. 22 was first published by Breitkopf & Härtel in January 1856. She dedicated the work to violinist and dear friend Joseph Joachim. She wanted to offer Joseph Joachim a copy of her work as a Christmas gift, but she was thwarted by the publisher’s delay in delivery. Clara Schumann and Joseph Joachim performed the pieces several times in public (once for King George V of Hanover) after its publication. The piece was reviewed in *Neue Berliner Musikzeitung* of 1856, which is notable since she was a female composer:

> All three pieces display an individual character conceived in a truly sincere manner and written in a delicate, fragrant hand: although the violin melodies are simple, they are handled very effectively with interesting harmonies and accompaniments as well as with contrasting melodies, all without exaggeration. The unique, charming tone of each number makes it very difficult to prefer one to the other.

The work was reprinted by the publisher in 2006.

Clara Schumann wrote a much smaller body of compositions than did her husband, and her highest published opus number is 23. She also primarily composed pieces for piano, for

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15. International Double Reed Society, “Competition Archive.”


17. Draheim, iv.

18. Ibid.

19. Ibid.

20. Ibid.
voice and piano, or for violin and piano. Only her popular Piano Trio, Op. 17 is written for a
different combination of instruments: violin, cello, and piano.

Having written fewer pieces and having been recognized more as a performer than a
composer during her lifetime, Clara Schumann’s music is much less recorded and known in
standard repertories. Only 17 sound recordings are listed on WorldCat, and 24 recordings may be
streamed on the Naxos website. Unsurprisingly, most of these recordings are by violinists but
there are recordings by professional oboists such as Hansjörg Schellenberger and Maurice
Bourgue. The piece is becoming recognized by oboists as another substantial piece from the
Romantic era that can serve well in the oboe repertory. In fact, it has been featured as an oboe
competition piece since its reprint in 2006. Immediately after being republished, Sony Music
Foundation’s 8th International Oboe Competition required the Romance No. 3 in 2006, and in
2011,21 the second Romance was required for both the IDRS Fox-Gillet International Oboe
Competition,22 and for the Crusell International Oboe Competition in Finland in 2014.

**Musical Analysis and Comparison**

Due to the fact that both of these pieces were written as Romances within a five year
period, the musical similarities of the pieces also reflect typical characteristics of the Romance
genre. These include the tempi of moderate speed, quiet dynamics at the beginnings and ends of
the movements, and a prominent piano part. Other similarities between the two works that may
not be found in other Romances include the importance of the melodic octave and triplet rhythms
in contrasting sections. Musical differences beyond the obvious instrumentation include voicing
in the piano part, dynamic intensities, and structural key relationships.

These pieces both reflect the Romance genre by having tempi that are not fast, but
moderate to slow. The Urtext edition by G. Henle Verlag notates the Robert Schumann
Romances from 100-104 to the quarter note. Clara Schumann’s Three Romances, Op. 22 indicate
seemingly faster tempi: the second Romance is Allegretto, and the third Romance is labeled

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Leidenschaftlich schnell, or passionately fast. However, this movement’s tempo is moderated by the pianist’s ability to play 18-22 notes per bar while the violinist plays only 2-6 notes per bar.

Also typical of Romances, all of the movements in both pieces end quite softly. Robert Schumann ends all of his Romances from Op. 94 with a pianissimo pedal A. In Clara Schumann’s first Romance, the ending slows down in pianissimo to a fermata D-flat major chord, the second Romance has soft pizzicato chords in the violin, and the third Romance ends quietly with a pedal B-flat. Clara Schumann’s Romance No. 3 is the most similar to the way Robert Schumann chose to end all three of his Romances in Op. 94.

The prominence of the piano part is also characteristic of the Romance genre. Both instrumental parts participate conversationally. The piano is prominently interwoven into the melodic ideas of both works. In Schumann’s Romance No. 1, the piano interrupts the oboe line, as in figure 1.1, with a melody that the oboe uses later to interrupt the piano. In the third

![Figure 1.1. Robert Schumann, Romance No. 1, Op. 94, measures 11-20. The piano interruption occurs in measures 14 and 18.](image)

Romance, the piano and oboe play in unison each time the A theme is played, and in the contrasting section the piano introduces the melody prior to the oboe’s iteration. Furthermore, the piano usually has moving melodic material when the oboe plays held notes or rests. In Clara Schumann’s Op. 22, the piano part’s melodic material is often imitative. There is a quintuplet
motive in No. 1 of Op. 22 that is imitated almost canonically as shown in figure 1.2, one bar after the violin plays. In Romance No. 2, this one bar canon idea occurs again at the recapitulation as shown in figure 1.3. In the final movement, the pianist carries the melody at multiple points, but always after that same melody has already been stated completely by the violinist. However, the pianist states the full theme for the very last time at the piece’s fullest dynamic prior to the closing material. Therefore, the piano serves as an important melodic voice in both works, but the way in which that is constructed is slightly different.

![Figure 1.2](image)

Figure 1.2. Clara Schumann, Romance No. 1, Op. 22, measure 45-47. The piano imitates the oboe thirty-second quintuplet figure.

Beyond typical characteristics found in the Romance genre, there are similarities between the two works that include the use of triplet rhythms in contrasting sections and the importance of the melodic octave. Triplet rhythms, usually introduced by the pianist, often usher in contrasting sections in both pieces. In Robert Schumann’s Romance No. 1, he uses triplet figures in the piano to speed up the melodic motion as a transition into a new and dance-like scherzando section as shown in figure 1.4. In Romance No. 2, the piano texture is filled with triplet motion in the more lively B section, as shown in figure 1.5. Furthermore, the piano plays a triplet-based accompaniment that makes the Romance No. 3 B section sound as if its meter has changed to 12/8, instead of the notated common time. In Clara Schumann’s first Romance, when the tempo changes, the piano part has sweeping sixteenth note triplets up and down (this may foreshadow the textural material in the third Romance). These sweeping triplets return in the most virtuosic and climactic moment of the piece as well. Both Robert Schumann and Clara Schumann write triplet rhythms for the piano at tempo changes or when new thematic material appears.
Figure 1.3. Clara Schumann, Romance No. 2, Op. 22, measures 89-104. The piano imitates the oboe melody one measure later, beginning in the recapitulation in measure 95.

