

Florida State University Libraries

Electronic Theses, Treatises and Dissertations

The Graduate School

2018

The Influences of Mannheim Style in W.A. Mozart's Concerto for Oboe, K. 314 (285D) and Jacques-Christian-Michel Widerkehr's Duo Sonata for Oboe and Piano

Scott D. Erickson

FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

THE INFLUENCES OF MANNHEIM STYLE IN W.A. MOZART'S CONCERTO FOR
OBOE, K. 314 (285^D) AND JACQUES-CHRISTIAN-MICHEL WIDERKEHR'S DUO
SONATA FOR OBOE AND PIANO

By

SCOTT D. ERICKSON

A Treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

2018

Scott Erickson defended this treatise on March 5, 2018.

The members of the supervisory committee were:

Eric Ohlsson
Professor Directing Treatise

Richard Clary
University Representative

Jeffery Keesecker
Committee Member

Deborah Bish
Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the treatise has been approved in accordance with university requirements.

ACKNOWLEDGMENTS

I am forever grateful to everyone who has helped me along this journey. I am particularly indebted to Dr. Eric Ohlsson, whose passion for teaching and performing has changed the course of my life and career. I am thankful for the immeasurable academic guidance and musical instruction I have received from my supervisory committee: Dr. Deborah Bish, Professor Jeffrey Keesecker, and Professor Richard Clary.

Finally, I would never have fulfilled this dream without the constant support and encouragement from my wonderful family. They have been and will always be my inspiration.

TABLE OF CONTENTS

List of Figures.....	v
Abstract.....	vii
1. INTRODUCTION TO MANNHEIM STYLE.....	1
2. MOZART’S MANNHEIM INFLUENCES.....	8
3. CONCERTO IN C MAJOR FOR OBOE AND ORCHESTRA, K. 314 (285 ^D).....	13
4. JACQUES-CHRISTIAN-MICHELE WIDERKEHR.....	22
5. DUO SONATA FOR OBOE AND PIANO.....	24
6. CONCLUSION.....	33
References.....	34
Biographical Sketch.....	36

LIST OF FIGURES

1	"Sigh" - Johann Stamitz: Symphony in Eb, DTB/Wolf Eb-5a, movement I, mm. 67-70. Sighs are marked with *.....	5
2	"Bebung" - Johann Stamitz: Symphony in D, DTB/Wolf D-2, movement I, mm. 1-4. <i>Bebungs</i> are marked with *.....	5
3	"Rocket" - Mozart: Symphony 40, K. 550, movement IV, mm. 1-2.....	5
4	"Walze" - Johann Stamitz: Symphony in D, DTB/Wolf D-3, movement I, mm. 5-13.....	6
5	Mozart Oboe Concerto, K. 314, movement I, mm. 90-92, solo oboe rockets.....	14
6	Mozart Oboe Concerto, K. 314, movement I, mm. 93-95, solo oboe rockets.....	15
7	Mozart Oboe Concerto, K. 314, movement I, mm. 93-97, <i>crescendo</i>	16
8	Mozart Oboe Concerto, K. 314, movement I, mm. 1-4, first theme.....	16
9	Mozart Oboe Concerto, K. 314, movement I, mm. 14-15, second theme.	16
10	Mozart Oboe Concerto, K. 314, movement I, mm. 31-35, solo oboe entrance.....	17
11	Mozart Oboe Concerto, K. 314, movement II, mm. 22-26, sighs.	18
12	Mozart Oboe Concerto, K. 314, movement II, mm. 5-10, dynamic contrast.....	19
13	Mozart Oboe Concerto, K. 314, movement II, mm. 40-44, solo oboe held note.	20
14	Mozart Oboe Concerto, K. 314, movement III, mm. 24-28, orchestral wind melodies.	21
15	Widerkehr Duo Sonata, movement I, mm. 1-11, "curtain call" opening.....	25
16	Widerkehr Duo Sonata, movement I, mm. 117-124, restatement of principal theme.	26
17	Widerkehr Duo Sonata, movement I, mm. 172-180, dramatic ending.....	27
18	Widerkehr Duo Sonata, movement II, mm. 1-22, thematic contrast.	28
19	Widerkehr Duo Sonata, movement II, mm. 45-68, trios.....	29
20	Widerkehr Duo Sonata, movement III, mm. 18-27, <i>crescendo</i>	30
21	Widerkehr Duo Sonata, movement III, mm. 41-45, sighs.	30

22	Widerkehr Duo Sonata, movement IV, mm. 16-23, unexpected halt.....	31
23	Widerkehr Duo Sonata, movement IV, mm. 117-125, raised pitch following <i>fermata</i>	31

ABSTRACT

The court at Mannheim between 1740 and 1778 produced an abundance of musical innovations and compositions. Composers such as Johann Stamitz and Christian Cannabich revolutionized orchestral playing in a multitude of ways, including the establishment of unified bowings and combining the roles of concert master and conductor. Perhaps most important are the stylistic innovations that these composers developed. The Mannheim Style was significant to the propulsion of music from the Baroque to Classical eras. The melodic ornaments, dynamic effects, thematic differentiation, and orchestration tendencies that resulted from the virtuosic players in the orchestra spread throughout Europe, and a multitude of composers were influenced by them.

This treatise seeks to identify Mannheim influences in two pieces of the oboe repertoire. First, the Concerto for Oboe and Orchestra, K. 314 (285^d) is used to find how Wolfgang Amadeus Mozart employed these techniques. As one of the most important compositions of the oboe repertoire, this oft-performed work is exemplary of how the Mannheim Style influenced even those composers who had not yet visited the city. Second, the Duo Sonata for Oboe and Piano is one of Jacques-Christian-Michel Widerkehr's small number of surviving compositions. Although it was composed after the Mannheim orchestra was past its prime, his compositions demonstrate the lasting effects of Mannheim Style into the early 19th century.

This treatise identifies the impact of Mannheim Style's idioms on these two works and offers a greater understanding of the pervasiveness and importance of the Mannheim Style's influence throughout Europe.

CHAPTER 1

INTRODUCTION TO MANNHEIM STYLE

From approximately 1740 until 1778, music and artistic pursuits flourished in the city of Mannheim under the leadership of Elector Carl Theodor. Because of his interest and devotion to music, he was able to attract some of the best musicians and composers established in Europe, including composers Johann Stamitz and Franz Xaver Richter, flutist Johann Baptist Wendling, and oboists Alexander Lebrun and Friedrich Ramm. As a result, the orchestra at Mannheim continued to evolve and the performances improved, so much so that Leopold Mozart described the orchestra as being undeniably the best in Germany.¹ Carl Theodor celebrated his highly-skilled orchestra, and he worked to create an environment that was full of festivities, alternating between orchestral performances, opera, drama, ballets, recitals from visiting virtuosos, and gala balls.²

One way in which Carl Theodor was able to attract such fine musicians and large audiences was by allowing his musicians to travel throughout Europe.³ This encouraged a strong connection between the cities of Mannheim and Paris, which allowed for a free interchange of ideas and styles. It is perhaps because of this connection that Mannheim Style came to existence; many of the mannerisms that define Mannheim Style can be found in works that Johann Stamitz encountered while visiting and performing in Paris.⁴ The prevalence of these mannerisms in the

¹ Reinhard G. Pauly, *Music in the Classic Period* (New Jersey: Prentice-Hall, 2000), 50.

