A performance edition of the opera Kaspar der Fagottist by Wenzel Müller (1767-1835), as arranged for Harmonie by Georg Druschetzky (1745-1819)

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A PERFORMANCE EDITION OF THE OPERA, KASPAR DER FAGOTTIST
BY WENZEL MÜLLER (1767-1835), AS ARRANGED FOR HARMONIE
BY GEORG DRUSCHETZKY (1745-1819)

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TABLE OF CONTENTS

ACKNOWLEDGEMENTS ............................................................... iii

ABSTRACT ................................................................. v

CHAPTER 1: INTRODUCTION ............................................... 1

CHAPTER 2: FUNCTION AND DEVELOPMENT OF THE HARMONIE ...... 7
  Social Conditions .............................................................. 7
  Military Associations ........................................................ 9
  Introduction of the Clarinet ................................................. 11
  Eighteenth-Century Orchestral Wind Section ............................. 12
  Function of the Harmonie .................................................. 12
  Harmonien of Central Europe ............................................. 18
  Repertoire ................................................................. 27

CHAPTER 3: GEORG DRUSCHETZKY’S LIFE AND WORKS ................. 32
  Druschetzky’s Biography .................................................. 32
  Druschetzky’s Music ....................................................... 37

CHAPTER 4: KASPAR DER FAGOTTIST FOR HARMONIE ...................... 43
  Source Material ............................................................ 43
  H KE Manuscript 0/117 ..................................................... 46
  Kaspar der Fagottist as Arranged by Druschetzky ...................... 47
  Conclusion ................................................................. 50

REFERENCES ................................................................. 52

APPENDIX
  A. EDITORIAL REMARKS ................................................. 57
  B. SCORE ................................................................. 59

VITA ................................................................. 246
ABSTRACT

This document contains a score of the opera transcription for *Harmonie* that has been compiled from a manuscript collection currently in the holdings of the Helikon Castle Museum Library in Keszthely, Hungary (H KE 0/117) and arranged by Georg Druschetzky, Bohemian-born oboist and regimental drummer, who spent the major portion of his career working in the small geographical area of Bratislava, Vienna and Budapest. The most significant portion of this collection is extracted from Müller's opera *Kaspar der Fagottist*. This constitutes the last 15 arias found in Druschetzky's arranged collection of 42 Arias mentioned previously. Included is a presentation of biographical material on the arranger, a brief history of the *Harmonie*, a comparison of the arrangement with that of the original opera, a description of the editorial method, and a consideration of the style of the transcription. My hope is that this transcription will find a place as part of the standard repertoire for this type of ensemble and encourage further research on the literature for *Harmonie*, much of which currently lies dormant in many manuscript collections throughout Europe. The aim of this project is to present material, which may encourage future discoveries and performances of the vast amount of unpublished repertoire available in this genre.
CHAPTER 1: INTRODUCTION

This study will focus on the work of Georg Druschetzky, Bohemian born oboist and regimental drummer, who spent the major portion of his career working in the relatively small geographical area of Bratislava, the area in which Joseph Haydn spent most of his productive life. Alexander Weinmann, author of Druschetzky’s New Grove Dictionary of Music and Musicians brief biographical entry, comments that the composer’s enormous compositional output for wind instruments remains largely unsurveyed.1 It is from this relatively unknown body of work that manuscripts were chosen for this project. There are two collections of “Arias” listed in Alexander Weinmann’s article: one containing 42 movements arranged that were drawn from 6 operas by Wenzel Müller (1767-1835), Vincenzo Righini (1756-1812) and Johann Gottlieb Naumann (1741-1801), and another listing a collection of 46 arias.2 Material for this edition of Wenzel Müller’s Kaspar der Fagottist has been drawn from the first collection mentioned, which is from the holdings of the Helikon Castle Museum Library in Keszthely, Hungary.3 Manuscripts were requested were made by letter and the material was received in the form of six clear copied parts. There was not score available. A microfische opera score was secured from the Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky in Hamburg, Germany.4 Druschetsky’s selection of Müller’s opera, premiered on June 8, 1791, as material for a transcription is indicative of the popularity of Müller’s works. The New Grove Dictionary of Opera

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2 Weinmann, 651.
3 Music manuscript H KE 0/117
4 Music manuscript ND VII 270
cites Müller as the most popular and the best composer working in the suburban Volkstheater in Vienna during the eighteenth-century.⁵

The Harmonie band, for which this arrangement was written, is an ensemble of wind instruments that was immensely popular during the last quarter of the eighteenth-century. The term Harmonie was used indiscriminately by many publishers and music sellers of the day as a generic title or category for wind compositions. Harmoniemusik is broadly defined as music for wind instruments ranging from two to twenty or more winds.⁶ The most common instrumentations utilized winds in pairs in sextet or octet combinations. It was not uncommon to also find combinations of five, seven and nine. Another common designation was that of Harmonie-Quintett, an ensemble employing the flute, oboe, clarinet, horn, and bassoon. The latter is an instrumental format that was used late in the century. The flute was not an instrument common to the larger Viennese Harmonien nor was it used in any of the early ensembles which were practicing this type of music-making prior to 1782. The instrument favored the keys that employed sharps with the flat keys presenting the performer with many technical challenges. The Harmonie of Oettingen-Wallerstein used the flute sparingly, avoiding the keys of Bb and Eb which presented the flutist with difficult technical patterns, involving cross or forked fingerings. These keys were, however, ideal for clarinets and horns and in composing or transcribing music with these instruments in mind, composers excluded the flute. The

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⁶ Mendelssohn: Overtüre für Harmoniemusik, op. 24 (1824) is scored for 23 winds and percussion.
instrument was also not able to project as well as the oboe, clarinet, horn and bassoon, particularly in an outdoor setting.

The instrumentation of the Harmonie seems to have been influenced by several factors: geographical area, economic considerations, and chronology. Harmonien from 1700 to 1750 are generally in the form of a sextet with pairs of oboes (or clarinets depending on geographic location) and pairs each of horns and bassoons. Oboes were favored in the eastern areas and clarinets were more commonly found in ensembles located in the west. There is also evidence that suggests that oboist were, at times, called upon to play the clarinet. It is clear when examining the full orchestral score for Müller's opera Kaspar der Fagottist that the oboists were expected to play the clarinet as well. Instructions appear in the score directing the oboist to switch to clarinet and the score also instructs the players to return to the oboe.

As the century progressed, the size of the ensemble grew to eight players with an optional ad libitum bass part, for which an instrument was not usually specified. The violone or contrabassoon were probably used for this additional octave bass support. Later in the century, there is repertoire evidence that suggest some Harmonien reached twelve in number. It is evident that no court supported a Harmonie larger than it could financially afford and when some courts were forced to reduce their musical establishments due to economic pressures brought on by the French Revolution and Napoleon’s advances, they often retained the Harmonie as their primary musical ensemble.⁷

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⁷ Roger Hellyer, Harmoniemusik: Music for Small Wind Band in the Late Eighteenth and Early Nineteenth Centuries (Oxford University 1973) 4.
The origins of the *Harmonie* can be found in the performing traditions of the French *Obositen* and *cor de chasse* of the previous century as well as the development of the orchestral wind section as utilized by Haydn and Mozart in their more mature works. The independence of the wind section presented new melodic and textural possibilities and, with the addition of the horns, the continuo was no longer required to produce a driving rhythmic force. Perhaps the very reason for the ensemble’s success lies in the numerous transcriptions written for its use, which display a dual propensity for blend and contrast and a basic vocal quality inherent in the actual production of sound.

Associated with the higher aristocratic levels of society, *Harmoniemusik* flourished primarily from the 1780s to 1820s with the area of greatest activity centered around Vienna, Prague and Budapest (particularly noted for early formal wind training) and to a limited degree in southern Germany. Street musicians abounded in these areas, and Joseph Haydn supported himself as a participant in these evening serenades upon his arrival in Vienna. The *Wiener Theater-Almanach* of 1794 describes this type of evening entertainment:

> On fine summer nights you may come upon serenades in the streets at all hours. They are not, as in Italy, a mere singer and a guitar... but these serenades consist of trios, quartets, mostly from operas, for several voices, for wind instruments, often for a whole orchestra, and they perform the greatest symphonies... and however late a serenade is given, all windows are soon filled and in a few minutes the musicians are surrounded by an applauding audience.⁸

There are numerous eyewitness accounts of wind music throughout the city of Vienna, in parks, on the streets and as dining entertainment in the opulent homes of the aristocracy. This public favor manifested itself in the rapid

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generation of repertoire specific to the ensemble’s performing forces. The vast repertoire of these ensembles, in the form of transcriptions of operas and ballets, far outweighs the large number of original of compositions written for this particular performing medium. The technical demands of the repertoire indicate that the wind players employed in these groups were superb musicians who had achieved a high level mastery of their craft.

The arrangers most frequently mentioned in association with transcriptions for the Viennese Harmonien are Johann Wendt (1745-1801 /09)\(^9\), Josef Triebensee (1772-1846), Wenzel Sedlak (?1776-1851), and lesser known Georg Druschetzky (1745-1819). Their combined output in arrangements totals more then 500 known works for the Harmonie ensembles of central Europe in the late eighteenth and early nineteenth centuries. Unfortunately many arrangers failed to sign or date their work and much of it is presumed lost or perhaps many compositions lie undiscovered. All of these arrangers also contributed many original compositions for Harmonie, as well as works in other genres, although in most cases their arrangements for Harmonien far outweigh the number of their original compositions for this or any other type of ensemble.

By 1837, the year the famous Viennese kaiserlich-königlich Harmonie or Kaiser’s Harmonie (k. k. Harmonie) is thought to have disbanded, the disappearance of many of the Harmonien in the smaller aristocratic courts had already occurred. This was primarily due to economic considerations and many courts were forced to reduce their generous supply of music performances as Napoleon began advancing into the German states in 1805. In many instances it

\(^9\) The New Grove Dictionary of Music and Musicians gives 1801 but a “Herr Wendt” is listed as having performed an oboe concerto in 1809 by Mary Sue Morrow.
seems that the *Harmonie* ensemble was the last group to be released, implying that it was still stylish to employ such a group.