Figure 1.4. Robert Schumann, Romance No. 1, Op. 94, measures 49-55. Piano triplets to transition to the scherzando section.
Both of these works construct the melody with an emphasis on completing the octave. Many times the melody begins on a note and returns to that same note at the phrase’s end, but more often than not, the lyrical line ascends or descends an octave (or two). This is evident in the A theme of Robert Schumann’s Romance No. 1, as shown in figure 1.5, B section of Romance No. 2, as shown in figure 1.6, and at the beginning of Romance No. 3 with the unison piano and oboe melody. The melodic octave is found in Clara Schumann’s second Romance at the beginning and then again at the B section. Since the pieces are diatonic and lyrical, this is likely why this is common in most of the movements.

Figure 1.5. Robert Schumann, Romance No. 2, Op. 94, measures 26-31.

Figure 1.6. Robert Schumann, Romance No. 1, Op. 94, oboe, measures 1-9.
Robert Schumann’s Op. 94 and Clara Schumann’s Op. 22 have their musical differences which include the voicing in pianistic writing, dynamic intensity, and structural key relationships. The primary difference, of course, is the orchestration. Robert Schumann writes for an oboist, while Clara Schumann writes for a violinist. A less obvious but substantial stylistic difference is how the harmonic and melodic material is voiced in the piano score of each piece. In figure 1.7, Robert Schumann writes chordal material in the right hand with an arpeggiated line in the lower register of the top stave. He often scores the piano part within a narrower range and lower tessitura than Clara Schumann. Robert Schumann scores the right hand in the Romance No. 2 mostly in the staff and below. There are many fingering suggestions in the Urtext edition by G. Henle Verlag of the piano score for Robert Schumann’s Op. 94 while there are none in Breitkopf & Härtel edition of Clara Schumann’s Op. 22 which is possibly due to the narrower voicing and chordal writing by Robert Schumann.

Figure 1.7. Robert Schumann, Romance No. 1, Op. 94, measures 33-36.

Clara Schumann appears to voice the harmonic and melodic material for the piano in a more practical way whereas, in Robert Schumann’s Op. 94, the piano plays dense arpeggiated technical passages written closely together in the staff. In Clara Schumann’s piano score, the left hand bass material is generally more simply written when the right hand melodic line has more involved rhythms. In the second Romance, as seen in figure 1.8, the right hand may have more active chordal material, but this happens over pedal octaves in the left hand. The only occasion where Clara Schumann’s piano writing looks like Robert Schumann’s is displayed here in figure 1.9. It is near the end of the third Romance when the piano assumes the role of both melodic
voice and harmonic accompaniment. She reserves this more dense voicing for the two climactic forte moments of the entire piece, whereas Robert Schumann often writes this way throughout each Romance.

Figure 1.8. Clara Schumann, Romance No. 2, Op. 22, measures 24-31.

Figure 1.9. Clara Schumann, Romance No. 3, Op. 22, measures 108-111.

Dynamics are used quite differently between the two works as well. While both pieces start and end softly, typical of the Romance genre, Robert Schumann’s Three Romances have
much louder and intense dynamic markings, more often, and in each Romance. Clara Schumann’s Op. 22, however, reserves the loudest dynamic markings for the most climactic moments in Romance No. 3. Forte-piano markings are often used in Robert Schumann’s Op. 94, especially in the first and second Romance, and sforzando-pianos occur many times in the second Romance. There are six forties written in the score over the course of the three movements in Robert Schumann’s Op. 94 while there are only four in Clara Schumann’s Op. 22, three of which are in Romance No. 3. Two of Clara Schumann’s forties are found in chromatic transitional material while the other two occur when the piano carries the melody. Since, three of four forties are reserved for the third Romance, this expressively indicates that Romance No. 3 is the most intense and passionate of the three pieces. Robert Schumann does not reserve his forties or accent-like markings for particular movements. Instead, he notates forte dynamics when the solo voice is playing in the upper range of the melodic line or at more rhythmically active passages. Therefore, the two composers use more intense dynamic markings very differently which accomplish different expressive goals.

Another distinct musical difference between Robert Schumann and Clara Schumann’s Three Romances are their chosen keys and key relationships. Robert Schumann’s Op. 94 is very typical of the Romance genre and the works that he was composing at the time, since each Romance is in A major and A minor. Romance No. 1 moves from A minor to its major mediant, C major. In Romance No. 2, A major moves to the submediant in F-sharp Major and returns to A major. Romance No. 3 continues the mediant relationship; A minor – submediant F Major – A minor – Coda in A major. Clara Schumann’s Op. 22, however, uses much more adventurous key relationships. For example, the first Romance is in D-flat major, the second Romance travels from G minor to its parallel key G major and back, and the third Romance is in B-flat major and moves to the submediant G major (possibly paralleling the contrasting section from the second Romance). Clara Schumann chooses tonic keys for each Romance that together outline a diminished G chord which is much more complex than many of the Romances written at the time. That being said, both of the works end in major keys. Love prevails!

**Authorship and Influence**

I hoped that through my research I could find substantial musical evidence to prove that
Clara Schumann penned Robert Schumann’s Op. 94. There are highly coincidental facts in the background history of these pieces that make this claim plausible. For example, there is no original manuscript so there is no known dedication; Robert Schumann’s budget book and diaries hardly reference this work firsthand; and Robert Schumann’s most productive time occurred when Clara Schumann did not compose or publish any works.

Krista Riggs, the oboe professor at California State University in Fresno, raises some interesting questions. Riggs postulates that Clara Schumann had her works published under Robert Schumann’s name to help financially (since compositions by well-known male composers were more appealing and profitable). This also might have provided protective cover for Robert Schumann during his spells of mental instability. If she did keep composing on Robert Schumann’s behalf, then history would exhibit a picture of her increasing creative momentum. Instead, her compositional motivations seem sporadic. Clara Schumann writes her most famous and popular composition, the Piano Trio in G minor for Violin, Cello, and Piano, Op. 17, in 1846, supposedly does not compose at all for seven years and then publishes five works in 1853.