² *Ibid.*, 47

³ Roland Würtz and Eugene K. Wolf, "Mannheim," *Grove Music Online*, Oxford Music Online, Oxford University Press, accessed October 12, 2017, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/17660>.

⁴ Eugene K. Wolf, "On the Origins of the Mannheim Symphonic Style," in *The Garland Library of the History of Western Music, Volume Seven: Classic Music*, ed. Ellen Rosand (New York: Garland Publishing, Inc., 1985), 238.

compositions written by and for musicians in Mannheim created a unique style that contributed significantly to the development of the Classical Period.

Johann Stamitz (1717-1757) was a violin virtuoso and composer, and he is considered the founding father of the “Mannheim School.” He was hired to perform and compose with the Mannheim Orchestra in 1741 and had been promoted to concertmaster by 1746. His predilection towards perfection in his own performance guided his coaching and instruction with the orchestral musicians. Under Stamitz, uniform bowings were established, conducting was assigned as a duty of the concertmaster, technical precision was demanded, and the reputation of this excellent orchestra spread throughout Europe.⁵ As Christian Schubart colorfully wrote during one of his visits to Mannheim, listening to the orchestra,

“...one believed oneself to be transported to a magic island of sound. ... No orchestra in the world ever equaled the Mannheimers’ execution. Its forte is like thunder; its crescendo like a mighty waterfall; its diminuendo a gentle river disappearing into the distance; its piano is a breath of spring. The wind instruments could not be used to better advantage; they lift and carry, they reinforce and give life to the storm of the violins.”⁶

Creation of Mannheim Style

The idea of certain musical idioms belonging to a “Mannheim Style” of composition had existed in Europe nearly concurrently; Mozart was clearly influenced by it and Beethoven was at least aware of it.⁷ The first published description of the style’s tendencies comes from Hugo

⁵ Reinhard G. Pauly, *Music in the Classic Period* (New Jersey: Prentice-Hall, 2000), 50-51.

⁶ *Ibid.*, 50.

⁷ Roland Würtz and Eugene K. Wolf, "Mannheim," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed October 12, 2017, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/17660>.

Riemann in 1902.⁸ Riemann labelled many different compositional mannerisms and defined them as being axiomatically Mannheim-specific. In contrast, all of these idioms can be found in music preceding the famous Mannheim orchestra, and most frequently in Italian opera music. Stamitz, Richter, and their colleagues selected, transferred, and refined particular elements of these previous Italian works and utilized them with such prevalence that it has been historically justifiable and useful to label the compositional combination of these idioms as “Mannheim Style.”⁹

The clearest historical contextualization of the germination of the Mannheim Style perhaps comes from Stamitz’ travels to Paris. While in Paris, he observed and studied the opera works of Niccolò Jommelli, an Italian opera composer whose works combined the complexity of German music, the embellishments of French music, and the liveliness of Italian music into a progressive and dramatic personal style. Indeed, nearly every compositional idiom credited to Johann Stamitz can be found in Jommelli’s music.¹⁰

The court at Mannheim was a unique atmosphere, and Carl Theodor’s largess toward artistic endeavors led to the building of an exceptionally large performance hall. In using such influences from theatrical music, Stamitz found a solution to a compositional problem of creating appropriate orchestral music for larger and more attentive theater audiences. Furthermore, Stamitz did not simply copy these attributes; he expanded and improved them to an extent that

⁸ Hugo Riemann, *Sinfonien der Pfalzbayerischen Schule (Mannheimer Symphoniker)* (Leipzig: Breitkopf & Härtel, 1902), ix-xxx.

⁹ Eugene K. Wolf, “On the Origins of the Mannheim Symphonic Style,” in *The Garland Library of the History of Western Music, Volume Seven: Classic Music*, ed. Ellen Rosand (New York: Garland Publishing, Inc., 1985), 239.

¹⁰ *Ibid.*, 238.

demonstrates his well-deserved reputation as a first-rate composer.¹¹ This resulted in what is known as the Mannheim Style.

Mannheimer Mannieren

The term “Mannheim Style” typically applies only to symphonies. Indeed, as previously described, many of the mannerisms were intended to be heard by larger and more attentive audiences within a concert hall setting, making them more identifiable in the context of symphonies rather than smaller chamber works.¹² While sonata and concerto writing styles may still have been conservative at the time of Stamitz, the Mannheim symphonic ideas had been in use long enough for Mozart and Wido to employ them in their compositions.

For the purposes of this analysis, Mannheim Style pertains to four different compositional areas – melodic styles, dynamic effects, thematic differentiation, and orchestration.

In terms of melodic stylings, Riemann identified a number of Mannheim mannerisms, including the “sigh,” the “*Bebung*,” and the “rocket.” The “sigh” refers to a pair of descending scalar notes with emphasis placed on the first (Figure 1). The *Bebung* is a melodic embellishment consisting of four stepwise sixteenth notes followed by a longer note; the first sixteenth note and the final longer note are the same, so the pattern departs from and returns to the same note in stepwise fashion (Figure 2). The sigh and the *Bebung* are quite common throughout the Mannheim years, and have been used frequently in the centuries since then. The rocket is a

¹¹ Ibid., 239.

¹² Eugene K. Wolf, "Mannheim Style," *Grove Music Online*, Oxford Music Online, Oxford University Press, accessed October 12, 2017, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/17661>.

melodic segment that is made from rising triadic notes (Figure 3). It is actually statistically rare in Mannheim symphonies; although because of how apt the metaphor is, it tends to be one of a few things music history students remember of Mannheim Style.¹³



Figure 1, "Sigh" - Johann Stamitz: Symphony in Eb, DTB/Wolf Eb-5a, movement I, mm. 67-70. Sighs are marked with *.

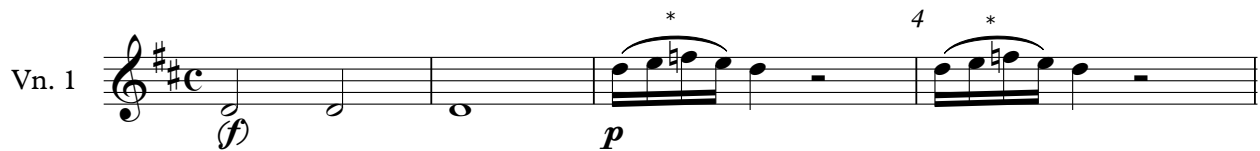


Figure 2, "Bebung" - Johann Stamitz: Symphony in D, DTB/Wolf D-2, movement I, mm. 1-4. Bebungs are marked with *.



Figure 3, "Rocket" - Mozart: Symphony 40, K. 550, movement IV, mm. 1-2.

Dynamic effects may be the most significant and readily identifiable aspects of Mannheim Style. The Mannheim composers frequently employed sudden and drastic changes in dynamic for various effects. Further, the orchestra under Stamitz was famous for its control and precision in their execution of crescendos and decrescendos, being able to play both louder and

¹³ Eugene K. Wolf, "On the Origins of the Mannheim Symphonic Style," in *The Garland Library of the History of Western Music, Volume Seven: Classic Music*, ed. Ellen Rosand (New York: Garland Publishing, Inc., 1985), 239.

softer than many competing orchestras. Audiences and critics alike were taken aback by the “Mannheim Crescendo,” which is also frequently referred to as the *Walze* (Figure 4), translated to “roller” or “steamroller.”¹⁴ This Mannheim Roller was not simply a gradual increase in volume; it was a structurally integral effect that on more than one occasion brought audiences to their feet with the increasing intensity.¹⁵ The effect was achieved with an ostinato repetition of a phrase combined with the addition of instruments, each contributing with its own individual crescendo.