Many aspects of the practice of *Harmoniemusik* are still surrounded in mystery. The practice diminished in popularity the further away from Vienna one ventured in any direction. The lack of printed programs for court musical proceedings leaves many questions unanswered in the history of the use and performance practice of such ensembles in the period of high Classic style when they seem to have flourished. The subsequent dispersal of music and destruction of repertoire due to time, wars and closed archives complicates the study to yet another degree. It is expected that the presentation of Georg Druschetzky’s *Harmonie* arrangement of *Kaspar der Fagottist* will stimulate further investigation into this genre of chamber music specific to wind instruments.
CHAPTER 2: FUNCTION AND DEVELOPMENT OF THE HARMONIE

Social Conditions

The widespread but brief popularity of Harmoniemusik and the Harmonie ensemble in Austria, Southern Germany and Bohemia reflects a unique set of social and musical conditions. When these conditions changed or ceased to exist, the Harmonie seems to have disappeared as well. An examination of these conditions leads to vital clues about the ensemble’s formation and function within the princely establishments that supported them and from this examination a new understanding of the ensemble’s repertoire emerges.

The Holy Roman Empire, established by Maria Theresa and further maintained by her son Joseph II in the mid-eighteenth century, was comprised of Austria, Bohemia (which was predominantly Slavic) and a confederacy of loosely organized German states located between Austria in the south and Prussia in the north. It was in this area that Harmoniemusik flourished from approximately 1770 to 1810.

The Enlightenment movement was fully embraced by an empire previously involved in numerous military conflicts in its struggle to establish a strong ruling force in the region. During the period from 1750 to 1790 and particularly after 1770, a new social flexibility emerged, and with it a new, more comfortable middle class emerged as well. Creative achievements flourished, making this a great period for the German civilization in Western history and from it a new consciousness of the human experience and the educated man emerged. This was a time of economic growth and of relative security of life and property. It was still difficult for the individual to break away from social standing established by birth and family, but more often the traditions
established by social estate and birth were subordinate to occupational skill and education.

German intellectuals of the eighteenth-century looked toward the cultivation of their private lives and examination of the human spirit. Many enlightened noblemen desired more than the confining world of the courts, the army, and aristocratic mansions had to offer. Artistic and intellectual pursuits became an important part of daily life in these princely establishments and as a result, musical endeavors flourished. Many of these courts established and maintained sizable Kapelle that provided music for all occasions including formal gatherings, the honor of visiting dignitaries, and evening and dinner entertainments. These musical organizations also became something of a status symbol among the nobility; the larger the Kapelle, it was assumed, the greater the economic prosperity.

The Napoleonic wars and the economic constraints placed on the courts as a result, and the final collapse of the old German Empire and its economic conditions, lead to the decline or total dismissal of the members of these musical organizations. The musicians themselves had gained more prestige in society and more independence; types of employment became a choice rather then obligatory service in which they functioned as servants in court musical establishments. The Harmonie ensemble was often one of the last portions of the court orchestras to be released from service, a testament to their popularity and value in the eyes of the German princes. The Harmonie’s ultimate disappearance may have signaled that the novelty of the “new” orchestral wind sound had waned and that compositional trends had changed.
Military Associations

The origins of the Harmonie band are unclear, however military wind music during the eighteenth-century is likely to have contributed to the formation, dramatic rise in popularity and practice at all levels of society. The military offered an opportunity for musical service to a liege and also allowed the military musicians to travel, exposing them to a variety of musical styles and performance practices. Musicians learned the skills needed to secure a place in a Harmonie. The large military band and the military Harmonie often overlap in personnel and style of music. Many pieces for Harmonie bear march titles and include march-like movements. Much of this early military music usually consisted of approximately seven independent parts played by multiple oboes, clarinets, horns, and bassoons respectively.

The introduction of the oboe into the French Army in 1643 by Louis XIV and the presence of several oboes in the Grande Écurie, a group of privileged musicians who performed for Louis XIV’s ceremonies, established wind instruments as a means for entertainment and celebrational use. The term “Hautboy” was used to describe any military infantryman who provided musical service, regardless of the instrument played. A Treatise of Military Discipline published in 1743 by Humphrey Bland refers to military musicians as “Hautboys”. As the powers in Europe sought to expand their respective geographic areas of influence, musicians were required by the military to assist in calling military maneuvers, marches and to provide music for ceremonies. This type of military music was often referred to as Feldmusik or music that was

11 Camus, 24. Any military musician was referred to as “Hautboy” a term probably derived from the French term for oboe: hautbois.
needed in the field at warlike happenings.\textsuperscript{12} The leadership of the oboe in these ensembles during the early part of the eighteenth century lead to the formation of oboe bands or \textit{Oboisten}.\textsuperscript{13} These were groups of regimental musicians paid from a military budget rather than in the service of a chapel. By the middle of the eighteenth century these groups had expanded to two oboes, two clarinets, two bassoons and two horns. It was soon discovered that the military hautboys could provide a valuable service in performing recreational music as a diversion at meals, evening events and equestrian exhibitions. This recreation benefited the troops and provided a means for positive public relations between the occupying military and the local community. The standard \textit{Harmonie}, an octet consisting of pairs of oboes, clarinets, bassoons, and horns, became the fixed instrumentation of Prussian military ensembles set by Frederick the Great in 1763,\textsuperscript{14} in which the “new” clarinet was introduced to the ensemble. These ensembles are represented in engravings that date from as early as 1753 depicting the military guard assembling.

Many ensembles are depicted playing material from memory with no music desks represented. Dr. Charles Burney encountered troops at Ghent in 1772 and observed:

\begin{quote}
I found two Walloon regiments here; and though no general officer was on the spot, yet there were two bands attending every morning and evening, on the \textit{Place d’Armes}, or parade. The one was an extra-band of professed musicians, consisting of two hautbois, two clarinets, two bassoons, and two French horns; the other were enlisted men and boys, belonging to the regiment; the number of these mounted to twenty . . . All these
\end{quote}

\textsuperscript{13} Unverricht, 456.
\textsuperscript{14} Camus, 29.
sonorous instruments, in the open air, have a very animating
and pleasing effect.\textsuperscript{15}

**Introduction of the Clarinet**

The standardization of the orchestral wind section during the second half of the eighteenth-century and its increased independence as a section seem to be the most likely explanations for the appearance of the *Harmonie*. The newest wind instrument in the orchestra was the clarinet. The clarinet’s origins are not well documented, but its development probably evolved from the baroque instrument known as the “chalumeau.” Instrument maker Johann Christoph Denner (1655-1707) of Nuremberg, Germany is credited with developing and naming the clarinet following his own improvements to the older chalumeau at some point between 1701 and 1704.\textsuperscript{16} The clarinet first appears in the orchestra in Jean-Philippe Rameau’s opera *Zorastre* (Paris, 1749)\textsuperscript{17}, soon after in several compositions by Johann Christian Bach (London, 1751)\textsuperscript{18} and by 1758 the famous orchestra of Mannheim had two players listed as regular members of the group (on earlier occasions if a clarinet part was indicated, an oboist usually played the instrument).\textsuperscript{19} An early theoretical work for the clarinet by Valentin Roeser:

“Essai d’instruction à l’usage de ceux qui composent pour la clarinette et le cor avec des remarques sur l’Harmonie et des examples à deux clarinettes, deux cors, et deux bassoons” (1764)\textsuperscript{20}, indicated the acceptance of the new instrument into the *Harmonien* and in the current musical establishment.

\textsuperscript{15} Camus, 33. from Burney, *Musical Tour* 2:6.
\textsuperscript{17} Pino, 202.
\textsuperscript{18} Pino, 202.
\textsuperscript{19} Pino, 203.
\textsuperscript{20} Camus, 29. “Essay in the instruction and use by whomever composes for the clarinet and the horn with remarks on the Harmonie and examples for two clarinets, two horns and two bassoons.”
Eighteenth-Century Orchestral Wind Section

Following the regular inclusion of the clarinet in the orchestral wind section, composers mastered the art of composition for the winds and gained knowledge of their limitations. The winds developed independence as a section and were often scored to move as a group, in the manner of four-part vocal writing, or “en Harmonie”. Numerous examples can be found in the symphonies of the classical style period and in the symphonies of Beethoven, most notably in the slow movements. This is a possible origin of the label given to this genre of wind instrument ensembles -- Harmonie. The instruments are inherently vocal in the manner in which they produce their unique sounds and a dominant taste for these varied timbres heard without the strings began to appear around 1760. By 1799 wind instruments had achieved a position of great accolade:

No advantage of the newer music over the old is more striking at first glance that the manifold and brilliant use of wind instruments . . . The newer masters use them in so many ways that it would be too laborious to list them . . . How seldom do we hear an aria without an accompaniment of a company of horns, oboes, flutes and bassoons! Wind instrument tones approach most closely that most divine of all instruments, the human voice . . . They touch the feelings much more quickly and surely than do those of the strings (*Allgemeine Musikalische Zeitung*, 1799).²¹

Functions of the Harmonie

Difficulties arise in locating reliable sources relating to the Harmonie ensembles and their practices. Central Europe, where much of the source information is located, has been involved in two major world conflicts during the twentieth century, in which much of the material was either dispersed or destroyed. What remained was housed in many inaccessible court archives.

Much of the documentation referring to the type of ensemble, its repertoire and practices, as well as its wide appeal, comes from court library holdings and records revealing daily economic business within the princely establishments. Consideration of these documents, published concert announcements and eyewitness accounts set down in dairies and journals provide us with an unclear history of this tradition of wind playing. Observers tended to be specific about the circumstances and quality of what they heard but usually failed to record any information about the instrumental forces, music played and the performers. An exception can be found in references to the wealth of opera and ballet transcriptions, which were created in large quantities and with great care and consideration by their transcribers, received the most comment in both public and private accounts.

The question of the function of the *Harmonie* seems to lead in two directions: concert performance or private functions. The author David Whitwell believes, despite the comparatively small amount of supporting documentation, that *Harmoniemusik* was intended for a specific public performance. He cites an entry in the dairies of Count Zinzendorf dated February 19, 1793 in which Zinzendorf refers to hearing Mozart’s *Die Zauberflöte* following dinner, but failing to mention a *Harmonie* band or the specific performing forces involved. Whitwell assumes that since the dinner in question took place at the palace of Prince Schwarzenberg, known to have a fine *Harmonie* ensemble, and that it was indeed *Harmoniemusik* Zinzendorf commented on.

There are certainly many references that suggest *Harmoniemusik* functioned primarily as *Tafelmusik* or dinner music. One such example comes from Charles Burney:
There was music everyday, during dinner, and in the evening at the inn, where I lodged, which was the Golden Ox, but it was unusually bad, particularly that of a band of wind instruments, which constantly attended the ordinary. This consisted of French horns, clarinets, oboes and bassoons, all so miserably out of tune that I wished them a hundred miles off.  