It is unusual that Robert Schumann wrote the rest of his chamber music compositions primarily at the beginning of 1849 and then wrote for the oboe in December when there was no known connection between oboists and the Schumann family. Robert Schumann was known to have thought highly of Henri Brod, French oboist and oboe maker. It is thought-provoking, however, to wonder why he would have capped his year by writing for the oboe when he was primarily writing vocal music at the time.

The Schumanns influenced each other musically throughout their time together. Clara and Robert Schumann studied theory and counterpoint together, and their writing seems very similar at times which is evident in the works discussed in this document and others. For example, the opening of Clara Schumann’s Romance No. 1 of Op. 21 for Piano is in A minor and is reminiscent of the melodic material in movement one of Robert Schumann’s Three


Romances for Oboe and Piano, Op. 94.\textsuperscript{25} Quite often, historians are unable to determine from whom a musical idea originated.\textsuperscript{26}

\textsuperscript{25} Riggs, 32.

\textsuperscript{26} Combs, 14.
CHAPTER 2

ANALYSIS AND DISCUSSION OF OTHER SELECTED ROMANCES FOR OBOE AND PIANO

Louis Diémer (1843-1919): Two Pieces for Oboe and Piano, Op. 35:
Romance and Intermezzo (1884)

Louis Joseph Diémer (1843-1919) was a French pianist who lived in Paris. He won the Premier Prix from the Paris Conservatory in piano at the age of thirteen and then won five more Premiere Prix in other subjects thereafter. He gained a reputation as a virtuoso pianist beginning in 1863 by performing in chamber concerts, soirées, and tours throughout Paris and surrounding provinces. Diémer wrote Two Pieces for Oboe and Piano, Op. 35, Romance and Intermezzo, in 1884 during this time prior to his appointment as piano professor at the Paris Conservatory in 1887. He is best known for his efforts promoting early music by founding the Société des Instruments Anciens following his harpsichord recitals at the 1889 Exposition Universelle.

Oboist and researcher Tad Margelli, writes, “Diémer compositions, primarily for the piano, were described by [François-Joseph] Fétis [a Belgian musicologist and music critic] as graceful but not lacking in solidarity; some of his songs enjoyed considerable success. He also edited piano music, transcribed symphonic movements and opera excerpts for the piano, and published a piano method.” Op. 35 was dedicated to Georges Gillet who was the oboe professor at the Paris Conservatory from 1882-1919. Gillet also performed with Société des Concerts du Conservatoire, Opéra-Comique, and Société de Musique de Chambre pour Instruments à Vent. The work was published by Durand, Schœnewerk & Cie on October 25, 1884, then reissued by Durand & Fils in 1891. It is possible that Diémer may have had performances of Op. 35 in or around Paris while he freelanced in the area, but the first performance or location of the original manuscript has yet to be found.

Diémer’s Op. 35 precedes his composition Légende for Oboe and Piano, Op. 52 written in 1904 for oboist Théodore Dubois, who was director of the Conservatoire from 1896-1905. Légende was composed as a concours piece, a composition performed publicly at the end of a year of study at the Paris Conservatory. It is marked with the same tempo marking Andantino moderato as in the Op. 35, quarter note equals fifty beats per minute. However, the Romance
from Op. 35 has no metronome indication in the score. Diémer wrote Romance for Cello and Piano, Op. 34 in the same year as his Op. 35. It is in one movement and has similar musical elements that can be found in the oboe Romance movement in Op. 35. In the Romance for cello there are three sections which each include a brief animato section, followed by rallentando; this can also be found in the Romance for oboe.

Diémer’s Romance, Op. 35 is the lengthiest of the Romance pieces discussed with 131 measures. The form is ternary with the first and third sections having the same meter, tempo indications, and key. These sections are in common time, marked Andantino moderato, and in E-flat major (m. 1-52, 95-131). The contrasting middle section is marked Più animato in the key of E-flat minor in 12/8 (m. 53-94), which gives the impression it may be written in common time with triplets throughout. Interestingly, the more animated tempo is in the minor key area. This ABA form is similar to Schumann’s Op. 94 movements. Diémer writes triplets at the contrasting section much like Schumann does in his Op. 94, most notably in his second and third movements.

Diémer’s piece differs from the Schumann Romances and those after 1849 primarily by its voicing and intervallic relationship between the oboe and piano. At the apex of phrases, Diémer repeatedly writes a dissonant interval of a second between the melodic climactic note and the bass notes in the piano (measures 48, 67, 101, 123) which is unique to this Romance, as shown in figure 2.1. Diémer orchestrates this Romance with a much more prominent piano part than the other works discussed. The piano introduces melodic material six times prior to the oboe’s iteration of the same phrases, and the piano part also provides more rhythmic interest at the poco più animato at the end of the work.

Figure 2.1. Diémer, Romance from Two Pieces for Oboe and Piano, Op. 35, measure 48, 65-67.
Carl Nielsen (1865-1931) is one of the better known composers who composed a Romance for oboe and piano after Robert Schumann. His Romanze for oboe is the first movement of Two Fantasy Pieces, Op. 2 written in 1889, early in his compositional career. Nielsen attended the Copenhagen Conservatory from 1884-1886, and David Fanning writes, “He was not an outstanding student and he composed relatively little in these years.” Three years later, he began playing second violin with the Royal Chapel, a Danish court orchestra, in September 1889. He vacated this position for nine months to tour Europe beginning September 3, 1890, and on his trip through Paris he fell in love with Danish sculptress Anne Marie Brodersen. They married in Florence on May 10, 1891, and they returned to Denmark to begin to establish their careers there. During these travels, Nielsen wrote his Op. 2, and the sketches for his first symphony.