Figure 4, "Walze" - Johann Stamitz: Symphony in D, DTB/Wolf D-3, movement I, mm. 5-13.

Another significant factor of Mannheim Style is in its thematic differentiation. Many of the symphonies that came out of the Mannheim era contained clear primary, transitional, secondary, and closing thematic material. This is a precursor to the standard exposition-development-recapitulation that is seen so frequently in Classic Period music. Even within these different sections, certain thematic gestures were common. For example, a favorite opening of

¹⁴ Reinhard G. Pauly, *Music in the Classic Period* (New Jersey: Prentice-Hall, 2000), 53

¹⁵ *Ibid.*, 50.

many symphonies and concertos of the time involved a brief *forte* theme contrasting with a *piano* theme immediately after.¹⁶ Just as with the other Mannheim mannerisms mentioned throughout, this can be seen in the opera music of Niccolò Jommelli, but it can also be viewed as a natural extension of the three hammer-stroke chords that begin so many Baroque compositions. Even beyond these gestures, the Mannheim composers go a step further and frequently incorporate truly *cantabile* secondary themes, providing additional contrast with the louder and figural opening themes.¹⁷

These *cantabile* themes were significant for developing the Mannheim Style's innovations to orchestration. Johann Stamitz and Anton Fils would frequently score more lyrical moments for pairs of solo woodwind instruments. Because of the virtuosic skill of all the members of the Mannheim orchestra, composers were able to entrust important thematic and developmental material for the wind instruments, rather than keeping the wind section as chordal accompaniment. The wind players in Mannheim were able to be heard over the string sections, and as a result, orchestral wind writing became much more prominent. Interestingly, many historical scores have been more recently identified as originating in Mannheim, and several have virtuosic horn and woodwind parts that were simplified or removed by subsequent publishers.¹⁸

¹⁶ Eugene K. Wolf, "On the Origins of the Mannheim Symphonic Style," in *The Garland Library of the History of Western Music, Volume Seven: Classic Music*, ed. Ellen Rosand (New York: Garland Publishing, Inc., 1985), 250.

¹⁷ *Ibid.*, 270.

¹⁸ *Ibid.*

CHAPTER 2

MOZART'S MANNHEIM INFLUENCES

Wolfgang Amadeus Mozart's well-documented life began in 1756 in Salzburg. To contextualize his life within the Mannheim era, he was born one year before the death of Johann Stamitz. While he never had the opportunity to meet and perform for Stamitz, Mozart did have a brief visit to Mannheim in the early 1760s, where he, his father, and his sister all met Christian Cannabich. By this time, Mozart had composed several of his first works for keyboard. These works are extremely short, some only ten or twelve measures long, but they document Mozart's already impressionable mind and his earliest ideas of music.¹⁹

During the 1760's and 1770's, Mozart and his family travelled all around Europe, usually performing and composing in each place. In particular, the family took a "Grand Tour" from June 9, 1763 through November 29, 1766. Although Mannheim was not on the itinerary, in these three years the family visited Paris, London, The Hague, Frankfurt, and Munich, to name a few places. Everywhere they went, Mozart, along with his sister and father, performed for well-regarded composers and dignitaries, and this helped to increase the notoriety of the "wunderkind" Wolfgang. He was exposed to music from every corner of the continent. He performed with Johann Christian Bach, and he took singing lessons from the castrato Giovanni Manzuoli. Additionally, his compositions began maturing, and he composed sonatas for piano, violin, and cello, along with his first symphonies.²⁰

¹⁹ Robert Spaethling, *Mozart's Letters, Mozart's Life* (New York: W.W. Norton & Company, Inc., 2000), 447.

²⁰ *Ibid.*, 447-448.

These travels heavily influenced his music, and various mannerisms from different European cities appear in many of his early compositions. Mannheim influences in particular began appearing as early as 1765. Symphony No. 5, K.22, was composed in December of that year. It includes extended crescendos involving the entire orchestra and pronounced delineation of thematic material. The primary thematic material in the first movement returns in structurally significant moments of the middle and end of the movement, aligning the symphony with the formal structures of many Mannheim works.²¹

While not travelling, the Mozart family resided in Salzburg, which had a plethora of Italian theater performance venues. Even before his many tours to Italy, young Mozart was becoming heavily acquainted with Italian dramatic music. Performances took place at the Salzburg court as well as at the Salzburg Benedictine University. From these influences, he began writing opera music in the Italian style. His first opera buffa, *La finta semplice*, K. 51, was composed in 1768, and his first opera seria, *Mitridate, re di Ponto*, K. 87, was composed in 1770.²²

Mozart did encounter the opera works of Niccolò Jommelli, the composer from whom Johann Stamitz drew so much of his inspiration. On May 29, 1770, while in Naples, Mozart wrote in a letter to his sister that he had attended a rehearsal of Jommelli's newest opera, *Armida abbandonata*, and briefly described that it was well-composed and that he enjoyed it.²³

²¹ Cliff Eisen and Stanley Sadie, "Mozart, (Johann Chrysostom) Wolfgang Amadeus," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed February 7, 2018, <https://doi-org.proxy.lib.fsu.edu/10.1093/gmo/9781561592630.article.6002278233>.

²² Ibid.

²³ Emily Anderson, *The Letters of Mozart and his Family* (London: The MacMillan Press LTD, 1985), 141.

Interestingly, just one week later, he wrote to his sister again, but this time described the opera as being “too serious and old-fashioned.”²⁴

This encounter with Jommelli’s opera occurred on Mozart’s first tour through Italy. In the 1770’s, he took several more trips through Italy, visiting Rome, Naples, Milan, and Turin. As his knowledge and exposure to Italian music expanded, he composed more works that had clear Italian influences. His opera seria from this time included *Ascanio in Alba*, K. 111 in 1771 and *Lucio Silla*, K. 135 in 1772. He composed an opera buffa, *La finta giardiniera*, K. 196, in 1775 for the carnival season in Munich, further demonstrating the growing influence of Italian dramatic music throughout Europe. In addition to these, he composed a number of other Italian dramatic works of varying styles.²⁵

The years between 1777 and 1780 were dramatic for young Mozart, and some of the more difficult circumstances of these years pushed him into adulthood, both personally and musically. Salzburg had been under the rule of Prince-Archbishop Hieronymus Colloredo since 1771, and he had eliminated many of the traditional opportunities for music. The university theater program, where Mozart had first come in contact with Italian drama, had been eliminated, the Mass was shortened, and certain restrictions governed instrumental music. Mozart and his father Leopold were both employed at the court of Salzburg, and they had a number of personal and musical disagreements with Colloredo. In August of 1777, Wolfgang wrote to Colloredo asking to be released from employment. Colloredo then dismissed both Wolfgang and Leopold simultaneously. Because of this, Leopold felt he could not financially afford to leave Salzburg,

²⁴ Emily Anderson, *The Letters of Mozart and his Family* (London: The MacMillan Press LTD, 1985), 143.