Not all references paint such a grim picture and it is safe to assume that the Harmonie of Vienna and surrounding states favored their aristocratic audiences with much finer performances than Burney’s unfortunate experience. Later Burney does comment on the exceptional quality of wind playing in Germany:

Much of the present excellence of instrumental [music] is certainly owing to the natives of Germany, as wind and keyed instruments have never, perhaps, in any age or country, been brought to a greater degree of refinement, either in construction or use, than by the modern Germans.

A more auspicious commentary on Harmonie can be found in Cramer’s Magazin der Musik dated December 21, 1783:

Among all kinds of musical news which has been related to me, one piece that was to me especially remarkable concerned a group of musicians organized by the Kaiser, the sound of whose wind instruments has achieved a new high level of perfection. It is known in Vienna as the kaiserlich-königlich Harmonie. [k.k. Harmonie] This group consists of eight persons, it performs by itself as a complete and full ensemble. In it they even perform pieces which are in fact intended only for voices, such as choruses, duos, trios and even arias from the best operas; the places of the vocal parts are taken by the oboe and clarinet. One of this Harmonie, the virtuoso composer Wehend, has arranged them.  

“Wehend” refers to Johann Wendt, a Bohemian-born oboist employed as second oboe in the k. k. Harmonie at its inception on April 1, 1782 and one of the major contributors to the body of transcription repertoire, along with Joseph...

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23 Burney, xii.
Triebensee, Wenzel Sedlak, and George Druschetzky. Many additional arrangers remain anonymous to this date. The technical demands of the repertoire indicate that the wind players employed in these groups were superb musicians who had achieved a high level of mastery of their craft.

The duties of a courtly Harmonie member remain vague despite the presence of these ensembles at all societal levels. Wealthy civil servants often retained their own Harmonie or, if they were unable to support such an ensemble in their households, hired these ensembles to provide entertainment for special occasions. Tavern keepers provided Harmonie that performed at meal times for their lodgers. Freelance musicians who found themselves short of work often formed Harmonie and played on street corners earning what they could from passers by. Written accounts usually refer to the ensemble as part of an aristocratic Kapelle. The finest ensembles of the day were employed by this small, elite level of society. Most Harmonie players fulfilled other duties including service to the court orchestra and in some courts, basic household services. Many smaller establishments, could afford to maintain only a Harmonie and required its members to serve in an additional capacity. The following excerpt, from a letter written by Thomas Jefferson during the French Revolution to an acquaintance in Europe, outlines his personal household needs as a Southern plantation owner in early America:

I retain for instance among my domestic servants a gardener . . , a weaver . . . , a cabinet worker . . . , and a stone-cutter . . . to which I would add a vigneron. In a country where music is cultivated and practiced by every class of men, I suppose there might be found persons of those trades who could perform on the French horn, clarinet or hautboy and bassoon, so that one might have a band of two French horns, two clarinets and hautboys and a bassoon, without enlarging their domest[ic] expenses . . . . Without meaning to give you trouble, perhaps it
might be practicable for you in your ordinary intercourse with your people to find out such men disposed to come to America. Sobriety and good nature would be desirable parts of their characters.\textsuperscript{25}

The Harmonie band was required to perform at indoor and outdoor occasions on the estates of the nobility that employed them. This ability to move about the grounds could only occur when the use of the standard continuo of keyboard and a bass instrument, a prominent feature of Baroque instrumental music, declined. The horns, used in pairs, assumed the role of harmonic support previously provided by the continuo unit. Thus the transportation of a keyboard instrument was no longer required.

Information regarding the Harmonie's specific function and repertoire can be gleaned from newspaper accounts, court payroll records and private diaries. Concert performances with printed programs and advertisements in local newspapers were few in number. Mary Sue Morrow lists 13 documented public concerts and 10 accounts of private performances for Harmonie in Vienna for the years 1761 through 1810.\textsuperscript{26} In both public and private concerts, when a specific work is mentioned, it is usually a transcription of an opera or ballet. Martin Y Solar's opera Una cosa rara, arranged for wind band, is listed on three occasions as a public offering and four performances are noted in the private concert venue. This work is quoted by Mozart in his opera Don Giovanni (Act II, scene 5) and the ensemble that presents the musical tribute is a small Harmonie band entertaining Giovanni as he dines. The comparatively small number of documented public performances and limited repertoire performed in these

\textsuperscript{26} Mary Sue Morrow, Concert Life in Haydn's Vienna: Aspects of a Developing Musical and Social Institution (New York, 1989), 253-395.
noted venues suggests that the *Harmonie* did function primarily as an entertainment ensemble, and that the majority of its known repertoire was used for this purpose.

Noble families traveled from the far reaches of the large empire to Vienna to spend the winter season. Gatherings took place nightly for dining and musical entertainment as the evening’s host presented an opulent display of his wealth. Most accounts of wind band performances come from the diaries of noblemen and socialites who frequented these gatherings during the Lenten season when the theaters in the capital were closed and balls were prohibited. They often document performances, but in most entries, the writer failed to identify the performers or the repertoire presented. Otto Jahn, Mozart’s nineteenth-century biographer, provides a description of *Harmoniemusik* and its function:

> Another branch of concerted music high in favor in Mozart’s day was the so-called *Harmoniemusik*, written exclusively for wind instruments, and for performance at table or as serenades. Families of rank frequently retained the services of a band for *Harmoniemusik* instead of a complete orchestra. The Emperor Joseph selected eight distinguished virtuosi for the Imperial *Harmonie*, which played during meals, especially when these took place in the imperial pleasure-gardens. The performances included operatic arrangements as well as pieces composed expressly for this object. First-class taverns owned their own *Harmonie* bands, in order that the guests might not be deprived of this favorite accompaniment to their meals.

> Besides the great serenades, intended for public performance, the old custom was still practiced of writing *Ständchen* for performance under the window of the person who was thus to be celebrated; and the general desire that such pieces should be new and original provided composers with almost constant employment on them.\(^\text{27}\)

An organization at Staré Brno was established in 1648 in an effort to train choirboys and improve the quality of church music at the Augustian Monastery. In the last quarter of the eighteenth century, special emphasis was placed on the mastery of playing wind instruments and performance in the monastery Harmonie. Detailed descriptions of the repertoire and types of music the Harmonie provided were available in the monastery archives. The ensemble provided music for the daily and special events at the monastery. Morgenmusik was offered under the window of a celebrated person early in the day, usually honoring a name day, anniversary or special guest. Abendmusik was offered following the evening meal and Nachtmusik was performed late in the evening (before midnight). The most common function of the group was to provide Tafelmusik, offered following the noon meal, considered to be the main meal of the day.28

*Harmonien of Central Europe*

Numerous princely establishments maintained *Harmonien* that received accolades from fellow members of the aristocracy and visiting socialites. This trend developed in the Bohemian portions of the empire and by 1782 had become popular in Vienna with the formation of the *kaiserlich-königlich Harmonie* (*k.k. Harmonie*) by Emperor Joseph II. As stated previously, information regarding these ensembles is vague and often incomplete, primarily coming from court archives, court library holdings and eye witness accounts provided by visitors to the estates.

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The ensemble of Count Franz Anton Sporck (1662-1738), located in Prague, is the earliest of its kind in central Europe. Sporck, interested in the horn and wind instruments, may have been the first to introduce these types of bands to Bohemia during the final years of the seventeenth century. He encountered the French cor de chasse at Versailles around 1680 during his travels and brought the instrument back to Bohemia and had copies made and his servants were instructed on how to play the instrument. It is likely that he also heard the oboe bands of Louis XIV’s palace musical establishment, the Grande Écurie. Sporck’s cultivation of these ensembles of horns and winds is an early manifestation of the Bohemian fascination with wind ensembles and Harmoniemusik.

The most important collection of music that is considered a precursor to the Viennese Harmonie can be found in the holdings of the Mecklenburg-Schwerin court at Ludwigslust. Early works by such composers as Joseph Anton Steffan (1726-1797), Johann Christian Stumpf (1740?-1801), Georg Christoph Wagenseil (1715-1777), Johann Wilhelm Hertel (1727-1789) and Pierre Prowo (1697-1757), are found in the collection. The large collection suggests that an active Harmonie was in existence early in the eighteenth century. Roger Hellyer, noted authority on Harmoniemusik, cites the works of Prowo (c.1730) as being particularly remarkable. The instrumentation consists of pairs of recorders, oboes and bassoons and is baroque in style. The scores significantly lack figures in the bass, which suggests that no continuo instrument was used. David Rhodes, upon examining several early sources of music that originated in this

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31 Hellyer, 37.
court, observes that the music is much less virtuosic than that played by the highly trained Viennese Harmonie, suggesting that it was the members of the court regimental bands that engaged in early Harmoniemusik at Ludwigslust.\textsuperscript{32}

This seems plausible when considering that the documentation of the court never connects the musicians of the orchestra with the Harmonie ensemble in the specific details of their duties. The first recorded performance of this Harmonie was noted in 1798.

This early collection of Harmoniemusik indicates that the Mecklenburg-Schwerin court musicians engaged in this practice many years before a formal group was established and probably in advance of the Viennese Harmonie. A list of the Mecklenburg-Schwerin Harmonie players was published in the Allgemeine Musikalische Zeitung in 1839, in addition to a musical catalogue dated 1693-1839, implying that a formal group was eventually established and that this court enjoyed the sounds of a Harmonie ensemble longer that any other known area in central Europe, perhaps one hundred years.\textsuperscript{33}

Five ensembles appear to have been formally established during the decade beginning with the year 1760. Franz Joseph Haydn’s engagement as kapellmeister in the court of Count Ferdinand Maximilian Franz Graf von Morzin at Luavec in 1759 and subsequent employment by the Esterhaza family in 1762 brought the Harmonie to these areas. Haydn composed several works for two oboes, two bassoons and two horns while in the service of Count Morzin and shortly after entering the service of Prince Esterhazy the instruments of a Harmonie are noted in court payroll records. The last known document


\textsuperscript{33} Hellyer, 36-37.
mentioning a *Harmonie* at Esterhaza dates from 1804 and is a petition sent by the Prince to the *Harmonie* personnel.

