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## Master's Oboe Recital

Terri Smith Armfield

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**MASTER'S OBOE RECITAL**

**An Abstract  
Submitted  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Music**

**Terri Smith Armfield  
University of Northern Iowa  
May 2000**

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This Study by: Terri Smith Armfield

Entitled: Master's Oboe Recital

Has been approved as meeting the thesis requirement for the

Degree of Masters of Music

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| <u>1-29-00</u><br>Date   | _____<br>Tom Barry, Chair, Thesis Committee           |
| <u>1-31-00</u><br>Date   | _____<br>Dr. Lathon Jernigan, Thesis Committee Member |
| <u>1/29/00</u><br>Date   | _____<br>Dr. David Rachor, Thesis Committee Member    |
| <u>29 Jan 00</u><br>Date | _____<br>Dr. Thomas Triple, Thesis Committee Member   |
| <u>2/24/2000</u><br>Date | _____<br>Dr. John Somervill, Dean, Graduate College   |

Terri Smith Armfield presented a graduate oboe recital at 8:00 p.m. on November 15, 1999 in Russell Hall Auditorium at the University of Northern Iowa School of Music. The recital was presented in partial fulfillment of the requirements for a Master of Music degree in oboe performance. The recital repertoire represented a variety of challenging pieces from Italian Baroque to twentieth century: Antonio Vivaldi's *Sonata No.6, Opus 13*, Bohuslav Martinu's *Concerto for Oboe*, Gaetano Donizetti's *Concertino for English Horn* and Ludwig van Beethoven's *Trio Opus 87*.

Antonio Vivaldi (1678-1741) was one of the most original and influential Italian composers of the Baroque era. He made substantial contributions to violin technique, orchestration practices, the instrumental concerto, and musical style. He was also an innovator of orchestral program music.<sup>1</sup> Vivaldi's prolific outpouring of compositions has long been revered by musicians of subsequent eras. Recently, it has been proven that many compositions were taken from other composers. Although it is common to borrow musical ideas from one's own works and arrange them to comprise a new work, Vivaldi took his musical ideas for this work, *Sonata No. 6*, from a lesser French composer, Nicolas Chedeville.

Whereas most misattributions of works transmitted only in manuscript form may have been more or less innocent, the same cannot be said of works circulated through published editions. This was particularly so in the first half of the eighteenth century, when the financial burden of publication was increasingly passing from the composer to the publisher. Publishers risked little, and stood to gain much, by selling the music of one composer [which they might well have obtained not directly from the author but from manuscripts in general circulation] under the name of another, more fashionable master.<sup>2</sup>

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<sup>1</sup>Michael Talbot, "Vivaldi, Antonio (Lucio)," *The New Grove Dictionary of Music and Musicians*, 8th ed. [NY: Schirmer Books, 1992], 31.

<sup>2</sup>Antonio Fanna and Michael Talbot, *Vivaldi Vero e Falso*. [Florence: Leo S. Olschki, 1992], 16

Nicholas Chedeville was born at Seray in the Eure in 1705 to a family of musicians and instrument makers.<sup>3</sup> His god-father was Louis Hotteterre, a prominent oboist and an innovative designer of the flute and oboe. Chedeville became a renowned double reed player and composer during the reign of Louis XV.<sup>4</sup> According to some, Chedeville knowingly allowed his work to be attributed to Vivaldi in hopes of attaining an elevated status for the musette, the instrument for which this work was originally written.<sup>5</sup>

This four-movement sonata in G minor is typical of a mature Baroque work. In the first movement, which is in binary form, the oboe line is accompanied by the continuo that consists of the harpsichord and cello. Chedeville does not confine the cello part to a slow moving figured bass typical of the early Baroque period. Such florid lines using the continuo are a trait of the late Baroque style. The imitative second movement begins with the oboe stating the subject and the continuo entering with the counter subject in the third measure. The counter subject is not heard in the oboe line until measure twelve and the continuo does not state the subject until measure nine. This presentation of subject and counter subject is unique in that the second voice, the continuo, states the counter subject before it states the subject.

In the slower through-composed third movement, the continuo provides the accompanying line. The third measure from the end yields a deceptive cadence that resolves to a perfect authentic cadence on the last chord. The fourth movement is similar to the second in that it is imitative. In contrast to the fugal form of the second movement, the oboe line is imitated on the same pitch in the second measure much like a canon. Imitation occurs at one-measure intervals for the first half of the movement at which time

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<sup>3</sup> Philippe Lescat, *Il Pastor Fido 1737*, [Courlay: J.M. Fuzeau, 1994], 8

<sup>4</sup> Ibid.