²⁵ Robert Spaethling, *Mozart’s Letters, Mozart’s Life* (New York: W.W. Norton & Company, Inc., 2000), 448-449.

so he sent Wolfgang with his mother to find steady employment, ideally at the court of Mannheim.²⁶ Leopold revered the court at Mannheim, “whose rays, like those of the sun, illuminate the whole of Germany, nay even the whole of Europe.”²⁷

On September 23, 1777, mother and son set out to find employment. They went first to Munich, then Augsburg, Mannheim, and Paris. In each location, Mozart would meet with the electors of the local court and offer his services. He would perform and meet with important musicians of the area, and in each place, he was denied employment. As his frustrations and those of his father increased, their letters demonstrated a clearly strained relationship, with Leopold accusing Wolfgang of disobeying him. In Paris, Wolfgang’s mother fell ill, and she passed away on July 3rd, 1778. Wolfgang left Paris in September of 1778, travelled slowly back through Mannheim and Munich, and eventually arrived at home in Salzburg in January of 1779.²⁸

Mozart in Mannheim

Mozart arrived in Mannheim on October 30, 1777. The following day, he went to the home of Christian Cannabich, who was the concertmaster and director of the Mannheim orchestra, and performed for him. Letters from Mozart throughout his stay mention his fondness for Cannabich, and that he visited Cannabich’s house nearly every day. It was at these visits that Mozart met many of the orchestra’s members, including Kapellmeister Ignaz Holzbauer, flutist

²⁶ Cliff Eisen and Stanley Sadie, “Mozart, (Johann Chrysostom) Wolfgang Amadeus,” *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed February 7, 2018, <https://doi-org.proxy.lib.fsu.edu/10.1093/gmo/9781561592630.article.6002278233>.

²⁷ Emily Anderson, *The Letters of Mozart and his Family* (London: The MacMillan Press LTD, 1985), 367.

²⁸ Robert Spaethling, *Mozart’s Letters, Mozart’s Life* (New York: W.W. Norton & Company, Inc., 2000), 449.

Johann Baptist Wendling, and oboist Friedrich Ramm. He wrote a number of important works, including piano sonatas, violin sonatas, flute quartets, and several sacred arias and liturgical works. He also met and fell in love with the soprano Aloysia Weber and composed a number of concert arias for her. At his father's urging, Mozart left Mannheim on March 14, 1778.²⁹

²⁹ Cliff Eisen and Stanley Sadie, "Mozart, (Johann Chrysostom) Wolfgang Amadeus," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed February 7, 2018, <https://doi-org.proxy.lib.fsu.edu/10.1093/gmo/9781561592630.article.6002278233>.

CHAPTER 3

CONCERTO IN C MAJOR FOR OBOE AND ORCHESTRA, K. 314 (285^D)

“It is difficult to forego altogether the notion that the Paris-Mannheim journey of 1777-9, which violently wrenched Mozart from adolescence to manhood, dramatically influenced the style and substance of his music.”³⁰

The Concerto for Oboe was composed in the summer of 1777, only a few months before Mozart set out to Mannheim. It was composed initially for Giuseppe Ferlendis, an oboist in Salzburg employed by Colloredo. According to Leopold Mozart, Ferlendis was a favorite in the orchestra, but to other composers, such as Michael Haydn, he was merely a mediocre player.³¹ After arriving in Mannheim in 1777, Wolfgang heard the playing of Friedrich Ramm, and wrote in a letter to his father about the oboist, “whose name I have forgotten, but who plays very well and has a delightfully pure tone.”³² He gave Ramm the oboe concerto as a present and played it for Ramm on the piano. Mozart wrote, “although everybody knew that I was the composer, it was very well received.”³³ On February 14, 1778, Mozart wrote that Ramm had performed the concerto for the fifth time, “which is making a great sensation here.” He referred to it as Ramm’s *cheval de bataille*, further emphasizing the concerto’s favorable reception in Mannheim.³⁴

³⁰ Cliff Eisen and Stanley Sadie, “Mozart, (Johann Chrysostom) Wolfgang Amadeus,” *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed February 7, 2018, <https://doi-org.proxy.lib.fsu.edu/10.1093/gmo/9781561592630.article.6002278233>.

³¹ Alfredo Bernardini, “Ferlandis, Giuseppe,” *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed February 7, 2018, <https://doi-org.proxy.lib.fsu.edu/10.1093/gmo/9781561592630.article.09486>.

³² Emily Anderson, *The Letters of Mozart and his Family* (London: The MacMillan Press LTD, 1985), 355.

³³ *Ibid.*

³⁴ *Ibid.*, 482.

The first movement of the concerto is marked with “*Allegro aperto*,” a seldom-seen style indication that Mozart only used 11 times in his vast repertoire of compositions.³⁵ This movement showcases a number of clear Mannheim mannerisms. In measure 12, the orchestra suddenly stops, and the first violins play two sighs that announce the arrival of the second theme in measure 14. The solo oboe plays the same series of sighs in measure 78, again signaling the beginning of the second theme. This illustrates Mozart’s ability to use melodic ornamentation to enhance the structure and further delineate separate themes, which is another important aspect of Mannheim Style.

The movement also features several rockets in the solo oboe part; the first of these occurs in measure 90 (Figure 5), at which time the movement is nearing the end of the exposition. The oboe plays the rocket in triplets outlining a G major chord, followed two beats later by an A minor chord. Two measures after that, Mozart uses the same rockets in a slight variation (Figure 6). This time, the oboe repeats the sequence in sixteenth notes and adds a descending scale to connect the two rockets. These four rockets serve to reinforce that the concerto has moved into the dominant G major. This succession of rockets appears again at the closing of the movement. Beginning in measure 167, the rockets this time outline C major and D minor chords, emphasizing the end of the movement in the tonic C major.



Figure 5, Mozart Oboe Concerto, K. 314, movement I, mm. 90-92, solo oboe rockets.

³⁵ Geoffrey Cuming, “Mozart’s Oboe Concerto for Ferlendis,” *Music & Letters* 21, no. 1 (1940): 21.



Figure 6, Mozart Oboe Concerto, K. 314, movement I, mm. 93-95, solo oboe rockets.

This first movement is exemplary for its use of Mannheim Style dynamics as well. In both the solo oboe part and the orchestra, the music frequently features dramatic and sudden dynamic changes. *Forte* and *piano* are often indicated, and rarely do they include a *crescendo* or *diminuendo*. When a *crescendo* is used, however, it is done so at structurally significant locations and generally includes an ostinato pattern emphasizing the growing intensity. One such instance is measure 95 (Figure 7). All four string parts begin the measure with a *fp* marking and commence on a series of repeated eighth notes. In the following measure, the violins and violas double the rhythm to sixteenth notes over the continued bass eighth notes. This second measure also has a written *crescendo*, so the added intensity of the doubled rhythm in addition to the gradual increase in volume leads to a dramatic landing on the first beat of measure 97. This process announces the end of the exposition in perhaps the most quintessential Mannheim way. Additionally, the sudden removal of instruments to expose a melody reinforces the dramatic and sudden dynamic changes.