A large collection of music has been found in the court archives of Count Johann Philipp Graf Pachta of Prague where a *Harmonie* was probably functioning between 1762 and 1811. The works for *Harmonie* number in excess of 250 suggesting that there was an active ensemble functioning on Pachta’s estate. Another large archive containing *Harmoniemusik* is located at the Court of Prince Karl Egon von Fürstenberg at Donaueschingen, Germany. The library holds more then 150 partitas and numerous transcriptions. Several works for wind band by Myslivicek (d. 1781) are present as well as *Harmoniemusik* by Fiala who held the position of *kapellmeister* from 1792 through 1816. There is no specific mention of the formation of a wind band but the presence of Myslivicek’s works suggest that there was an ensemble functioning during the 1760s. The library also contains a manuscript of a transcription of Wenzel Müller’s opera *Kaspar der Fagottist*, credited to Georg Sartorius, scored for two clarinets, two bassoons and two horns. The title page indicates that it was provided for Ludwig X who was the ruling aristocrat from 1790 to 1806.

Princes Phillip Carl and Karl Egon of Oettingen-Wallerstein were known to have an active *Harmonie* within their musical *kapelle*. The Grove Dictionary indicates that dinner music was provided by a band of clarinets and horns as early as 1764.\footnote{Roger Hellyer, *Harmoniemusik*. The New Grove Dictionary of Music and Musicians (London, 1980), vol. 8, 167-68.} Anton Rosetti and Anton Reicha were both *kapellmeisters* in the court and provided a wealth of original compositions and arrangements for the wind band. Services of the *Harmonie* were outlined in the *kapellmeister’s* contract
for service. During Rosetti’s tenure (1781-1796) as leader of the musical establishment the following services were provided by the Harmonie: music for birthdays, anniversaries, evening concerts and festivities for the hunt and grand feasts. The Leader of the court winds additionally bore the title of “director and composer of the princely hunt and table music”. The ensemble grew to be one of the larger ensembles of the period with at least ten musicians. In 1791, the ensemble was depicted in a famous silhouette that shows the use of two flutes and a violone as well as the more common two oboes, two clarinets, two bassoons and two horns. The violone player is presumed to be Rosetti himself, a known virtuoso on the instrument. The wind music of Wallerstein is unique in many areas. There are numerous original compositions and comparatively few transcriptions. Classical forms were employed rather than the more traditional dance and divertimento forms and in a four movement format rather then the multiple movements found in divenimenti. This music was primarily written by the court’s own composers, Rosetti and Reicha, not acquired from outside sources. Piersol states that the works are more compositionally advanced in number of themes, thematic development, use of sonata form, and the basic length is longer then those compositions of their contemporaries.

Three important Harmonie were probably established in the 1770s; those of Prince Franz Joseph Maximilian Lobkowitz, the Czech family of Schwarzenbergs, and Cardinal Batthyány (d. 1799) of Pest. Anton Cartellieri (b.1772), kapellmeister to Prince Lobkowitz, is credited with the composition of many works for

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36 Hellyer, 168.
37 Jon R. Piersol, 257.
Harmonie which are long and of an usually virtuous character throughout. This ensemble is noted to have performed for a ceremony honoring Joseph II at which a work for large wind band by Georg Druschetzky was premiered in the early 1790s.

The activities of the Harmonie supported by the Schwarzenberg princes are well documented. It was functioning as early as 1770s and consisted of eight musicians. The instrumentation is unique in that oboes and English horns were used instead of oboes and clarinets. Georg Druschestzky wrote for this ensemble on at least two occasions. Seventeen five-part partitas were provided in 1773-74 and twenty-four seven-part partitas were commissioned in 1781-1782. Prominent arranger and member of the k.k. Harmonie, oboist Johann Wendt, was an English horn player in this group in the 1770s. Wendt transcribed numerous works for the Schwarzenberg Harmonie including the operas of Mozart. There are also several partitas by Wendt in the Schwarzenberg archives. The Prince did not employ his own arranger and most of the compositions performed by his organization seem to have been commissioned or copied from sources outside his own musical establishment.

Harmoniemusik enjoyed the greatest favor during the 1780s through to the first decade of the 19th century, primarily in Vienna. The four primary groups were maintained by Emperor Joseph II in Vienna; his brother Maximilian Franz, who maintained a court in Cologne; Prince Schwarzenberg and Prince Liechtenstein. Four months prior to the formation of the Kaiser’s Harmonie in

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Vienna, Wolfgang Amadeus Mozart, in a letter to his father dated January 23, 1782, mentions Prince Liechtenstein as a potential employer:39

I wanted to give you my opinion as to my prospects of a small permanent income. I have my eye here on three sources. The first is not certain, and, even if it were, would probably not be much . . . . The first is young Prince Liechtenstein, who would like to collect a wind-instrument band (though he does not yet want it to be known), for which I should write music. This would not bring in very much, it is true, but it would be at least something certain, and I should not sign the contract unless it were to be for life.

Several conclusions about the popularity of the Harmonie ensemble in Vienna in 1782 may be drawn from this letter. Mozart, at this point in time, felt it was not a practice common enough to provide significant income. These circumstances would soon change: the major Harmonie all eventually employed their own kapellmeisters and in many cases arrangers as well, presumably due to the high volume of activities in which they were engaged. Prince Liechtenstein’s wish that his plans remain a secret implies that he felt Harmoniemusik would be very popular and that he wished to be the first to introduce it to important Viennese social circles.

The Viennese Harmonie, once established, were very different than their predecessors. The quality of these Harmonie reached a very high level, as Cramer’s Magazin der Musik makes clear in 1783.40 Surviving documents illustrate the extreme care that was taken when replacing a pensioned player. A thorough audition was administered and detailed recommendations were given

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based on the results of these trials. The groups were expanded to pairs each of oboes, clarinets, bassoons and horns, with the occasional *ad libitum* addition of a sixteen foot bass instrument, probably doublebass or contrabassoon.

Kaiser Joseph II formed his famous *Kaiserlich-Königlich Harmonie* on April 1, 1782 as evidenced by the payroll records of the *Theater Rechnungen*, which list the original members as Georg Triebensee (father to Josef), Georg Wendt, oboes; Johann and Anton Stadler, clarinets; Kausner and Drobney, bassoons; and Rupp and Eisen as the horn players. All maintained positions in the *Burgtheater* opera orchestra and received additional pay for their services to the *k. k. Harmonie*. Their salaries indicate the amount of work and prestige the *Harmonie* carried with it. Each was paid 350 gulden per year for the opera and an additional 400 gulden per year for the *Harmonie*. As the decade progressed, the theater salaries paid to the winds (excluding flutes) and horns had risen above the level of section strings and was approaching those of the first cellist and concert master.

There are no records showing that Wendt, the principal arranger and eventually *Kapellmeister* of the ensemble, received any additional pay for his extensive production of transcription for the *Harmonie*. The main duties of the *k. k. Harmonie* took place indoors, providing *Tafelmusik* or private after-dinner concerts for the Kaiser’s dinner guests.

Bohemian-born oboist and former member of Prince Schwarzenberg’s *Harmonie*, Johann Wendt (1745-1801/09) joined the *Burgtheater* opera orchestra in 1777 and the *k. k. Harmonie* in 1782, the date of its formation. He remained in these organizations for the rest of his life. Wendt’s date of death still remains a

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41 Hellyer, 118.
42 Hellyer, 118.
question. According to Köchel and reported in Groves, Wendt died in 1801 however it is known that a “Herr Went” performed an oboe recital in Vienna as late as April 1809.43

The Liechtenstein court of Prague, Feldsberg and Vienna employed Josef Triebensee (1772-1846) and Wenzel Sedlak (?1776-1851). Both were responsible for many contributions to the transcription repertoire for the Harmonie of Vienna. Despite the Prince’s early interest in forming a Harmonie44, no mention of one exists until 1794, presumed to be its actual date of formation. Little documentation exists regarding the daily work of this ensemble. Josef Triebensee was the first of the Kapellmeisters in the ensemble, joining at its inception in 1794 as first oboe. He remained in this position until the ensemble disbanded in 1809. Triebensee was employed as an oboist by the Kärntnerthortheater in Vienna in the early 1790s. It was during this period that he became involved with the Liechtenstein Harmonie. His duties included first oboe and he produced a vast number of transcriptions and several original works for the ensemble. It has also been suggested that he was also actively involved with other musical ventures within the Liechtenstein court musical establishment. The ensemble was subsequently reformed by 1811 when Sedlak assumed the role of clarinetist and Kapellmeister of the group.

The popular Viennese Harmonie extended its influence to German courts through the efforts and support of the Joseph II’s brother Maximilian Franz, the Elector of Cologne. Maximilian Franz assumed the position in 1784 and moved to Bonn, taking portions of his Viennese Harmonie with him. There is no

44 See pg 16.
published list of the Bonn players, only reference made to some “new names” present at a performance of the group. One must assume that they were in the service of the Elector in Vienna. He maintained a Harmonie ensemble in the Viennese style until 1794 when the advances of Napoleon made it difficult to continue such cultural endeavors within the court. There also exists little specific information on the repertoire of Maximilian Franz’s Harmonie. Beethoven may have intended some of his early wind pieces without opus numbers to be played by these individuals.

Several additional Harmonie maintained active performing duties during this period of popularity in the last half of the eighteenth century. Though little is known of the wind music of the Court of Kromériz, it should be considered as one of the early places where such ensembles took hold. Court archives indicate that wind music and Harmoniemusik in particular may have appeared as early as 1664. Composer, Georg Druschetzky is known to have associated with the ensembles of the following musical establishments: Prince Grassalkowitz of Pressburg (ca. 1786-1794); Cardinal Batthyány of Pest (ca. 1794-1799); and Archduke Joseph Anton Johann, Palantine of Hungary residing in Prague (ca. ?1801/07-1819). Additional details regarding these musical organizations will be presented in Chapter Three.