Historians have commented on Nielsen’s distinct style originating from his earliest pieces including the Op. 2. According to David Fanning, “His background as a patchily educated country boy had left him with an insatiable curiosity for the arts, philosophy and aesthetics, as well as a highly personal, common man’s point of view on those subjects.”27 Kurt Meier, editor and preface writer for the 2008 reprint of Nielsen’s Op. 2 by Amadeus Verlag, writes “Little Suite Op. 1 for string orchestra, the present Fantasy Pieces Op. 2 for oboe and piano composed in 1889 and the String Quartet in f minor op. 5, Carl Nielsen succeeded in achieving a highly promising start to his compositional oeuvre which led to his becoming the most popular composer in Denmark.”28

Nielsen’s Op. 2 underwent many changes prior to its publication. The movement titles, piece dedication, and piano writing all changed before its final printing. In Emilie Demant Hatt’s list of Carl Nielsen’s compositions, the first fantasy piece was entitled “Andante,” for oboe and organ which was later called Romanze for oboe and piano. This movement was completed on

27. David Fanning, “Nielsen, Carl,” Grove Music Online

The piano part appears to have been reworked several times at a late stage of Nielsen’s compositional process, so it is likely that he followed his former composition teacher Orla Rosenhoff’s suggested corrections. The dedication was also altered before it was published. Nielsen initially dedicated Op. 2 to the oboist Peter Brøndum, who played the Romanze on December 17, 1889, at the Privat Kammermusikforening concert. Olivo Krause became the oboist to whom the Op. 2 was dedicated at the time of its publishing by Wilhelm Hansens Musikforlag in March 1891.

On September 22, 1890, Nielsen (presumably on violin) premiered the complete work with pianist Victor Bendix at a social gathering in Dresden. The first public performance was on March 16, 1891, in Copenhagen at a Royal Danish Orchestra Soirée by oboist Olivo Krause, the dedicatee, and pianist Victor Bendix. In *Aftenbladet* (Evening Magazine), a reviewer identified as M. enthusiastically writes,

> As for new pieces, what was on offer last night was Carl Nielsen’s Fantasy Pieces for Oboe and Piano. In this, the young talented composer has revealed no mean [or average] knowledge of the peculiarities of the oboe as well as great technical skill in the structure of the composition. It is not ordinary, hackneyed motifs that Mr. Carl Nielsen uses; calmly and steadily he goes his own way. For that reason one can safely pin great hopes on the future of the young artist. Mr. Olivo Krause performed the not entirely easy oboe part with a full, beautiful tone, and Mr. Victor Bendix played the piano part tastefully and finely.

In a program note written more than twenty years later, Carl Nielsen described the oboe pieces in the following terms in his letters to Emil Holm in 1922: “The two oboe pieces are a very early opus. The first (slow) piece gives the oboe the opportunity to sing out its notes quite as beautifully as this instrument can.”

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30. Ibid.


32. Jensen, xxiv.

33. Jensen, xxv.

34. Jensen, xxiv.
Nielsen’s Romanze from Op. 2 exhibits similar characteristics as Robert Schumann’s Three Romances for Oboe and Piano, Op. 94, but exhibits more varied harmonic writing and more dynamic indications for repeated musical ideas. The meter is common time, the form is ternary, the key areas begin in G minor to D major and back to G minor, and the piece is marked Andante con duolo. The form, key areas and meter are all typical characteristics for Romance compositions. Similar to Schumann’s Op. 94, the piano speeds up the rhythmic momentum by playing triplet figures in the contrasting middle section of the piece (beginning in measure 18, 22-33).

Nielsen’s Op. 2 Romanze dynamic indications, melodic construction, and varied harmonic language is a departure from Schumann’s Op. 94, even though it was written only forty years later. Nielsen does repeat his melodic thematic material like Schumann did in his piece, but Nielsen maintains interest by intensifying the dynamics explicitly. He also varies the second repeated phrase in the A theme of the piece from the first iteration with new musical material that serves as a continuation to propel the listener to a transition or closing cadential material.

The Romanze by Nielsen differs from Schumann’s Op. 94 primarily by its melodic construction. A descending perfect fifth happens three times in the first part of the first phrase, and it seems this interval is the ultimate harmonic goal of the melody as shown from the D in the oboe in measure 11 to the resulting G in measure 18, shown in figure 2.2. This contrasts the melodic goal of beginning and ending on the same note or an octave away as found in Schumann’s Op. 94. The melodic octave, however, can be found within smaller parts of the phrase in measures 12 and 16. Furthermore, the melodic climactic moments in the Nielsen, the higher sounding notes in the loudest parts of phrases, peak on a flattened second scale degree of.
the section’s key area. For example, this first happens in measure 5 on the A-flat in G minor in
the A theme, which is repeated four times throughout the piece as seen in figure 2.3.

Figure 2.3. Nielsen, Romanze from Two Fantasy Pieces, Op. 2, measures 1-5.

Philippe Gaubert (1879-1941): Two Pieces for Oboe and Piano:

*Romance and Allegretto (1903)*

Philippe Gaubert was a French flutist, composer, and conductor. Musicologist Edward
Blakeman writes, “Gaubert is the most celebrated student of Paul Taffanel, he won a Premier
Prix for flute at the Paris Conservatoire in 1894.” Gaubert joined the Paris Opéra and Société des
Concerts du Conservatoire in 1897. Two Pieces for Oboe and Piano was published in 1903, two
years before he went on to win second prize in composition in the Prix de Rome in 1905. In
1904, Gaubert became an assistant conductor for the Société des Concerts du Conservatoire, and
he was appointed as principal conductor of the same ensemble and professor of flute at the Paris
Conservatory in 1919. He collaborated with Taffanel on a complete *Method for Flute*, which was
published in 1923.

Two Pieces was dedicated to oboist Louis-Jean-Baptiste Bas, who earned his premier
prix prior to Gaubert in 1884. Bas succeeded Gillet as principal oboist of the Société des
Concerts du Conservatoire, and he was also the dedicatee of Camille Saint-Saëns’ Sonata for


Oboe and Piano, Op. 166 in 1921. Gaubert’s Two Pieces served as a required solo piece in the conservatory curriculum in 1904, according to the Alexandre Duvoir Collection. A comprehensive list of works by Gaubert including dates of composition, premiere information, and location of original manuscripts has yet to be compiled and published for works beyond the flute repertory at this point in time. It is unclear when exactly Gaubert wrote this piece, but it is probable that the work was written during his studies at the Conservatory or closely thereafter.