The image shows a musical score for Mozart's Oboe Concerto, K. 314, movement I, measures 93-97. The score is arranged in a system with seven staves: Oboe, Horn in C, Ob. Solo, Violin 1, Violin 2, Viola, and Violoncello. The Oboe part starts at measure 93 with a *p* dynamic and features a melodic line with grace notes. The Horn in C and Ob. Solo parts also begin at measure 93. The strings (Violin 1, Violin 2, Viola, and Violoncello) enter at measure 95 with a *fp* dynamic. The music concludes at measure 97 with a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 7, Mozart Oboe Concerto, K. 314, movement I, mm. 93-97, crescendo.

Mozart uses clearly defined themes throughout the movement along with transitional material. The orchestra begins with an extended introduction that presents all the themes from which the oboe solo is derived. Measures 1-11, for example, are the first theme that reappears immediately after the oboe's entrance (Figure 8). Measure 12 begins a second theme that the oboe repeats during the exposition (Figure 9). Measures 17-31 feature a variety of fragments that are developed throughout the movement. When the oboe finally enters in measure 32, the movement continues in an early Sonata-Allegro form, and all of the previous themes are used in tonic-dominant-tonic structure that many composers in Mannheim and Europe were adopting.

The image shows a musical score for the first theme of Mozart's Oboe Concerto, K. 314, movement I, measures 1-4. The score is for Violin 1 (Vln. 1) and starts with a *f* dynamic. The melody begins with a half note chord, followed by a quarter note, and then a series of eighth notes. The key signature has one sharp (F#), and the time signature is common time (C). The theme concludes at measure 4 with a quarter note.

Figure 8, Mozart Oboe Concerto, K. 314, movement I, mm. 1-4, first theme.

The image shows a musical score for the second theme of Mozart's Oboe Concerto, K. 314, movement I, measures 14-15. The score is for Violin 1 (Vln. 1) and starts with a *fp* dynamic. The melody begins with a half note chord, followed by a quarter note, and then a series of eighth notes. The key signature has one sharp (F#), and the time signature is common time (C). The theme concludes at measure 15 with a quarter note.

Figure 9, Mozart Oboe Concerto, K. 314, movement I, mm. 14-15, second theme.

As stated earlier, prior to the Mannheim era, wind instruments in orchestras were usually relegated to playing accompanimental chords to add color and typically were not entrusted with the bulk of melodic content. In several instances in the concerto, Mozart alludes to this tradition of orchestration. In this movement, the oboe enters with a continuation and embellishment of the melody from the violins, but immediately returns to holding a high C while the orchestra presents the melody (Figure 10). This occurs again in measure 122. Throughout the movement, Mozart acknowledged both the traditional orchestral writing for symphonic winds as well as the advances present in the Mannheim orchestra.

The image displays a musical score for the solo oboe entrance in the first movement of Mozart's Oboe Concerto, K. 314, measures 31-35. The score is arranged in a system with seven staves. The top staff is for Oboe 1 and 2 (Ob. 1,2), the second for C Horn 1 and 2 (C Hn. 1,2), the third for the Solo Oboe (Ob. Solo), the fourth for Violin 1 (Vln. 1), the fifth for Violin 2 (Vln. 2), the sixth for Viola (Vla.), and the seventh for Violoncello and Bass (Vc. e Basso). The solo oboe part begins in measure 31 with a trill (tr) and then holds a high C note. The orchestra enters in measure 32 with a melody, marked piano (p). The score includes various musical notations such as trills, slurs, and dynamic markings.

Figure 10, Mozart Oboe Concerto, K. 314, movement I, mm. 31-35, solo oboe entrance.

The second movement, marked *Adagio non troppo*, contrasts the gleeful nature of the first movement with a series of heart-felt *cantabile* melodies. While it lacks the bombastic

rockets of the first movement, it makes more extensive use of sigh figures. The first set appears in measure 23, after being introduced with an advanced *Bebung* in the measure prior (Figure 11). Four sighing gestures appear in the oboe part, bringing the melody from a higher register into the middle range of the instrument. Between each of the sighs, the upper strings vary them, changing direction and interval to contrast the oboe. These sighs help signal the close of the first theme and the transition from F major into the dominant C major. Mozart brings these sighs back again in measure 61. In this instance, it likewise signals the close of the same theme, but it remains in the tonic F major.

Figure 11, Mozart Oboe Concerto, K. 314, movement II, mm. 22-26, sighs.

The dynamic contrast in the second movement is somewhat more subtle than in the first, but it still plays an important role. In several instances, such as in measures 5 through 10, two halves of a phrase are emphasized with sudden contrast (Figure 12). The *piano* marking in measure 5 remains for the antecedent portion of the phrase, where the first violins emphasize a B-flat and then a C. In measure 7, the violins reach the D with a *forte* indication, and remain strong for two measures before becoming soft for the entrance of the solo oboe. Another use of dynamic contrast is exemplified in measure 18. Here, the oboe has two quarter rests between soft, lyrical phrases, and the strings have a *forte* unison figure to contrast the oboe. Additionally, Mozart adds a grand pause in measure 72, giving even more theatrical drama to the movement.

The image shows a musical score for measures 5-10 of the second movement of Mozart's Oboe Concerto, K. 314. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello/Double Bass (Vc. e Basso). The key signature is one flat (B-flat) and the time signature is 3/4. The score demonstrates dynamic contrast with markings for piano (p) and forte (f). In measures 5-6, the strings play a rhythmic pattern with a dynamic of p. In measure 7, the dynamics shift to f. In measure 8, the dynamics return to p. In measure 9, the dynamics are f. In measure 10, the dynamics are p. The Vln. 1 part has a dynamic of p in measure 5, f in measure 7, and p in measure 10. The Vln. 2 part has a dynamic of p in measure 5, f in measure 7, and p in measure 10. The Vla. part has a dynamic of f in measure 7 and p in measure 10. The Vc. e Basso part has a dynamic of p in measure 5, f in measure 7, and p in measure 10.

Figure 12, Mozart Oboe Concerto, K. 314, movement II, mm. 5-10, dynamic contrast.

Differing themes are once again clearly delineated in the second movement. A significantly shorter orchestral introduction sets up the entrance of the oboe while presenting fragments of several themes. Beginning in measure 11, the oboe presents two themes that transition from the tonic F major into the dominant C major in measure 27. This dominant tonal area continues with more active accompaniment until measure 50, at which point the orchestral introduction returns. The solo oboe plays material from the first two themes again, this time remaining in the tonic F major to close the movement.

As in the first movement, the second demonstrates several instances of the solo oboe line holding a long note for color while the orchestra continues the melody. This occurs from measure 42 until 44 (Figure 13), and again three measures later. Beginning in measure 47, Mozart combines the held note in the oboe with a rising sequence in the strings. Although no *crescendo* is written in the urtext, the soaring oboe with the rising strings create intensity similar to the Mannheim *crescendo*.

The image shows a musical score for measures 40-44 of the second movement of Mozart's Oboe Concerto, K. 314. The score is written for five parts: Solo Oboe, Violin 1, Violin 2, Viola, and Violoncello/Double Bass. The key signature is B-flat major (two flats) and the time signature is 3/4. The Solo Oboe part features a long note with a fermata, starting at a forte (f) dynamic and changing to piano (p) in measure 42. The Violin 1 part has a melodic line with a dynamic change from f to p. The Violin 2 part plays a rhythmic accompaniment of eighth notes, also changing from f to p. The Viola and Violoncello/Double Bass parts provide a steady bass line, with dynamics changing from f to p in measure 42.

Figure 13, Mozart Oboe Concerto, K. 314, movement II, mm. 40-44, solo oboe held note.