Repertoire

The literature performed by these groups separates them from their ancestors, primarily the extensive use of transcriptions of opera and ballet scores. Scores chosen were from repertoire currently being performed in Vienna; some originals were even transcribed for Harmonie prior to their premiere performance in the Viennese theaters. Comic operas, mainly Italian originals, predominate
over other types, although there were some transcriptions taken from French and German originals. This tradition may come from the earlier practice of arranging movements from operas into suites, but this is not a strong connection. Hellyer theorizes that another, more realistic, reason may have been the popularity among the Viennese of playing transcriptions in all media. He remarks that this cannot be substantiated--keyboard arrangements served an obviously useful purpose, but the practice of transcribing operas for string quartets, flute duos and many other instrumental combinations began in force, like transcriptions for Harmonie in the 1780s. Perhaps this tremendous popularity of transcriptions arose from the almost insatiable appetite for opera in the Viennese society at this time. This practice also offered performance of favorite operatic literature during the seasons of Advent and Lent, when theaters were generally prohibited from operation. Operas, however, were not the only material chosen by the Harmonie arrangers, Druschetzky had two Harmonie transcriptions of works by Beethoven published during his lifetime: Septet, op. 20 and an arrangement of the Pathetique Sonata, op. 13. It is apparent that no composition fell beyond the possibility when considering material for transcription. Johann Traeg, Viennese music seller and publisher lists in excess of 200 works for Harmonie with five to nine players in his 1799 catalog. The Munich-Bayerische Staatsbibliothek lists among its holdings a leather bound collection of 551 works for Harmonie,

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45 Hellyer, 103.
47 Whitwell, 168.
primarily opera arias. The collection contains some multi-movement works and the entire volume is numbered like a hymnal.\textsuperscript{48}

Perhaps the most prominent arranger of \textit{Harmoniemusik} was Bohemian-born oboist Johann Wendt. Wendt’s transcriptions were quite well known and seem to have been distributed widely throughout Europe. Most of his work is for the specific instrumentation of the \textit{k. k. Harmonie}, but several works exist for \textit{Harmonie} with pairs of “cor anglais” instead of clarinets. The cors anglais are included in addition to the usual pair of oboes. These works were probably intended for the \textit{Harmonie} of Prince Schwarzenberg; it is known that Wendt played English horn in the Prince’s group prior to his employment in Vienna. Prince Schwarzenberg did not employ his own arranger and most of the compositions performed by his organization seem to have been copied from sources outside his own court musical establishment. Wendt’s compositions can be found listed to a great extent in the catalog of library holdings of the \textit{k. k. Harmonie}. Sixty opera and ballet transcriptions are listed in the first section of the catalogue, most dated prior to 1801. Most are assumed to have been done by Wendt however no transcribers’ names are listed.

An important collection of transcribed music was arranged by Josef Triebensee, employed by the \textit{Kärtnerthortheater} in Vienna as an oboist in the early 1790s. During this period, he became involved with the Liechtenstein \textit{Harmonie} (established in 1794) as first oboe, \textit{Kapellmeister}, and transcriber. He produced volumes of arrangements as well as several original works for the ensemble. Knowledge of Triebensee’s work as an arranger and composer come from two publishing ventures that he initiated in 1804 and 1809. Both were advertised in

\textsuperscript{48} Whitwell, 20.
the *Allgemeine Musikalische Zeitung*. The first appeared in January of 1804, in which Triebensee proposed to sell subscriptions for published installments of his works; evidently the purpose was to disperse his music throughout Europe for financial gain. Although he no longer held the position of *Kapellmeister* in Liechtenstein’s *Harmonie* he continued to use the title in signing his publications.

The second set, entitled *Miscellanées de Musique*, was advertised in 1809. This is an enormous collection of *Harmoniemusik* published in 32 monthly installments between 1809 and 1812. Each issue contained approximately twelve movements except the ninth, which contained seventeen. Surviving copies of these sets bear a wax seal that indicated authenticity and helped protect against copyright violations. The *k. k. Harmonie* purchased the entire second set and Emperor Franz may have actually commissioned it. The Emperor no longer enjoyed the services of his previous arranger Wendt, and there is no evidence to suggest that he hired anyone to replace him as an arranger for the *Harmonie*. The particulars of this catalog can be found in the Emperor’s Library Catalogue previously mentioned. The *Miscellanées de Musique* contains a total of 310 movements, 272 of which are transcriptions, primarily of operas and ballets with inclusion of some symphonies and a few piano works. Thirty-six works are original compositions by Triebensee.

An examination of the Augustian Monastery at Brno library holdings of *Harmoniemusik* supports the theory that this music was primarily for the purpose of entertainment. Thirty-three of the 217 works listed are transcriptions, most of operas or ballets. The only arrangers indicated by name are Sedlak, Triebensee, and a few members of the student ensemble at the monastery who obviously tried their hand at transcribing. The instrumentation varies slightly due to
changes that occurred in instrumentation from 1796, the date of the earliest entry and 1847, the latest date listed.\textsuperscript{49}

No formal copyright laws existed in the eighteenth-century, making the acquisition and dissemination of music relatively easy. Works were often copied by hand and transferred by traveling musicians and musicians in the service of the military. It is not uncommon to find similar works in locations removed from one another in Europe. Published works were, on many occasions, published as a single work and later included in a published collection of works in the same genre. Many of the known transcribers were also employed by the theaters and most likely had access to original opera scores from which they could extract suites for \textit{Harmonie}.

CHAPTER 3: GEORG DRUSCHETZKY’S LIFE AND WORKS

Druschetzky’s Biography

Georg Druschetzky’s life is not well documented chronologically with several lengthy periods of time which little, if anything, is known about his location and work. Numerous spellings of Druschetzky’s surname on marriage certificates, manuscripts, military documents and printed references to the composer and his music, present a confusing path to those investigating the composer’s dealings in the mid-eighteenth and early nineteenth centuries. Principal English-language biographical material is available from the following authors: Alexander Weinmann (1976); Roger Hellyer (1973); Ágnes Sas (1989); and Damien Frame (1992).

Bohemian born oboist, regimental drummer and composer Georg Druschetzky was born April 7, 1745. Numerous village names are given by Druschetzky’s biographers, including Pchery (Hellyer), Druzec near Pchery (Weinmann), and Jemniky (Frame). All are located northwest of Prague in close proximity to one another. Frame cites birth and baptismal records filed shortly after Druschetzky’s birth, which list Jemniky as his place of birth. Druschetzky spent the majority of his career working in the relatively small geographical area of Bratislava. From his birth in 1745 until 1759, there is no known reliable biographical information available.

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50 Spellings of the surname encountered include: Druschetzky, the most common German spelling; Druzecky; Druschzy; Drzecky; Druzchief; Droschezky; Druschetzi, which appears on autographs; Troschetzki; and Truschetzki.
He is mentioned as an oboe student of Antonio Besozzi (1714-1781), a member of the famous Bezossi family of virtuoso musicians, including many generations of oboists and bassoonists. Antonio was the first of three generations of Besozzi oboists located in Dresden, having been appointed first oboist of the Royal Chapel Hofkapelle of Friederich Augustus II on July 1, 1739. Antonio was away from Dresden on a concert tour in Paris beginning in 1757 and returned to Dresden in 1759. Study with Antonio probably took place between 1759, Besozzi’s return to Dresden and 1762 when Druschetzky enlisted in the army. It is also possible that Druschetzky could have studied oboe with Antonio’s son Carlo (1738-91) who became a chamber musician at his father’s side in 1755. Carlo became one of the most famous members of the family as evidenced by the eyewitness accounts of Charles Burney, who described his playing upon visiting Dresden in 1772; and by Leopold Mozart in a letter to his son dated 28 May 1778. Both father and son would seem to be plausible oboe teachers for Druschetzky. A primary source for this information could not be located.

Druschetzky enlisted in the 50th Infantry Regiment in 1762 in Eger, Bohemia and remained in military service until mid-1775 when he had completed his obligatory service and risen to the post of “bandmaster”. Letters written by Druschetsky to Count Ferdinand von Kinsky, an officer in the 50th Infantry Regiment, are signed in this manner. These letters also indicate that Druschetsky was composing works for the Harmonie in 1773. A letter dated January 28, 1774 discusses payment for nine partitas and also mentions that

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54 Joppig, 58.
55 Joppig, 59.
Druschetzky had recently acquired a new oboe from “Trübensee” of Prince Schwartzenberg. Presumably this is a reference to Georg Triebensee, a member of the Schwartzenberg *Harmonie* and one of the original oboists in Joseph II’s famous *k.k.Harmonie* ensemble. These letters indicate that Druschetzky was interested in opera, concerts and musical practices are dated “1770 Linz” falling during his period of military service. Several partitas and his “beautiful concerto for bassoon of the famous Steinenz with a rondo…” are mentioned in a letter dated May 28, 1775, in which he also comments on his discharge from the army.

Druschetzky seems to have remained in Linz following his discharge from military service in 1775. The position of *landschaftspauker* opened in 1776 and Theresa Pöller, Druschetzky’s future mother-in-law applied for the position, unsuccessfully, on behalf of Druschetzky. Druschetzky petitioned for the position in person and was appointed to the post April 15, 1777. In that same year he married Susana Pöller and the couple appears to have remained in Linz where he continued performing and composing until about 1782. Druschetzky’s position was abolished in the early 1780s as a result of Emperor Joseph II’s political reforms designed to strengthen the central government by reducing provincial authority.

In September of 1783, Druschetzky applied for membership in the *Tonkünstler-Societät*, an organization for musicians in Vienna that provided pension benefits to the spouses of deceased members. This suggests that

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56 Frame, 18.  
57 Frame, 34.  
58 Area/district timpanist, *landschaft* is the German term for “landscape”.  
59 Frame, 43.
Druschetzky had moved to Vienna and was working as a freelance musician in the capitol city. In 1784 a Viennese publisher and music seller advertised several works by Druschetzky. April 24, 1784, six new violin soli with violoncello accompaniment were advertised for sale and on July 7, 1784; six partitas for Harmonie (0 2 2 2 /2), Variations for Harmonie (0 2 2 2 /2) and Variations for flute and bass were advertised, all appeared in the Wiener Zeitung. The period from 1784 to 1787, when he was employed by Count Anton Grassalkowitz (1733-1794) in Pressburg, there are no accounts of Druschetzky’s location. The Gotha Theater Almanach of 1788 lists Druschetzky as a member of the Grassalkowitz Kapelle. It is possible that he entered the service of the Grassalkowitz family as early as 1784, however there is no substantial indication that this was the case. The Grassalkowitz family maintained a Harmonie, which Druschetzky composed for and was its Kapellmeister. Druschetzky is known to have composed a work for the coronation of Joseph II at Pressburg in 1790. This piece for Harmonie was scored for 21 winds and was performed by the combined Harmonien of the Grasselkowitz and Esterhazy estates. The piece was performed again at the Wiener Tonkünstler-Societät concerts on April 16 and 17 of the same year. The Grasselkowitz Harmonie disbanded in 1794 following the death of Count Grassalkowtiz.

A letter dated May 8, 1794 from Georg Druschetzky to Georg Triebensee, is signed as “Director of Music for his Eminence Prince Batthyány.”