Gaubert’s Romance is the first movement of the Two Pieces, and it displays many familiar musical elements as those found in Robert Schumann’s Op. 94. It begins and ends in A major, but it wanders through key areas that are more distant from the original tonic than those found in Schumann’s Romances. Beginning in A major, the key wanders to D major eventually through passages marked animato and then a tempo. The beginning is marked Lento in 6/4 time, but it is performed in a slow compound meter with three quarter notes subdividing each beat. This slower tempo is characteristic of the Romance genre, but its complex meter is more similar to Romances written after Schumann, specifically Henry Barraud’s Romance.

There are odd phrase lengths in the 6/4 sections of the piece. 3/4 measures serve as connecting material in soft dynamic moments between phrases. Gaubert does not appear to repeat a certain phrase length from one phrase to the next within the 6/4 section, but he does repeat the same sequence of phrase lengths in the recapitulation. This metric construction is quite a departure from Schumann’s use of common time in the Op. 94.

The second major section changes tempo, meter, and key area to Moderato assai, common time, and F major. In this section, the oboe melody begins on the second sixteenth note of the first beat with ties across downbeats. This rhythmic idea repeats until it is later expanded into eighth notes beginning on the upbeat of the first beat and tying across downbeats. This can be seen in measures 48-51, in figure 2.4. The piano carries the oboe melody during the oboist’s rests, which is similar to the voicing of the piano part found in the other Romances discussed. The return of the A section in this ternary form begins at the a tempo in measure 60 returning to A major. In measure 70, the augmented melody from the Moderato assai appears in the tonic key, and A major is affirmed with cadential harmony to end the piece.

37. Burgess, 194.
Figure 2.4. Gaubert, Romance from Two Pieces for Oboe and Piano (1903), measures 48-53.


Thomas Frederick Dunhill (1877-1946) was an English composer and educator. He studied at the Royal College of Music in 1893 at the age of 16; his contemporaries included Ralph Vaughan Williams, Gustav Holst, and John Ireland. He went on to earn the Tagore Gold Medal in 1899, the Cobbett Chamber Music Medal in 1924, and an honorary doctorate from Durham University. According to historian Beryl Kington, “Dunhill made notable contributions to almost every branch of music. In addition, he wrote a great deal of educational music and was a respected adjudicator and examiner.” In 1905, he served as professor at the Royal College and as an international examiner for The Associated Board of the Royal Schools of Music (ABRSM), an examining body to promote high standards of music education and assessment. Dunhill married his second wife Isobel Featonby in 1940, and he may have been Dean of the Faculty of Music at the University of London between 1942-1946, when Three Short Pieces for Oboe and Piano, Op. 81: Pastoral, Romance, Capriccietto (1941) was written.

Dunhill’s Op. 81 was published by Boosey & Hawkes in New York and London in 1941. According to Trevco Music Publishing, who sells the “only available (good) custom reprint by

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Hawkes & Son,” the piece was written and published in the same year.\textsuperscript{42} The Op. 81 is not listed in the selected list of works on \textit{Grove Music Online}, and there has yet to be a published comprehensive list of works, premiere information, reviews, or locations of original manuscripts. Historian Philip L. Scowcroft writes that Thomas Dunhill wrote Op. 81, a Suite of Five Miniatures for Clarinet, Op. 91 and Cornucopia for Horn, Op. 95 all in 1941. Dunhill also wrote another piece for oboe titled Friendship Garland, Op. 97 for oboe and piano in 1944.\textsuperscript{43}

According to Stephen Matthews in “On the works of Thomas Dunhill,” published in the British Music Society newsletter, “Dunhill once said ‘I suppose it is right that music should depict the present-day restlessness, but surely it should also provide some sort of relief or escape from it? Personally, I have no desire to express anything in music but that which is beautiful, and which will lift people out of their troubles.’”\textsuperscript{44} This is particularly true of his Romance in Op. 81.

This work was dedicated to famous English oboist Leon Goossens. Goossens served as oboe professor of the Royal College of Music from 1924-1939 and the Royal Academy of Music from 1924-1935. He performed with the Royal Philharmonic Society’s orchestra and the London Philharmonic Orchestra as well as many solo engagements. Historians John Warrack and Janet K. Page write, “His exceptional gifts encouraged almost every notable English composer to write for him: these included Bax, Bliss, Britten, Elgar, Vaughan Williams and many others.”\textsuperscript{45} Goossens recorded Dunhill’s Romance from Op. 81 on an album titled \textit{Goossens Family}, released by Chandos in 2000.\textsuperscript{46} This is the only known available recording of this work at this time.

The Romance is the second movement of Op. 81, and it is in triple meter beginning with a quarter note pick up in the oboe part. This is the only Romance discussed that is in triple meter,


\textsuperscript{43} Erin Hannigan, liner notes to \textit{Hafiz to Firewing}, performed by Erin Hannigan, Simon Sargon, Scott Walzel, Dan Florio and Drew Lang, Crystal Records CD820 (CD), 2008.


which is similar to Schumann’s Romance No. 1, Op. 94. Typical of the Romance genre, it is played with a slower tempo since it is marked Andante espressivo. The key areas move from E minor with cadences in G major, to a passage of harmonic instability, and ends in the tranquillo section in E major. Repeated phrases are intensified dynamically in almost every case, except at the end. This is very similar to how Schumann and Nielsen maintained melodic interest when repeating melodic ideas. Dunhill ends the piece softly much like Schumann does in each of the Romances in Op. 94 and most other Romances. Dunhill goes even further and does not write a dynamic marking louder than mezzo-forte in the second half of his piece. Dunhill’s voicing is also characteristic of the Romance genre. The piano has moving melodic activity while the oboe sustains held notes.