The third movement is a jaunty rondo. While it contains very few clearly Mannheim Style mannerisms, the opera buffa-inspired lightheartedness of the movement portrays Mozart's Italian drama influences. It is composed as a seven-part rondo structure, aligning it more closely with standard Classic Period concerto finales than with Mannheim Style. The varying themes, although clearly delineated and somewhat contrasting, contain none of the *Bebungs*, sighs, or rockets that signal Mannheim Style. The only sudden dynamic changes that do occur serve to bring the orchestra to the fore between statements of the solo oboe, and to rein the orchestra in while the solo oboe plays.

The orchestration of the third movement is a prime example of the use of winds in symphonic music prior to the innovations of the Mannheim era. The score calls for two oboes and two horns in the orchestra, and in this movement, their melodic contributions are limited. When the winds do have important melodies, Mozart writes for the strings to stop playing, allowing the oboes and horns to be heard. This occurs, for example, in measures 24 through 26 (Figure 14), and again in measures 28 through 30, trading melodic content with the solo oboe and first violins. Shortly after this exchange, the orchestral winds hold a unison G from measures 32 until measure 36, providing colors while the strings have the melody. These two idioms of

wind scoring happen multiple times throughout the movement. Aside from these tendencies, the winds play *tutti* melodies to add color to the strings rather than provide melodic content themselves.

The image shows a musical score for Mozart's Oboe Concerto, K. 314, movement III, measures 24-28. The score is in 2/4 time and features four staves: Oboe 1,2; Cor Anglais 1,2; Oboe Solo; and Violin 1. The Oboe 1,2 and Cor Anglais 1,2 parts play a rhythmic pattern of eighth notes with trills (tr) starting at measure 25. The Oboe Solo part enters at measure 24 with a melodic line, featuring a trill (tr) at measure 28. The Violin 1 part enters at measure 24 with a melodic line, marked with a piano (*p*) dynamic. The score is written in treble clef for all parts.

Figure 14, Mozart Oboe Concerto, K. 314, movement III, mm. 24-28, orchestral wind melodies.

This concerto demonstrates that despite not having spent significant time in Mannheim, Mozart had not only been influenced by the same music that led Stamitz and the Mannheim composers to develop the innovations they did, but also that Mozart was influenced by the Mannheim composers themselves. Further, his time in Mannheim and the personal maturation he underwent on that trip resulted in Mannheim Style being one of the many influences that he carried through his own compositional innovations for the remainder of his life. Mozart's ability to assimilate the stylistic tendencies that he heard from Mannheim composers while further combining and developing them in his own style demonstrate his genius as a composer.

CHAPTER 4

JACQUES-CHRISTIAN-MICHEL WIDERKEHR

Very little biographical information is available for Jacques-Christian-Michel Widerkehr. He lived from 1759 until 1823, and was born in Strasbourg, in the Alsace region of France, just three years after Mozart's birth. In the early 1780's, he moved to Paris to perform as a cellist. The absence of his name in the yearly published almanacs of Parisian festivities, however, implies that he never was appointed to a major orchestra position as a cellist. His name does appear as a bassoonist in 1790 and as a trombonist in 1797 in the orchestra of the Theater Comique, but these mentions could refer to his brother, who was active as a trombonist during these years.³⁶ The dearth of biographical information on either Widerkehr makes this distinction nearly impossible to verify.

As a composer, Widerkehr studied under Franz Xaver Richter, who, along with Johann Stamitz and a few other composers, were known as the first generation of Mannheim composers. While Richter's style exuded more Baroque elements than his counterparts, he still played a strong role in establishing the Mannheim style.³⁷ Widerkehr's compositional style demonstrates a clear influence from Richter, Stamitz, and the other Mannheim composers.

Widerkehr gained most of his fame from his symphonies concertantes, most of which utilized several wind instrument soloists with orchestral accompaniment. He wrote twelve to fifteen of these, although only four still remain. During his lifetime, the symphonie concertante

³⁶ Barry S. Brook and Barbara S. Kafka, "Widerkehr, Jacques," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed October 12, 2017, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/30255>.

³⁷ Philip G. Downs, *Classical Music: The Era of Haydn, Mozart, and Beethoven* (New York: W.W. Norton & Company, 1992), 77.

was more popular in France than the standard symphony, and Widerkehr and François Devienne were considered the two best composers of the genre. Widerkehr was adventurous in his scoring with these; his symphonie concertante number 4 in F was composed for flute, oboe, clarinet, two bassoons, horn, and cello all as soloists with an orchestra of strings, two more oboes, and two more horns accompanying. He also wrote several symphonies, string quartets and quintets, sonatas for different instruments, and a number of other chamber works for varying instrumentation.³⁸

³⁸ Barry S. Brook and Barbara S. Kafka, "Widerkehr, Jacques," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed October 12, 2017, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/30255>.

CHAPTER 5

DUO SONATA FOR OBOE AND PIANO

The Duo Sonata was first published in 1817, although it may have been composed around 1794.³⁹ The first movement of the Duo Sonata begins with a juxtaposition of contrasting ideas; Widerkehr wastes no time in demonstrating the theatrical nature of the work (Figure 15). Both the oboe and piano have an initial *forte* marking to start, with the contrasting statement beginning in the quarter-note pickup to the third measure. Interestingly, the piano part has a *piano* dynamic indication here, while the oboe simply has *dolce* written. This implies that more emphasis should be placed on the contrasting characters of the phrase rather than on the dynamic intensity. The phrase continues as it began, switching between the strong *forte* gesture and the *dolce* response, resolving in E minor in measure eight.

This opening demonstrates several of the aforementioned Mannheim tendencies. The strength of the *forte* from the onset reflects the “curtain-call” ideas that were favored by Stamitz, and the *dolce* melody exhibits a classic rocket of rising chord tones. The primary theme section then continues with another eight-measure phrase that rises and falls. This phrase uses heavy accents in the piano to contrast with a more lyrical oboe melody, showcasing the influences from Italian opera music.

³⁹ Angela N. Schindler, “Unique Contributions for Oboe in the Classical Period: Jacques Christian Michel Widerkehr's Duos for Oboe and Piano and François Devienne's Six Sonatas for Oboe and Basso Continuo” (doctoral dissertation, University of North Texas, 2006), 6.

The image shows a musical score for the first eleven measures of the 'curtain call' opening. It consists of two systems. The first system includes an Oboe part and a Piano part. The Oboe part is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a forte (*f*) dynamic, followed by a *dolce* section, another *f* section, and ends with a *dol* dynamic. The Piano part is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic accompaniment with dynamics *f* and *p*. The second system includes an Oboe part (labeled 'Ob.') and a Piano part (labeled 'Pno.'). The Oboe part begins at measure 7 and continues with melodic lines. The Piano part continues with its accompaniment, including some sixteenth-note passages.

Figure 15, Widerkehr Duo Sonata, movement I, mm. 1-11, “curtain call” opening.

In addition to the “curtain call” opening and the melodic rockets, this movement also is an example of the clear thematic differentiation preferred by Mannheim composers. Measure 17 begins the first transition area, in which the opening measures are segmented and presented with more chromaticism and driving accompanimental rhythms, bringing the movement into G major at measure 30. This secondary theme is again labeled *dolce*, with *espressivo* added to fully emphasize the *cantabile* mood. The secondary theme is half the length of the primary theme, lasting only eight measures. The transitional and closing areas following the secondary theme continue until the end of the first portion of the movement, clearly marked with a repeat sign and an emphatic, yet *dolce* cadence in G major.