Druschetzky had many opportunities while in the service of the Cardinal in the

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60 Hellyer, 266.
61 Ágnes Sas, Chronology of Georg Druschetski’s Works preserved in his Estate (Budapest, 1989), 182.
62 Hellyer, 265-66.
63 Hellyer, 266.
64 Frame, 55.
city of Pest. The performing forces at his disposal were larger and it seems that the composer’s own participation had increased as well. In 1798 a large musical catalog was compiled of the Batthyány holdings. The most abundant genre of music is for *Harmonie* ensemble, including many transcriptions for both six and eight-part *Harmonie*. The cover page of the collection of 42 *Arien* describes them as by “Von Herrn Druschetzky compositeur bey seiner Eminentz und Primas in Ungarn Graff Joseph Batthyány”, indicating that they were composed or compiled for the Cardinal’s *Harmonie*. The holdings of the Helikon Library in Keszthely, Hungary include 75 volumes of wind music, in six- or eight- parts, composed or arranged by Druschetzky between the years 1790 and 1800, presumably for the Batthyány *Harmonie*. The Batthyány Kapelle was disbanded following the Cardinal’s death in 1799. Again Druschetzky seems to have attempted to survive as a freelance musician in Pest. The Helikon Library collection arrived at its present location via Zagreb, along with a new set of wind instruments, as part of a collection that were purchased by a lawyer in Zagreb who evidently wished to maintain a *Harmonie*. Druschetzky was probably not yet employed by Archduke Joseph Anton Johann, Palatine of Hungary, and perhaps sold some of his manuscripts to support himself.

Druschetzky entered the service of Archduke Johann during the period following the death of Cardinal Batthyány in 1799 and before the catalog of Helikon holdings from Zagreb, which was compiled by 1802 by Franz Langer, an organist in Zagreb. He lists Druschetzky in some of the catalog entries as being employed by Johann. Records indicate that Johann was not a generous patron

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65 H-KE 0/117.
66 Sas, 162.
67 Frame, 58.
and did not maintain a lavish household, preferring to live like an ordinary
citizen following the ideals of moderation and sobriety.\textsuperscript{68} On public occasions
Archduke Johann was content to have only the \textit{Harmonie} perform and recitals
were few in number. There were no opera performances at all. During this
period with the potential for numerous creative outlets, Druschetzky seems to
have turned to composition of works for the church as well as chamber works for
oboe, presumably for his own use. According to Sas, no original works were
composed after 1811 and existing scores bearing a later date are of revisions or
additions made to earlier works.\textsuperscript{69} Druschetzky died of natural causes in
Budapest in 1819, the exact month is unknown and existing sources are
contradictory. Frame gives June 21, 1819 and Weinmann gives September 6,
1819. However it was noted that an official service was given with a bishop
present, an indication of Druschetzky’s stature in the city.

\textbf{Druschetzky’s Music}

The musical legacy of Georg Druschetzky is large and upon closer
comparative examination it is clear that the works demonstrate creativity in
instrumentation and use of textures, particularly in the works for winds.
Druschetzky’s music is difficult to assess in terms of classification and
chronology. He did not compile a thematic catalogue\textsuperscript{70} and there are many
works that survive only as of sets of parts. Compositions are preserved
primarily in two Hungarian locations; the Helikon Library in Keszthely and the
National Széchényi Library in Budapest.

\begin{footnotesize}
\begin{itemize}
\item \textsuperscript{68} Sas, 191.
\item \textsuperscript{69} Sas, 195.
\item \textsuperscript{70} A thematic catalogue was compiled by Alexander Weinmann in 1986 and a second
catalogue is currently being compiled by Pavol \Polák.
\end{itemize}
\end{footnotesize}
The Helikon Library collection contains over 75 volumes of wind chamber music primarily in the form of manuscript parts for partitas and arrangements for 6 and 8 part Harunie. Included is an autograph copy (H KE 0/172) and copied parts with corrections and amendments in the composer's own hand (H KE 0/116-0/195). The Festetics Music School at Keszthley purchased the manuscripts from their former owner Janós Gallyus, a lawyer in Zagreb, along with a set of new instruments. The exact date of transfer is unclear but assumed to be 1802. An inventory list of works (compiled by the organist of the Zagreb Cathedral, Franz Langer) was included in the purchase and is dated October 29, 1802. Frame indicates that the 1802 list and the current H KE catalogue do not match in content suggesting that approximately 10 partitas have been lost. It is from this collection that the material for this document was obtained.

The collection of works housed in the National Széchényi Library contains a wider variety of materials and is perhaps of greater importance because the 100 volumes contain approximately 80 full autographs and 15 copies with corrections in the composer's own hand. Sas suggests that this collection is the composer's legacy purchased by an unknown party following the death of Druschetzky's wife (ca. 1832) and given or sold to the library of the conservatory between 1835 and 1841. Sas dates these manuscripts (shelf marks Ms.mus.1514-1620) from 1776 to 1817. It is clear from the list of instrumentations indicated in this article that wind instruments continued to figure prominently in Druscetzky's work.

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71 Ágnes Sas, Chronology of Georg Druschetzky’s Works preserved in his Estate (Budapest, 1989), 162.

72 Frame, 120.
73 Frame, 122.
74 Sas, 163
Despite the availability of an orchestra in the court musical establishment, there are numerous works for SATB chorus and *Harmonie* alone as well as works which employ only a *Harmonie* ensemble.

Sas, in an effort to date and classify the material in Budapest compared the copyists used (numbers indicated are assigned by Sas). Sas states that few could be accurately dated other than by year due to problems with criteria considered. Druschetzky, instead of using locally produced paper, used paper from Vienna for long periods of time making the watermarks a less accurate indicator of date. Druschetzky also employed copyists for long periods of time. Comparison of H KE parts for the *Harmonie* arrangement of "Kaspar der Fagottist" and the samples given by Sas suggest that "Copyist #1" prepared the H KE parts. Sas gives the dates of 1791 to 1801 and 1807 for the use of "Copyist #1". This evidence considered with the title page dedication to Cardinal Joseph Batthyany suggest that the arrangement was completed at some point between 1792 and 1799, the period Druschetzky was a member of the Cardinal’s *Kapelle*.

The H KE collection is of particular interest when considering Druschetzky’s apparent affinity for the woodwind texture. Instrumentation ranges from five to eight part works with the six part compositions making up the largest portion, totaling approximately 71 compositions throughout Europe. Musically these compositions incorporate a high degree of solo writing for the members of the ensemble, suggesting that the performers were of a high artistic level and that Druschetzky had a well developed understanding of the clarinet, horn and bassoon and their potential in performance. Some of the technical

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75 Sas, 176.
76 Frame, 120.
demands include rapid tonguing in all voices, high horn and clarinet writing and independent second players functioning often in a solo capacity. These elements are also evident in the arrangements considered for this document. There are two works, Partita in Eb major (H KE 0/134) and a Concerto in d minor (H KE 0/147), which indicate that the first clarinet functions as a soloist. This casts doubt on the theory that these works were intended as background music as suggested by numerous scholars in this area of study. It is doubtful that Druschetzky would feature a player to this extent if the work were intended as background music.

The arrangements include numerous operas, oratorios by Haydn, chamber music by Beethoven, piano music by Beethoven and many nationalistic and traditional marches and dances. Manuscript H KE 0/116 titled *Divertissements sur differentes pièces pour l’Harmonie* is a collection of the latter which includes 62 vaguely titled works such as "march", "dance", "national dance", "theme and variation", and "aria" arranged for six part *Harmonie*.77 During Druschetzky’s lifetime two of his arrangements of works by Beethoven appeared in print. Sonata Pathetique, Op.13 (1799) originally for piano was arranged by Druschetzky for eight winds was published in 1810 and the Septet, Op.20 (1800) originally for winds and strings also arranged for eight winds and published in 1812. Druschetzky was located in Budapest but was obviously aware of Viennese musical life and its taste for *Harmoniemusik*; this also indicates that the composer was recognized in Vienna as a competent arranger for this particular instrumental combination.78 Oratorio arrangements were rare and suggest that

77 Frame, 192.
78 Frame, 207.
the Advent and Lenten seasons, when theaters were closed, inspired many of the opera arrangements for Harmonie. Druschetzky is known to have arranged at least two of Haydn's works for Harmonie: Die Schöpfung and Die Jahreszeiten.\textsuperscript{79}

Other curious works for Harmonie include 3 "Echo" Partitas scored for six and eight part Harmonie. The 2 six-part Partitas indicate that the echo effect is produced by the horns possibly with some type of mute. The Boeck brothers were horn players in the Batthyány Harmonie and were known to have used mutes in concert performances between 1775 and 1815.\textsuperscript{80} The eight-part Partita that bears the title "Echo" achieves the effect by dividing the ensemble antiphonally with 2 groups consisting of oboe, clarinet, horn and bassoon. There is a Piano Concerto in Eb major (H KE 0/139) accompanied by Harmonie and an unusual Concerto for 6 Timpani (H Bn 1517) accompanied by oboe, 2 clarinets, 2 horns, and 2 bassoons probably composed by Druschetzky for his own use.

Another composition which uses percussion is his Partita for Peasant Instruments (H Bn 1569) which indicates that each member of the eight-part Harmonie and cimbalo is also responsible for playing a particular peasant instrument presumably popular in Hungarian culture at the time.\textsuperscript{81}

Druschetzky, as a composer, followed a method (perhaps slightly outdated) of melodic, harmonic, and textural procedures in a consistent and competent manner. He was not a leader in the Classical Period in the field of composition but had a great ability to apply these methods in a fashion that is characteristic to wind instruments and indicates their status in his own circle of influence. Frame suggests that Druschetzky uses the idea of texture as a

\textsuperscript{79} Frame, 223-224.
\textsuperscript{80} Frame, 237.
\textsuperscript{81} Sas, 206.
substitute for melody in many of his Partitas as an organizational device.\textsuperscript{82}

Unlike many other arrangers of Harmoniemusik of the period, Druschetzky also composed in many other genres including the symphony (27), string quartet (47), stage music (2 operas and incidental music), church music (30), concerto (8), and numerous works for mixed strings and winds. Despite the interesting use of instrumentation most compositions would be considered to be in the early classical style with an emphasis on sonorities and instrumental technique with less attention given to the construction of complex symphonic works.