The piece is in two parts each of which last between 20-24 measures and the piece is bisected by a fermata. Romances have varying forms, but this is the first Romance discussed that is not in ABA ternary form. Following the second section, there is a coda marked tranquillo, which lasts eleven measures. The melodic writing for the oboist is challenging because of slurred descending leaps, of an interval of a fifth or larger, which are difficult to perform smoothly and expressively. These intervals are more difficult to perform beautifully when the second section repeats at softer dynamics. This can likely be attributed to the strengths of Goossens’s technical mastery noted by Page and Warrack: “Goossens’s principal contribution to the oboe was to refine and sweeten its tone and to reveal thereby a new flexibility and expressiveness; controlled by a brilliant technique and at the service of a persuasive and individual artistry, this gave the oboe a new standing as a solo instrument.”

**Henry Barraud (1900-1997): Romance for Oboe and Piano (1953)**

Henry Barraud was a French composer who lived from 1900-1997. His parents encouraged him to study the wine trade in London, but he decided to pursue musical composition instead by entering the Paris Conservatory in 1926 to study with Paul Dukas. He unfortunately was soon expelled for “having written a string quartet (now lost) that was considered outrageously innovatory,” according to historians Jonathan Griffin and Richard Langham Smith. Barraud helped found and write compositions for the Triton concerts beginning in 1933. He later

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47. Harris, liner notes.
helped to organize Resistance broadcasting after Nazi Germany conquered France in 1940 during World War II. France was liberated in the summer of 1944, and Barraud became director of the Programme National Radiodiffusion Française in 1948.

Barraud’s Romance is primarily known to American oboists because it was recorded by John Mack and Eunice Podis in 1977 by Telarc Records. It was later released in 1990 by Crystal Records. However, French oboist Pierre Pierlot and pianist Annie d’Arco performed the same work under the title *Nina au matin bleu* (Nina of the Blue Morning) on the 1956 album *Les Contemporains Écrivent Pour Les Instruments À Vent* (Contemporary Writings for the Wind Instruments), which can be found in the Bibliotheque Nationale de France. German oboist Fabian Menzel and pianist Bernhard Endres performed *Nina au matin bleu* on their album *Groupe des Six & Zeitgenossen*, originally released in 1999 through Bella Musica and re-released in 2009 by Antes Edition.

Barraud’s Romance was first published by Pierre Noël in Paris and copyrighted in 1953; the work was later copyrighted in 1954 by International Music Company in New York as a part of a collection of original works titled *French Twentieth Century Recital Pieces for Oboe and Piano*. This work by Barraud was also published as *Nina au Matin Bleu* in the French version of the same collection of pieces known as *Les contemporains du XXe siècle pour hautbois et piano*, published by Gérard Billaudot in Paris in the same year. Billaudot re-released the collection in 2002. According to a note in the Bibliothèque Nationale de France catalogue, the Impromptus written by Georges Auric, the first solo work of the collection, was released in 1946 for the first edition, and it was then copied in 1954. It seems as though Pierre Noël sold the

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copyright to International Music Company and Billaudot in the same year, even though Billaudot ultimately acquired Noël’s entire catalogue by 1966.\textsuperscript{53}

In the chronological catalogue by Bibliothèque National de France historians Myriam Chimènes and Karine Le Bail, Barraud’s Romance is listed as \textit{Nina au matin bleu}, attributed to Billaudot with the date of composition listed as 1954.\textsuperscript{54} This completely ignores the possession of the work by Noël or the original publication date. It does, however, give more significance to the Billaudot title. It is likely that the original title is \textit{Nina au matin bleu}, and that the International Music Company changed to the more generic title of Romance. Jolivet’s Chant for Orinoco Paddlers, became Fisherman’s Song in the same collection.

Historians Jonathan Griffin and Richard Langham Smith write of Barraud, “[He] combined a reserved demeanour and a critical spirit with deep and imaginative religious conviction and a great sensitivity to people as also to the arts.” Griffin and Smith also state, “Much of his finest work [composing] was done after his retirement in 1965,” which was at least twelve years after he may have written Romance.\textsuperscript{55} The original manuscript and premiere information for this work has yet to be found.

The long slurred melodic lines and rolling 6/8 meter keep the piece moving forward despite wandering harmonies and hemiola that make some measures briefly sound as if they are in triple meter. Adding more rhythmic complexity, Barraud writes syncopated rhythms in the piano part during these fleeting triple meter moments as in measures 23-26, as shown in figure 2.5. The piece’s lyrical nature is the most notable characteristic of the Romance genre, but its harmonies, hemiola, and syncopations make the work more complex than earlier nineteenth century Romances.

The most distinct characteristic of this work from Schumann’s Op. 94 and the Romance genre is the harmonic language. Dan Stolper writes in the liner notes for John Mack’s 1977

\textsuperscript{53} Pierre Noël was the son of Albert Noël who was a publisher and franchisor particularly of the works of Tchaikovsky. Pierre Noël shifted his father’s business toward releasing good teaching manuals and publishing works by young composers. Gérard Billaudot Éditeur, “History,” http://billaudot.com/en/about_us.php (accessed March 27, 2016).


\textsuperscript{55} Ibid.
recording, “The Romance is a naive 6/8 melody with a feeling of C major, although the harmonies are rich with 7th and 9th chords. It rises to a climax of some intensity in the oboe’s highest register.” There is no key signature, and the oboe melody appears as though it is in G major. Yet, at the end the pianist plays a C major chord with the left hand with an added F-sharp in the right hand. Barraud writes extended chords throughout. He uses the largest range for the oboe of the Romances discussed, from low C4 to high F6 for the oboist.

While the meter, tempo indication, rhythmic writing, and harmonic language are, of course, stylistically different from Schumann’s Op. 94 and the Romance genre, the voicing of the piano is similar to Schumann’s piano writing. The piano part is accompanimental, and it is written within a narrow range, beginning with both hands in the treble clef which happens again from measures 25-38 as in figure 2.5. Schumann orchestrates the pianist’s hands close together, usually between the lower end of the treble clef staff and the upper part of the bass clef staff as in the contrasting section of the second Romance, as in figure 1.5. Schumann’s voicing is usually lower in tessitura than Barraud’s.