<sup>5</sup> Ibid, 11

the continuo assumes a less obtrusive accompanying line.

Bohuslav Martinu [1890-1959] was a prolific twentieth-century Czech composer. As a youth, he took violin lessons and made such rapid progress that some believed he was destined to become a virtuoso.<sup>6</sup> Although Martinu entered the Prague Conservatory as a violin student, he was very interested in composing.<sup>7</sup> Between orchestral tours of the Czech Philharmonic Orchestra, he was writing more music.<sup>8</sup> After a move to Paris in 1923 to further his study of composition, he began to enjoy great success as Parisians embraced his works.<sup>9</sup> Martinu escaped the turmoil of World War II in Europe by relocating to the United States in 1941. Although the influence of Czech folk music is prevalent in many works, the *Concerto for Oboe* displays Debussy's influence on Martinu's music. Debussy often expanded the orchestra to include piano as Martinu does in this concerto. A keen sense of timbre is perceived in the second movement of this work. The chords of this movement utilize timbres of the French horn and clarinet combined with the strings and piano to give a mystical quality to the modal oboe cadenza. Unlike the fragmented modes of many Debussy works, Martinu provides complete modes that can be easily identified.

Martinu composed the *Concerto for Oboe* in 1955. It was commissioned by Jiri Tanchudek, an Australian oboist, and performed by Tanchudek in 1956.<sup>10</sup> Martinu's health was failing at this time, and he was unable to oversee the editing process. Coupled with difficulty in deciphering the original manuscript, the first published version of this work contained many errors. After further study of the original manuscript, a list of

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<sup>6</sup>Brian Large, "Bohuslav Martinu," *The New Grove Dictionary and Music and Musicians*, 8th ed. [New York: Schirmer Books, 1932], 731.

<sup>7</sup> Ibid, 732

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> *International Double Reed Society*, Donald Klimko and Daniel Stolper, editors [Spring 1990, Volume 13, Number 1, 1990], 49.

corrections was compiled.<sup>11</sup> Among these corrections was a second cadenza in the third movement that was to be placed after the orchestral interlude and before the final polka-like Allegro.<sup>12</sup> [This cadenza is shown in Example 1 on page 5.] Although this cadenza is very technical in nature, this would not have posed a problem for the very talented Tanchudek. The question remains as to why the cadenza was omitted from the original publication.

Gaetano Donizetti [1797-1848] was an important figure in the Italian bel canto school. His contributions to music lie primarily in the opera genre. As a youth, he received music training from a charity that organized a school to train choirboys. Salieri was among his many distinguished teachers.<sup>13</sup> Further training led Donizetti to study at the Liceo Filarmonico di Bologna. It is here that the *Concertino for English Horn* was composed.<sup>14</sup> The work was written in 1816 for a fellow pupil, Giovanni Catolphi, and was performed by him during the school examinations June 19, 1817.<sup>15</sup> Donizetti's name figured in the program of June 19 at which that terms' prizes were awarded as the composer of this *Concertino a Sinfonia a Pienza Orchestra Concertata*, and a *Scena ed Aria*, performed by Giovanna Albertina of Florence.<sup>16</sup>

This composition is in the form of theme and variations. There are four variations including a final spirited Allegro which is also another variation but with a concluding coda. The work exploits the higher register of the English horn and is demanding in

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<sup>11</sup> Ibid.

<sup>12</sup> Andreas Gosling, "Das Oboenkonzert von Bohuslav Martinu," *Tibia Magazin fur Holzblaser*. [22 Jahrgang, Heft March, 1997], 515.

<sup>13</sup> Michael, "Gaetano Donizetti," *Groves Dictionary of Music and Musicians*, 8<sup>th</sup> ed. [New York: Schirmer Books, 1932], 553

<sup>14</sup> Herbert Weinstock, *Donizetti*. [New York: Pantheon Books, 1963], 384.

<sup>15</sup> Ibid.

<sup>16</sup> Herbert Weinstock, *Donizetti*. [New York: Pantheon Books, 1963], 384

Example 1. Bohuslav Martinu, *Cadenza II*.