\textsuperscript{82} Frame, 267.
CHAPTER 4: KASPAR DER FAGOTTIST FOR HARMONIE

Source Material

The principal material used for this edition was found in a set of manuscripts from the collection of the Helikon Castle Museum Library on Lake Balaton in Keszthely, Hungary. This large collection of wind music escaped destruction in World War II when a Russian soldier walled off the area in which the manuscripts were stored. The manuscripts are catalogued under the title *42 Arien aus verschiedenen Opern in 6 Stimige Harmonie übersetzt 2 Clarinett, 2 Horn, 2 Fagott* (H KE 0/117). Georg Druschetzky is identified as the arranger: the former owner, prior to the Festetics Music School, is identified as Johann Gallyus. A citation referring to this arrangement also exists in Weinmann's catalog of Druschetzky's works. The collection includes arrangements from operas by Wenzel Müller, Vincenzo Righini and Johann Naumann. The majority of the material chosen by Druschetzky for arrangement was extracted from four operas by Müller, and included 15 arias from the opera *Kaspar der Fagottist.* The circumstances that brought the material to the Helikon Collection are unclear but it appears that the manuscripts were purchased by the Festetics Music School at Keszthely from the estate of János Gallyus, a Zagreb lawyer, and were accompanied by a set of new instruments in 1802. A music inventory, dated 29 October 1802, was compiled by the organist of the Zagreb Cathedral, Franz Langer. This inventory includes the HKE 0/117 manuscripts used for

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84 RISM citation A/II,000039442.
85 Weinmann, 49.
86 Frame, 120-122.
this edition. The title page on the manuscript parts identifies Druschetzky as "composer to His Eminence and Prince of Hungary Count Joseph Batthyány". Druschetzky was in the Count’s service from approximately 1791 until Batthyány’s death in 1799.87 Stoneham, Gillaspie and Clark note, in their Wind Ensemble Sourcebook and Biographical Guide, that Batthyány was suspected of being a political radical and was confined to his estates in the 1790s.88 An inventory of the Count’s library from this period dated 1798 lists numerous works for six and eight-part Harmonie by Druschetzky in addition to many anonymous operatic arrangements for six-part Harmonie.89

Two additional Harmonie arrangements of Kaspar der Fagottist exist. The Landesbibliothek in Darmstadt, Germany (D DS Mus.ms 830) arrangement score indicates that it was for the Court of Ludwig X and arranged by Georg Sartorius, who was in the service of the Court until approximately 1809. It is assumed that this arrangement was completed during the period following the opera’s premier in Vienna in 1791 and 1809, the end of Sartorius’s service to Ludwig X. The RISM citation and the supporting material from the library in Darmstadt give ca.1800 as the date of completion.90 Sartorius includes eight of the opera’s arias, all of which are also found in Druschetzky’s version. Both versions are for the same six-part Harmonie comprised of two clarinets, 2 horns, and 2 bassoons. The Sartorius arrangement is more substantial in size, with all arias exceeding the length found in the Druschetzky version. One feature of the Sartorius manuscript is the lack of articulation marks in any of the parts, particularly on

87 Sas gives 1791 at the date that Druschetzky is known to have been in Hungary, Frame gives 1794 as the date service of the Count began and Weinmann gives 1775 as a possible date but indicates that there was no clear surname given in his source only "Joseph".
88 Stoneham, Gillaspie and Clark, 156.
89 Frame, 124-125.
90 RISM citation A/II, 000010603.
rapid passagework, derived from the original string parts in the opera's orchestral score. It is assumed that at least some of these would have been slurred by the winds for ease of performance.

The Fürstenberg Court catalog of 1803 indicates another arrangement of the Müller opera for eight-part *Harmonie*, which is currently housed in Donaueschingen, Germany.\(^9\) Court library records indicate 36 entries for this type of ensemble, the largest collection of *Harmoniemusik* outside of Vienna and Eastern Europe, however much of this material is no longer available.\(^9\)

Numerous requests were made in an attempt to secure copies of this particular arrangement for comparison but the promised microfilms were never received; thus no direct comparison of this material can be made. No arranger is indicated but the two individuals Hellyer reports to have been in the service of this particular Court are Joseph Fiala (1792-1816) and his pupil Franz Joseph Rosiniack, whose exact dates of service are unknown. Rosiniack was an oboist, copyist and librarian for the court.

Microfiche copies of a full orchestral score to the original opera were obtained from the Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky collection.\(^9\) The score was badly damaged over a period of 50 years when it was taken by the Soviet Army during its invasion of Germany. The score was housed in a library in St. Petersburg, Russia and was returned to Hamburg, Germany in 1991.\(^9\) A library stamp in Cyrillic with the number 13178 is visible next to the Hamburg stamp on the title page of the score. Much of the

\(^9\) D DO Mus.ms.1409
\(^9\) Hellyer, 202.
\(^9\) Mus.ms.ND VII 270.
\(^9\) Dr. Jürgen Neubacher writes of these details in his letter to this author dated 26 May 1999.
first act exists with only the bottom portion of the page intact. However, due to notational practices of the day, this does leave the woodwind, brass, timpani, vocal, and basso lines intact for inspection. The score that Druschetzky used for his arrangement is unknown. This score was used to unify articulation and dynamic discrepancies in the *Harmonie* parts and when rapid passage work from the upper strings was included in the *Harmonie* version, articulations were chosen by this editor to facilitate performance while adhering to the full opera score whenever possible. Where phrasing is unclear due to conflicting articulations between various voices within the *Harmonie*, the opera score was consulted.

**H KE Manuscript 0/117**

The manuscripts received from the Helikon Castle Library collection were in the form of copied parts for each instrument in the six-part ensemble and no score. The "Clarinetto Primo " part included a cover page with a German inscription that read "Opera" (line 1) "Aus dem Sonenfest der" (line 2) "Braminen" (line 3) " Clarinetto Primo B"(line 4), the title of the first opera in the collection by Wenzel Müller in the collection of 42 Arias. There is also a "No.98" inscribed at the top of the page indicating that this was, at some point in time, probably catalogued in a larger collection as the 98th item. The copy is very clear and easy to read, with multiple layers of marks visible. The original ink constitutes the main layer with additional marks obviously added with a different type of ink or writing utensil. These additional marks include a measure count at the end of each major section probably included by the copyist as a method for

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95 The catalogue number could be from the inventory of Cardinal Batthyány’s court library ca. 1798.
indicating his place in the job of copying parts from a score. Articulation changes and additions can also be found in another hand throughout all of the parts. The parts all have rests notated in the binary format which utilizes a system of graphic squares to indicate the rested measure count. The copies also clearly show the binding and numbers stamped on each folio to indicate page order. All of the six parts were copied by the same hand, and comparison of the H KE 0/117 manuscripts with examples given by Ágnes Sas, it is clear that the copyist which Sas identifies as "copyist 1" probably also prepared these parts. Sas gives 1791 to 1801 as the period in which Druschetzky used this particular and currently unknown copyist to prepare performance parts from the composer's scores. Sas indicates that dating these sources is difficult due to problems with the criteria under consideration including a date on the score, paper that was used over a long period of time and copyists that were employed over a long period of time.

*Kaspar der Fagottist* as Arranged by Georg Druschetzky

In all arias chosen from the opera for the arrangement (No.28-42), Druschetzky transposed the material into the key of B-flat major. The need for these changes may involve several performance factors including avoiding tuning crook changes between movements for the horns, avoiding sharp key signatures for the clarinets and iconographic evidence suggests that the practice may have been to perform by memory, particularly in an outdoor setting. The key changes are probably primarily for the clarinet players who would have

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96 Sas, 176.
97 Sas, 177.
98 Lithographs depicting *Harmonie* performers often do not include music racks of any kind and often show the performers standing.
encountered the keys of A, G, D and B if Druschetzky had not transposed the original material and this would have undoubtedly been very difficult on a newly invented instrument and key system.

There are simplifications in the ranges of the arias presumably to accommodate the wind forces employed in the *Harmonie*. In Aria No.30 the bassoon part has been altered to keep the passage in a favorable range (see Example 1). Druschetzky's transposition of the aria would require the bassoonist to play a high Bb. Although possible on the instrument of the day, it was not commonly used outside of a solo context.

There are also simplifications in figurations. An example of this type of change may be seen in Aria No. 32 where Druschetzky chose to alter the rhythm in the melody from the constant 32nd notes in the opera score to eighth notes for the *Harmonie* (see Example 2). This may have been for an added stylistic element or simply to give the performers assistance with the florid passage.

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Example 1: Opera score in F major, *Harmonie* transposition in Bb major, Opera score transposed with no range change to bassoon 1

<table>
<thead>
<tr>
<th>Opera score</th>
<th>Harmonie No. 30</th>
<th>Transposition</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Opera score</td>
<td>b. <em>Harmonie</em> No. 30</td>
<td>c. Transposition</td>
</tr>
</tbody>
</table>

Example 2: Rhythmic and melodic simplification of Violin 1 part as found in *Harmonie* No. 32 Clarinet 1

<table>
<thead>
<tr>
<th>Violin 1: Opera Score</th>
<th>Clarinet 1: <em>Harmonie</em> No. 32</th>
</tr>
</thead>
</table>
Another reduction can be found when counting measures in each number. There are many instances where Druschetzky eliminates phrases in an effort to shorten the arias for *Harmonie*. Müller's musical style is one that employs a simple, folk-like character in his melodies and Druschetzky reduces the number of melodic phrase repetitions found in the opera score.

The material Druschetzky chose falls in a consecutive order in the opera, however he does omit several of the original arias making the *Harmonie* an incomplete rendering of the original opera score. All instruments are given solo material at some point in the *Harmonie* version, and it is clear that Druschetzky had some functional knowledge of the instruments he was working with and skillfully uses each in his arrangement. The majority of the articulation marks appear in the first clarinet and the first bassoon parts. A unification of the articulation marks has been made in all parts where there is similar musical material to create a greater sense of unity in performance.

Reductions or rescoring of the original are not limited to melodic aspects of the *Harmonie*. They can also be found where Druschetzky has adapted a configuration that is unique to string instruments such as double stops. Additional slurs were added to assist the *Harmonie* players when chordal structures, originally scored by Müller in the strings, were included. An example may be found in a passage, which begins in measure 1 of Aria No. 28, in the second clarinet part. The page of the opera score is missing but similar passages are to be found later in the opera score. The second clarinet assumes a harmonic role originally fulfilled by the second violins in the opera. Leaving this passage, and similar passages, articulated would create a heavy, cumbersome sound in
performance. Aria No. 32 illustrates Druschetzky’s adaptation of a second violin passage that fulfills a harmonic function (see Example 3). Double stops have been rescored as a broken chordal passage in the second clarinet. Slurs have been suggested to facilitate performance.

Another element that has been unified was the dynamic markings. In most cases, the corresponding passage was located in the opera score and used as a model for those voices where Druschetzky did not include such marks. Dynamic marks often appeared offset in the Harmonie parts due to the copyist’s placement. No. 39, which is based on material from Act III No. 18 in the original opera score, did not include the quick dynamics changes from forte to piano that are in the original score. These were added to enhance this otherwise simple musical material, giving it a heightened comic effect. Appendix I gives a complete, measure by measure account of specific editorial changes made. Articulations suggested, but not indicated in any of the score material, are marked in the score with a dotted slur. This edition was compiled, not as an urtext score, rather it was refined and unified to make it suitable for modern performance.