56. Stolper, liner notes.
Thomas Still (b. 1944): Romance for Oboe and Piano (1980)

Thomas Still is the eldest son of prominent American oboist, Ray Still, who served as principal oboist of the Chicago Symphony from 1953-1993. Little is written about Thomas Still’s life, only what is available from Ray Still’s biography and in the prefaces of his compositions. He is the only living composer discussed in this document. Thomas was born in 1944 during the time Ray Still was in the US Army before he moved to New York to study at Julliard. Thomas grew up in Chicago and played piano and French horn as a child. He studied piano at the Mannes College of Music in New York City, served in the army for three years, performed in the Edmonton and Thunder Bay Symphonies in Canada as a French hornist, and earned his Master’s degree in Orchestral Conducting at Northwestern University before devoting himself to performing solo and chamber music on piano. Thomas Still played harpsichord with his father for his album Ray Still: A Chicago Legend, including Baroque oboe sonatas by J.S. Bach, Handel, Telemann, and Vivaldi. Tom Still also wrote the cadenzas that Ray Still performed on the Mozart Oboe Concerto K. 314 available on the 1985 album Mozart: Horn Concerto No. 3, Bassoon Concerto, Oboe Concerto, Haydn: Trumpet Concerto. He currently resides in Big Timber, Montana with his wife Sally Still.

Thomas Still wrote Romance for Oboe and Piano in 1980 for his wedding to his wife, Sally Still. He also wrote Theme and Variations for Oboe and Piano for his father’s 35th anniversary with the Chicago Symphony. Both of these works remained unpublished for


62. Still, i.

decades until Trevco-Varner Music made these works available. The Romance was premiered by Ray Still on oboe and Thomas Still playing piano on June 29, 1980, at Hilton Chapel at the University of Chicago. The piece was played again at the Ray Still memorial after his death at the International Double Reed Society Convention on August 9, 2014, at the Loewe Theater at New York University by Sherie Aguirre playing oboe and Thomas Still on piano.

Still’s Romance appears to be in ABA ternary form, similar to the Romances by Schumann, Diémer, Nielsen, Gaubert and Barraud. It is marked moderato with half note at 56 beats per minute, so while it is composed in common time, it is performed in a slow alla breve. This is similar to the slow alla breve tempo found in the Gaubert, but the meter is more regular with four and eight bar phrases. The piece begins in F major with the oboe playing a simple melody over rising and falling eighth note arpeggios in the pianist’s left hand and simple harmonic writing in the right hand, as in figure 2.6. In the A sections of the work, the piano serves a purely accompanimental role, which differs from the more conversational voicing found in the other pieces in the Romance genre.

This changes as the music transitions into the B section. The pianist’s right hand becomes more melodic and the oboe ascends in tessitura, beginning in measure 25. This gives way to a soaring, slurred melodic line with many accidentals in the upper register of the instrument, beginning at the pick-up to measure 35. The more complex oboe melody is juxtaposed by a very simple piano accompaniment (quarter note minor thirds only in the right hand) until the piano plays a dramatic sforzando and rising triplets in measure 56 to announce that a retransition has arrived. The oboe and piano imitate each other with busier rhythmic material until the recapitulation in measure 66-89. Measure 90 to the end serves as a coda with the piano affirming F major harmonies while the oboe melody becomes quieter and lower in range. The voicing and function of the piano is the greatest stylistic departure from the other Romances because it is accompanimental throughout with the exception of the brief retransition.

64. “Ray Still Links”
65. Still, i.

The last Romance to be discussed was written by Alan Ridout (1934-1996) in 1988. Ridout was an English composer and professor who began his musical studies at Guildhall School at the age of fifteen and later studied at the Royal College of Music in 1951 with composers Gordon Jacob, Herbert Norman Howells, Peter Fricker, and Michael Tippett. After further studies with Dutch composer Henk Badings, he became a professor of theory and composition at the Royal College of Music from 1960-1984. He later held lectureships at Oxford from 1987-1990.


This Romance was dedicated to famous English oboist Nicholas Daniel, notable for winning the BBC Young Musician of the Year Competition in 1980 as an eighteen year old. Mr. Daniel began teaching as professor of oboe at Guildhall School in 1985 and the Royal College of Music in London in 1999. He has also served as the oboe professor on faculty at

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Hugo Cole and Malcolm Miller write of Ridout’s compositions, “His prolific output (over 900 works) is notable for its contribution to children’s opera and ballet and educational works. He had a special affinity for wind instruments. His trenchant, taut style displays an eclectic choice of idiom, from medieval polyphony to 12-note serialism; many of his finest works affirm a rare lyrical sensibility.” Ridout’s Romance is typical of his compositional style because it is a combination of lyricism and academic manipulation of melody. This piece is an evolution or working out of available notes and patterns introduced from the first measure.

Ridout’s style reflects techniques that originate from serialism in a lyrical idiom. Ridout changes the order, repeats in other voices, and inverts the pitches from the first measure. The first measure is imitated in the piano in octaves in measure 11, inverted symmetrically in measure 21, pairs of notes are switched in measure 31, and smaller rhythmic values are interchanged with longer values as in measures 43-44 as shown in figures 2.7 and 2.8. He also manipulates the theme after the first bar by inverting it in measure 22. The bass line beneath the inverted melody is orchestrated an octave higher than its first iteration. The piano line is further changed when the recapitulation occurs in measure 45, eliminating the right hand that formerly played in unison with the oboe. This manipulation of melody is far different than arching phrases that start and end on the same note or complete an octave as found in Schumann’s Romances.

Ridout uses a more dissonant and less tonal harmonic language that makes the piece sound more contemporary than the other Romances discussed. The beginning appears to be in A minor in the first ten measures. He ignores the rules of counterpoint by writing parallel intervals in each hand of the piano in measure 32. This moment is a turning point that ushers in the contrasting section. This passage does not settle on a key area until it appears to be in A minor again in measure 45. Surprisingly, and perhaps unsettlingly, the piece ends on a D major chord instead of the tonic key of A minor.