The next section begins in G major, but immediately begins developing the previously stated themes with heavy chromaticism. At various times, themes are presented in D minor, A minor, and C major, before settling back in E minor for the restatement of the principal theme in

measure 117 (Figure 16). Interestingly, this restatement further emphasizes the “curtain call” opening of the movement by having the strong *forte* material played only in the piano and the *dolce* response played by the oboe. This idea is reinforced when the secondary theme returns in measure 144. The secondary theme is presented in its entirety by the piano alone, and then the oboe repeats it immediately after.

The image displays two systems of musical notation for Oboe and Piano. The first system covers measures 117 to 120. The Oboe part begins with a rest in measure 117, then enters in measure 118 with a melodic phrase marked 'dol' and a '3' below it. This phrase is followed by a sixteenth-note triplet, a sixteenth-note sextuplet, and another sixteenth-note triplet. The Piano part provides a rhythmic accompaniment of chords and eighth notes. The second system covers measures 120 to 124. The Oboe part repeats the melodic phrase from measure 118. The Piano part continues with its accompaniment. The score is in E minor and 3/4 time.

Figure 16, Widerkehr Duo Sonata, movement I, mm. 117-124, restatement of principal theme.

The movement continues with much of the same transitional material from the first section, presented here in E minor. The movement comes to an exciting close with a rhythmically fervent dominant-tonic pattern over a large *crescendo*, ending with a dramatic cadence (Figure 17).

The use of dynamics throughout the movement are consistent with Mannheim Style. Few true *crescendos* are given, and those that are marked occur in structurally important locations.

Widerkehr places much emphasis on dynamic contrast, with many *forte* and *piano* markings represented with contrasting figural and lyrical melodic content.

The image displays a musical score for Oboe and Piano, measures 172-180. The score is divided into two systems. The first system (measures 172-175) shows the Oboe part starting with a *p* dynamic, followed by a *f* dynamic. The Piano part starts with a *p* dynamic and includes a *cresc.* marking leading to a *f* dynamic. The second system (measures 176-180) shows the Oboe part ending with a *f* dynamic. The Piano part continues with sixteenth-note patterns and chords, ending with a *f* dynamic. The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings.

Figure 17, Widerkehr Duo Sonata, movement I, mm. 172-180, dramatic ending.

The second movement of the Duo Sonata presents a *Menuetto* and two Trios. It is shorter and simpler than the first, but it still features prominent contrasts in thematic style and dynamic output. The *Menuetto* is split into two sections, each repeated (Figure 18). The first section, only eight measures long, showcases a strong *forte* theme for four measures in the oboe with a lyrical *piano* response in the accompaniment, all in E minor. The end of the oboe statement features a *Bebung*, doubled by the piano part. The second section is longer than the first, consisting of 28 measures. It begins with a lyrical theme that is split into two four-measure segments; the *piano dolce* beginning is followed with a four-measure *forte* melody, continuing with the “question-answer” or “call and response” melodic treatment that is displayed not only throughout this work, but in so many compositions from Mannheim composers. The figural *forte* theme from the

beginning of the movement returns in measure 21, but the eighth bar of this melody contains a suspenseful fermata, and the *Menuetto* ends with a dramatic cadence.

Figure 18, Widerkehr Duo Sonata, movement II, mm. 1-22, thematic contrast.

The two Trios are identical except in tonality; the first Trio is in E major, the second in C major. Just like the *Menuetto*, the Trios feature two sections defined with repeat signs (Figure 19). The first section is eight measures, and the second is sixteen. The Trio sections feature a *cantabile* melody that contrasts with the intensity of the *Menuetto*. The beginning of the second section has a brief alternate melody before restating the Trio theme.

The pattern of *Menuetto*-Trio I-*Menuetto*-Trio II-*Menuetto* presents all the themes of the movement in a tonally interesting fashion: E minor to E major to E minor to C major and back to E minor. The movement exemplifies the rhythmically driving and dramatic principal theme with a lyrical secondary theme found so commonly in Mannheim music, and the clearly defined thematic structure adds to its stylistic definition.

The image displays a musical score for the first three trios of the second movement of the Duo Sonata by Widerkehr. The score is arranged in three systems, each featuring an Oboe (Ob.) and Piano (Pno.) part. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure numbers 45, 50, 55, and 60 are indicated above the Oboe staves. Dynamic markings include *mf*, *p*, *pp*, *f*, *dim.*, and *p*. The piano part in the first system features a prominent *f* dynamic and a *dim.* marking. The second system shows a *p* dynamic marking. The third system also shows a *p* dynamic marking.

Figure 19, Widerkehr Duo Sonata, movement II, mm. 45-68, trios.

The third movement of Widerkehr’s Duo Sonata is an Adagio that begins with a gentle melody in C major. The principal theme remains steady and lyrical, lasting the first eight measures. A brief transition area then occurs, played by the piano alone. This includes a crescendo into the first *forte* of the movement, a thematically significant Mannheim mannerism which itself signals the modulation into the dominant G major (Figure 20). The oboe then reenters for the secondary theme, but this lasts only four bars before the principal theme returns in the dominant and ushers the movement into a brief developmental area. This development modulates through several keys and includes the longest crescendo of the sonata. The movement returns to C major in measure 33, and the opening theme is restated exactly, with a closing cadence for the final 5 measures. This closing cadence includes the first example of the Mannheim “sigh” melodic figure in the sonata (Figure 21).

The image shows a musical score for Oboe and Piano, measures 18-27. The Oboe part (top staff) begins at measure 18 with a melodic line that rises and then levels off, marked with a *cresc.* (crescendo) hairpin. The Piano part (middle and bottom staves) features a rhythmic accompaniment of eighth notes, also marked with a *cresc.* hairpin. The score includes dynamic markings such as *f* (forte) and *pp* (pianissimo) in subsequent measures. Measure numbers 18, 20, and 25 are indicated above the Oboe staff.

Figure 20, Widerkehr Duo Sonata, movement III, mm. 18-27, crescendo.

The image shows a musical score for Oboe and Piano, measures 41-45. The Oboe part (top staff) starts at measure 41 with a melodic line that includes a "sigh" motif (a half note followed by a quarter note), marked with *pp* (pianissimo). The Piano part (middle and bottom staves) provides a harmonic accompaniment with chords and eighth-note patterns. Measure numbers 41 and 45 are indicated above the Oboe staff.

Figure 21, Widerkehr Duo Sonata, movement III, mm. 41-45, sighs.

The fourth movement of the sonata is a very theatrical *allegro* that emphasizes thematic contrasts even more than the first movement. Two distinct themes are present in the opening principal tonal area of E minor, the first having more rhythmic drive and undulating dynamics than the second. The excitement of the first theme comes to an unexpected halt in measure 17, creating space for the lyrical and *dolce* second theme (Figure 22). This theme displays another clear example of the “sigh” in measures 22 and 23. After a brief and chromatic transition, the second tonal area of G major brings with it a new theme, embellished with frequent *Bebungs*. In

measure 41, a sudden *forte* signifies the transition into the closing cadence of the opening section in G major.