## Cadenza II (ad lib.)

Moderato

The musical score is written on seven staves in treble clef. It begins with a dynamic marking of *mf* and a *f* marking. The tempo is marked *Moderato*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and triplets. The dynamics range from *f* to *f espress.*. The piece concludes with a final flourish.



technique as well as intonation. The theme is a double-period melody, and each period is repeated. As the performer repeats each period, there is opportunity for embellishment which adds to the variety of the piece.

The *Opus 87 Trio for Two Oboes and English Horn* is a product of Ludwig van Beethoven's early composition period.<sup>17</sup> The opening Allegro movement begins with a C major chord. The English horn plays a three-measure theme that is imitated by the first oboe on the fifth count of its presentation. This movement is in Sonata form and quickly passes from C major to G major. The development section begins in C minor. A technical passage in the first oboe part parallels a similar one heard in the exposition. This passage leads to an eleven-measure bridge that is followed by the recapitulation. A final technical passage in C major leads to the coda. Unlike codas from Beethoven's later works, this one is rather short and devoid of development material. The movement quietly concludes with two C major chords.

The second movement (Adagio) is performed a bit faster than the title implies and is in the key of F major. The theme is stated by the first oboe and a flowing second theme is presented by the English horn. The main theme is once again presented by the first oboe. In this presentation however, it is accompanied by a great deal of embellishing material. The movement concludes with two F major chords.

Though the third movement is titled Menuetto, however, the tempo at which it is performed implies a scherzo. The quarter note at a metronome marking of one hundred thirty-two lends to a pulse of one beat per measure. The English horn begins this movement with a light triadic motive that is imitated by the other parts. This movement highlights Beethoven's compositional technique of placing emphasis on an unaccented beat (the third beat). Such rhythmic displacement adds to the variety of this movement.

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<sup>17</sup> Fox, Leland, "Beethoven, Ludvig van," *The New Grove Dictionary of Music and Musicians*, 8<sup>th</sup> ed. [NY: Schirmer Books, 1992], 359

The last movement, aptly titled Presto, is in the key of C major and is in sonata form. The first and second oboes state the theme which is completed with a two-note figure in the English horn. The development begins in F major with a statement of a contrasting theme in the second oboe and English horn. The key returns to C major in the recapitulation and is followed by an arpeggiated passage in the first oboe that is similar to one presented in the exposition. The coda consists of a fast staccato passage marked with many accents and sforzandi. This coda provides a very energized finish to this composition.

This work is an excellent example of Beethoven's early composition period. Haydn's influence is apparent with the four movements of this work corresponding to Haydn's four movement symphonies: the first and last movements being in sonata form with a slow second movement and a menuette or scherzo third movement. The harmonies are reminiscent of those heard in the Classical era. Motives elide the three parts throughout this work, this being a common characteristic of many of Beethoven's compositions. He had yet to expand development sections with frequent modulations, and to expand codas to the point that they resembled development sections as he did in his Third Symphony. This work, which was composed in 1795, can be considered an extension of the Classical era.

The four selections on this recital display a wide variety of styles and illustrate a variety of techniques idiomatic to the oboe. Works representative of the Baroque, Classical and Twentieth-Century eras display the technical and tonal qualities of both the oboe and the English horn. Performing such challenging repertoire presents an opportunity for growth by requiring a high level of musicianship from the oboists, and the keyboard performer.

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University of Northern Iowa

**Terri S. Armfield, Oboe and English horn**

with Robin Guy piano and

Erin Nutting, oboe; Lisa Schmitz; Jennifer Young, cello

Monday, November 13

Russell Hall, 8:00 P.M.

**Sonata Op. 13 No. 6 . . . . . Antonio Vivaldi**

[attributed to Antonio Vivaldi by Nicolas Chedeville]

**Vivace**

**Fuga da capella**

**Largo**

**Allegro ma non presto**

**Concerto for Oboe . . . . . Bohuslav Martinu**

**Moderato**

**Poco Andante**

**Poco Allegro**

**INTERMISSION**

**Concertino for English Horn . . . . . Gaetano Donizetti**

**Andante**

**Variations 1,2,3**

**Allegro**

**Trio Opus 87 . . . . . Ludwig van Beethoven**

**Allegro**

**Adagio**

**Menuetto**

**Finale**

From the studio of Mr. Tom Barry in partial fulfillment  
of the requirements for Master of Music