Ridout carefully marks his dynamics and uses rhythm as a source of driving energy. The work is marked at a glacial pace with the quarter note at fifty beats per minute, but the piano often has eighth notes to keep the piece moving forward. The melody intensifies dynamically

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68. Daniel, “Biography.”
until there is a cliff-hanger effect right before the theme is inverted at measure 20. The building intensity of the dynamics seems to start over with softer markings at the beginning of the inverted melody. The contrasting section is more percussive and jarring before the piece ends as softly as it began. Ridout’s choice to end the piece softly is similar to many of the Romances discussed. Mixing the meter sparingly is a post-romantic style characteristic that Ridout’s piece shares with the Gaubert Romance. There are three moments in the piece when Ridout writes a 3/4 measure at the ends of phrases to extend a four-bar phrase, much like the 3/4 measure extensions of Gaubert’s irregular phrases in 6/4 meter. This is not likely a compositional homage to Gaubert, but rather it is a coincidence that creates more complexity in order to defy audience expectations.

**Pedagogical Challenges and Opportunities**

Based on their musical characteristics, the later Romances provide performance challenges that differ from those of Schumann’s Op. 94. The most accessible of the seven works are probably Tom Still’s Romance and Nielsen’s Op. 2 Romance because they are both written
in common time with regular phrasing, without surprising or accidental-laden key areas, or range issues. The slurred downward fifths may prove to be challenging to some oboists in the Nielsen.

The Diémer and Gaubert Romances require greater technical and musical skill due to their challenging rhythm, extended length, extended range, and more complex key signatures. Diémer’s Romance juxtaposes dotted eighth sixteenth rhythms and triplets, which can be difficult to perform clearly and consistently. There are also more tempo changes in Diémer’s work. The compound duple meter in 6/4 in Gaubert’s Romance can prove to be an obstacle for students who have not yet subdivided in this manner. This is further complicated by having to play on the second sixteenth note of every measure with ties over downbeats in the moderato assia section. Therefore an ability to perform consistent sixteenth note subdivision is critical. These metric and rhythmic challenges make the Gaubert more difficult despite its narrow range.

The most difficult post-Schumann Romances, include Dunhill, Barraud, and Ridout Romances, primarily due to their extended range, difficult downward slurs, rhythmic complexity and more contemporary harmonic language. The Dunhill is demanding because the oboist must play quietly in the entire second section. The work by Barraud has the largest range with soft entrances on low notes and challenging slurs to notes in the upper register of the instrument, such as E6 and F6. The Ridout has dotted eighth sixteenth note and sextuplet sixteenths that can be rhythmically difficult, but it also has an extended range up to E6 and technically troubling large interval slurs at soft dynamics.

The Op. 94 by Schumann is particularly challenging for oboist’s embouchure control and endurance since there are very few rests throughout the pieces. These Romances and the seven works discussed also lack many multi-measure rests. However, due to the entire length of each work, most of the seven works discussed are less challenging for some oboists who are still building embouchure strength. For example, three works are stand-alone pieces, and three are pieces with two movements. These Romances written after 1849 are more accessible for the many oboists than those of the Op. 94 by Schumann.
CONCLUSION

Despite highly interesting coincidental facts in the Schumann family history, there are still substantial musical differences that have convinced me that the authorship of the two works is correct. I think Clara Schumann’s Op. 22 would be too great a musical departure, four years later, from the type of piano writing evident in Robert Schumann’s Op. 94, if she had written that first. The notation of louder dynamics and accent-like markings and adventurous key relationships further makes Clara Schumann’s Op. 22 very different from Robert Schumann’s Op. 94. Yet, there will always be room for conjecture since the original manuscript has been lost. Regardless of the similarities and differences, these two works are beautiful examples of the Romance genre that continue to challenge performers and warm the hearts of audiences.

The Romances composed after 1849 feature both famous and lesser known composers and highlight the changing compositional styles since the earlier Romances in the nineteenth century. These pieces, with the exception of the work by Barraud, also provide a historical context of famous oboists and pedagoges due to their dedications. Furthermore, the works highlight composers that are not often performed in the oboe repertory, and they offer an opportunity to record music that has yet to be made commercially available. For example, Diémer, Gaubert, Still and Ridout’s Romances do not have published recordings according to searches in WorldCat, Naxos, Spotify and Classical Music Library. Discussing the Romances of 1849 and after demonstrates the changes in compositional style after the nineteenth century from composers of different nationalities and time periods. The range extended higher for the solo oboist, phrase lengths became less regular, and harmonic relationships between sections became more adventurous and varied. Yet, the Romances are still character pieces, stylistically lyrical, with slow to moderate tempos, and in simple ternary or binary forms. The works discussed provide the oboist more opportunities to play beautifully in the Romance genre.
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**BIOGRAPHICAL SKETCH**

Casey Knowlton received a Bachelor of Music Education degree from Baylor University in Waco, Texas in 2010. In December 2012 she finished her Master of Music degree in oboe performance from The Florida State University. She has studied with Eric Ohlsson and Doris DeLoach. She has performed with the Jacksonville Symphony, the Tallahassee Symphony, the Waco Symphony, American Wind Symphony Orchestra, Brevard Music Center Orchestras, Texas Music Festival Orchestra, and Taneycomo Festival Orchestra. Currently, Casey plays principal oboe with the Ocala Symphony in Ocala, Florida, the Albany Symphony in Albany, Georgia, and the Sinfonia Gulf Coast in Destin, FL. Knowlton served as a graduate teaching assistant for the oboe studio from 2011-2016 at Florida State University, and sustains a private studio in Tallahassee, Florida. Casey is an avid performer of chamber music on the concert stage and in the community, and is a founding member of the Force Majeure Quintet. She can be heard playing principal oboe with the Florida State University Symphony Orchestra under the direction of Alex Jimenez in the Naxos recording of *Erno Dohnányi: Symphony No. 2 / 3 Songs, Op. 22: Nos. 1-2* (2013).