Figure 22, Widerkehr Duo Sonata, movement IV, mm. 16-23, unexpected halt.

Following the repeat sign after measure 58, Widerkehr develops portions of each of the themes with frequent and tumultuous dynamic contrast. Tonal centers shift rapidly, eventually settling back into E minor in measure 105 with the return of the opening theme. In measure 121, the fervent opening theme once again stops with a fermata and creates space, just as in measure 17. The following note, however, is raised a half step to D#, adding angst to the lyrical second theme while re-emphasizing E minor (Figure 23). The remainder of the movement continues just as the first section did, with heavy importance placed on melodic and dynamic contrasts. The sonata ends with a heavily syncopated closing cadence.

Figure 23, Widerkehr Duo Sonata, movement IV, mm. 117-125, raised pitch following fermata.

The entire sonata employs idiomatic technique for the oboe. The range is modest and stays within 2 octaves of the low D. Even for the oboe at the time, this is a conservative range;

Mozart had written up to a high F some 30 years prior to the publication. The extreme contrasts Widerkehr uses for both thematic and dynamic effects demonstrate the newfound trust for virtuosic wind playing that was established within the Mannheim orchestra. While this is merely a sonata rather than a full symphony, these aspects show a clear influence from the expanded roles that Mannheim composers were giving to wind players.

As is clearly evidenced, all the stylistic tendencies that define Mannheim Style are present in Widerkehr's Duo Sonata. The way he used embellishment in the melodies, the theatrical presentation of figural and lyrical themes, the juxtaposition of extreme dynamics, and the idiomatic, yet virtuosic, oboe writing illustrate Widerkehr's compositional lineage and make clear that this work has its place within the idiom of Mannheim music.

CHAPTER 6

CONCLUSION

The transitional period between the Baroque and Classic eras was full of beautiful orchestral music. With the good fortune of Elector Carl Theodor's interest in music, the orchestra in the court at Mannheim played an important role in developing innovations that allowed composers to create new sounds and textures while also enrapturing audiences. As the reputation of the orchestra travelled around Europe, many of the mannerisms employed by Stamitz and Cannabich clearly influenced composers throughout the continent.

While Wolfgang Amadeus Mozart had no formal training at Mannheim, his travels to the city left an impression on his compositional style. He was independently influenced by the same Italian opera styles that guided Stamitz' decisions, and when he travelled to Mannheim in 1777, his music blended well with that of the Mannheim composers. His knowledge of, and experience with, the style helped him propel his own musical innovations throughout the remainder of his compositional life.

Jacques-Christian-Michel Widerkehr studied composition with the guidance and help of Franz Xaver Richter, so his Mannheim tendencies are much more obvious than those of Mozart. Despite being considerably less-known than Mozart, his engaging and dramatic music still played an important role in the development of the Classic style.

Although they share different levels of fame, Mozart's Concerto for Oboe, K. 314 (285^d), and Widerkehr's Duo Sonata for Oboe and Piano are both strong examples of the compositional tendencies of both composers at the time of their premieres. The works are dramatic and entertaining, and they reflect the influences of the great Mannheim orchestra within each of the composers' unique personal styles.

REFERENCES

- Anderson, Emily. *The Letters of Mozart and his Family*. London: The MacMillan Press LTD, 1985).
- Bernardini, Alfredo. "Ferlendis, Giuseppi." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed February 7, 2018, <https://doi-org.proxy.lib.fsu.edu/10.1093/gmo/9781561592630.article.09486>.
- Brook, Barry S. "The 'Symphonie Concertante': An Interim Report." *The Musical Quarterly* 47, no. 4 (1961): 493-516. <http://www.jstor.org/stable/740627>.
- Brook, Barry S. and Barbara S. Kafka. "Widerkehr, Jacques." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 12, 2017, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/30255>.
- Cuming, Geoffrey. "Mozart's Oboe Concerto for Ferlendis." *Music & Letters* 21, no. 1 (1940): 18-22.
- Downs, Philip G. *Classical Music: The Era of Haydn, Mozart, and Beethoven*. New York: W.W. Norton & Company, 1992.
- Einstein, Alfred. *Mozart: His Character, His Work*. Translated by Arthur Mendel and Nathan Broder. New York: Oxford University Press, 1945.
- Eisen, Cliff and Stanley Sadie. "Mozart, (Johann Chrysostom) Wolfgang Amadeus." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed February 7, 2018, <https://doi-org.proxy.lib.fsu.edu/10.1093/gmo/9781561592630.article.6002278233>.
- Heartz, Daniel. *Music in European Capitals: The Galant Style*. New York: W.W. Norton & Company, 2003.
- Jones, Peter Ward. "The Concerto at Mannheim C. 1740-1780." *Proceedings of the Royal Musical Association* 96 (1969): 129-36. <http://www.jstor.org/stable/765979>.
- Pauly, Reinhard G. *Music in the Classic Period*. New Jersey: Prentice-Hall, 2000.
- Reutter, Jochen. "Richter, Franz Xaver." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 12, 2017, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/23401>.
- Riemann, Hugo. *Sinfonien der Pfalzbayerischen Schule (Mannheimer Symphoniker)*. Leipzig: Breitkopf & Härtel, 1902.

- Rosen, Charles. *The Classical Style*. New York: W.W. Norton & Company, 1997.
- Schindler, Angela N. "Unique Contributions for Oboe in the Classical Period: Jacques Christian Michel Widerkehr's Duos for Oboe and Piano and François Devienne's Six Sonatas for Oboe and Basso Continuo." Doctoral dissertation, University of North Texas, 2006.
- Spaethling, Robert. *Mozart's Letters, Mozart's Life*. New York: W.W. Norton & Company, Inc., 2000.
- Wolf, Eugene K. "Mannheim Style." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 12, 2017, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/17661>.
- Wolf, Eugene K. "On the Origins of the Mannheim Symphonic Style." In *The Garland Library of the History of Western Music, Volume Seven: Classic Music*, edited by Ellen Rosand, 197-239. New York: Garland Publishing, Inc., 1985.
- Würtz, Roland and Eugene K. Wolf. "Mannheim." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 12, 2017, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/17660>.

BIOGRAPHICAL SKETCH

Born in Denver, Colorado, oboist Scott Erickson has performed throughout the Americas. While pursuing his doctorate at Florida State University, he was appointed Principal Oboe of the Orquesta Sinfónica Nacional de Bolivia, and he taught at the National Conservatory in La Paz. His unique experiences have given him an adventurous musical personality, and his pursuits for newer sounds and ideas manifest themselves in performances of both written and improvised music with the Bold City Contemporary Ensemble in Jacksonville, Florida.

Erickson is a frequent performer in orchestras throughout the southeastern United States, with performances in the Jacksonville Symphony Orchestra, Coastal Symphony of Georgia, Pensacola Symphony, Ocala Symphony, Panama City Pops, and the Albany (Georgia) Symphony. Additionally, he has given concerto performances in the United States, Canada, and Bolivia.

Erickson was awarded his doctorate in oboe performance at Florida State University, where he also earned his master's degree, studying with Dr. Eric Ohlsson. He received his bachelor of music degree from the University of Wyoming with a dual emphasis on oboe and flute, studying with Dr. Lindsey Bird-Reynolds and Dr. Nicole Riner, respectively. He is an active performer and educator, and he maintains both a private teaching studio and a reed making business in Tallahassee, Florida.