Conclusion

The purpose of this edition was to prepare a score and present material transcribed for Harmonie that finds its origins in opera literature. Druschetzky’s
enormous and in many cases unique compositional output, particularly for wind instruments, has remained largely unexamined until recently. This arrangement and its source material demonstrate that Druschetzky and Müller were skilled composers who, like so many of their contemporaries, have been over looked by subsequent generations of performers in their search for repertoire.
REFERENCES


--------. Der Fagottist. Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky, Mus.ms. ND VII 270; Hamburg, Germany.


Sartorius, Georg. *Der Fagottist oder Die Zauberzither by Müller*. Hessischelandes- und Hochschulbibliothek, Mus.ms. 830; Darmstadt, Germany.


**APPENDIX A: EDITORIAL REMARKS**

<table>
<thead>
<tr>
<th>Harmonie</th>
<th>Measure</th>
<th>Part</th>
<th>Edit</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>m.1-6</td>
<td>Cl.2</td>
<td>slurs added to facilitate performance</td>
</tr>
<tr>
<td></td>
<td>m.9-15</td>
<td>Bn.1</td>
<td>slurs added to match cl.2</td>
</tr>
<tr>
<td></td>
<td>m.10</td>
<td>Cl.1</td>
<td>slur added to match melodic material in m.2</td>
</tr>
<tr>
<td></td>
<td>m.15</td>
<td>Cl.1</td>
<td>slur added to match accompaniment</td>
</tr>
<tr>
<td></td>
<td>m.25</td>
<td>Cl.1&amp; 2</td>
<td>slur added to match m.27</td>
</tr>
<tr>
<td></td>
<td>m.30-34</td>
<td>Bn.1</td>
<td>slurs added - similar to m.9</td>
</tr>
<tr>
<td></td>
<td>m.31</td>
<td>Cl.2</td>
<td>remove staccato</td>
</tr>
<tr>
<td></td>
<td>m.47</td>
<td>Cl.1&amp; 2</td>
<td>slur added to match bn.1</td>
</tr>
<tr>
<td></td>
<td>m.53</td>
<td>Bn.1</td>
<td>add <em>sempre staccato</em> (opera score)</td>
</tr>
<tr>
<td></td>
<td>m.59</td>
<td>Cl.1&amp; 2</td>
<td>slur added to match m.47</td>
</tr>
<tr>
<td></td>
<td>m.69</td>
<td>Cl.1&amp; 2</td>
<td>slurs removed to match bn. in opera score</td>
</tr>
<tr>
<td></td>
<td>m.71</td>
<td>Cl.1&amp; 2</td>
<td>see m.69</td>
</tr>
<tr>
<td></td>
<td>m.74</td>
<td>Cl.1</td>
<td>remove articulations to match cl.2 &amp; bns.</td>
</tr>
<tr>
<td></td>
<td>m.112</td>
<td>Cl.2</td>
<td>see m.1 edit</td>
</tr>
<tr>
<td>29</td>
<td>m.7</td>
<td>Cl.2</td>
<td>slurs added - material from vln 2 (?)</td>
</tr>
<tr>
<td></td>
<td>m.76-77</td>
<td>All ww</td>
<td>slurs changed to match ww in opera score &amp; unify Harmonie parts</td>
</tr>
<tr>
<td></td>
<td>m.97-98</td>
<td>Cls.&amp; Hns.</td>
<td>slurs added (opera score)</td>
</tr>
<tr>
<td></td>
<td>m.128-133</td>
<td>All</td>
<td>slurs added to unify parts (opera score)</td>
</tr>
<tr>
<td>30</td>
<td>m.22</td>
<td>Cl.2</td>
<td>slurs added - originally in vln part</td>
</tr>
<tr>
<td></td>
<td>m.24</td>
<td>Cl.1</td>
<td>remove slur (not in opera score)</td>
</tr>
<tr>
<td></td>
<td>m.28</td>
<td>Bn.1</td>
<td>remove slur -match cl.1 in m.24</td>
</tr>
<tr>
<td>31</td>
<td>m.3</td>
<td>Cl.2 &amp; Bns.</td>
<td>added slur (opera score)</td>
</tr>
<tr>
<td></td>
<td>m.9-10</td>
<td>All</td>
<td>double bar &amp; <em>piu mosso</em> added (opera score)</td>
</tr>
<tr>
<td></td>
<td>m.37</td>
<td>Cls.&amp; Bns.</td>
<td><em>sf</em> added</td>
</tr>
<tr>
<td></td>
<td>m.104</td>
<td>All ww</td>
<td>material unified (slurs added where absent)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>does not come from opera score</td>
</tr>
<tr>
<td>32</td>
<td>m.1-12</td>
<td>Cls.</td>
<td>slurs added /unified (opera score)</td>
</tr>
<tr>
<td></td>
<td>m.33</td>
<td>All</td>
<td><em>un poco piu mosso</em> added (opera score)</td>
</tr>
<tr>
<td></td>
<td>m.55</td>
<td>All</td>
<td>double bar and <em>Tempo I</em> added (opera score)</td>
</tr>
<tr>
<td></td>
<td>m.57</td>
<td>Cl.2</td>
<td>slurs added for technical easy (from vln. 2)</td>
</tr>
<tr>
<td></td>
<td>m.78</td>
<td>Cl.1&amp; 2</td>
<td>suggested slurs for technical ease passage</td>
</tr>
<tr>
<td>33</td>
<td>m. 1</td>
<td>Cl. 1</td>
<td>slurs added (opera score)</td>
</tr>
<tr>
<td>Measure</td>
<td>Staff</td>
<td>Slurs Suggested/Added</td>
<td>Description</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
<td>-----------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>m. 1</td>
<td>Cl. 2</td>
<td>slurs suggested for ease of technique</td>
<td>(from Vln. 1)</td>
</tr>
<tr>
<td>m. 49</td>
<td>Cl. 1</td>
<td>slurs added (opera score)</td>
<td></td>
</tr>
<tr>
<td>m. 55</td>
<td>Cl. 2</td>
<td>see m. 1</td>
<td></td>
</tr>
<tr>
<td><strong>34</strong></td>
<td><strong>All ww</strong></td>
<td>slurs suggested to facilitate <em>dolce</em></td>
<td></td>
</tr>
<tr>
<td>m. 5-8</td>
<td><strong>All ww</strong></td>
<td>slurs suggested to facilitate <em>dolce</em></td>
<td></td>
</tr>
<tr>
<td>m. 44</td>
<td>Cl. 1</td>
<td>staccato marks added (opera score)</td>
<td></td>
</tr>
<tr>
<td>m. 49</td>
<td>Bns.</td>
<td>slurs suggested for technical ease (harmonic material)</td>
<td></td>
</tr>
<tr>
<td>m. 54</td>
<td>Cl. 2</td>
<td>slurs suggested for technical ease (harmonic material)</td>
<td></td>
</tr>
<tr>
<td>m. 79</td>
<td>Cl. 1</td>
<td>articulation added to match vocal phrasing (opera score)</td>
<td></td>
</tr>
<tr>
<td><strong>35</strong></td>
<td><strong>M. 1</strong></td>
<td>slurs added to match vocal phrasing (opera score)</td>
<td></td>
</tr>
<tr>
<td>m. 17</td>
<td>Cl. 1</td>
<td>slurs added to match vocal phrasing (penciled into opera score)</td>
<td></td>
</tr>
<tr>
<td>m. 63</td>
<td>Cls.</td>
<td>slurs added (opera score)</td>
<td></td>
</tr>
<tr>
<td><strong>36</strong></td>
<td>all</td>
<td>general unification of articulations (Harmonie score)</td>
<td></td>
</tr>
<tr>
<td><strong>38</strong></td>
<td>all</td>
<td>cadential rhythm unified in all parts (eighth note, eighth rest, eighth note, eighth rest)</td>
<td></td>
</tr>
<tr>
<td><strong>39</strong></td>
<td>all</td>
<td>quick <em>f</em> and <em>p</em> dynamic alterations added (opera score)</td>
<td></td>
</tr>
<tr>
<td>m. 62-64</td>
<td>all ww</td>
<td><em>sf</em> added (opera score)</td>
<td></td>
</tr>
<tr>
<td><strong>40</strong></td>
<td>all ww</td>
<td>articulations added to match vocal phrasing (opera score)</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX B: SCORE

A PERFORMANCE EDITION OF THE OPERA, KASPAR DER FAGOTTIST
BY WENZEL MÜLLER (1767-1835) AS ARRANGED FOR HARMONIE
BY GEORG DRUSCHETZKY (1745-1819)

EDITED BY
SUSAN N. BARBER
No. 28

Clarinet 1 in Bb

Clarinet 2 in Bb

Bassoon 1

Bassoon 2

Horn 1 in Bb

Horn 2 in Bb

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

4

60
No. 29

Allegretto

dolce

Clarinet 1 in Bb

Clarinet 2 in Bb

Bassoon 1

Bassoon 2

Horn 1 in Bb

Horn 2 in Bb

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

5
Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

106

111

96
No. 30

Allegretto

Clarinet 1 in Bb
Clarinet 2 in Bb
Bassoon 1
Bassoon 2
Horn 1 in Bb
Horn 2 in Bb
No. 32

Clarinet 1 in Bb

Clarinet 2 in Bb

Bassoon 1

Bassoon 2

Horn 1 in Bb

Horn 2 in Bb

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

p

p

p

p

128
No. 33

Clarinet 1 in Bb

Clarinet 2 in Bb

Bassoon 1

Bassoon 2

Horn 1 in Bb

Horn 2 in Bb

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Allegretto

solo

5
No. 36

Allegro

Clarinet 1 in Bb

Clarinet 2 in Bb

Bassoon 1

Bassoon 2

Horn 1 in Bb

Horn 2 in Bb

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2
No. 38

Allegretto

Clarinet 1 in Bb

Clarinet 2 in Bb

Bassoon 1

Bassoon 2

Horn 1 in Bb

Horn 2 in Bb

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

dolce
No. 39

Allegro

Clarinet 1 in Bb

Clarinet 2 in Bb

Bassoon 1

Bassoon 2

Horn 1 in Bb

Horn 2 in Bb
No. 40

Allegretto

Cl. 1 in Bb

Cl. 2 in Bb

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Clarinet 1 in Bb

Clarinet 2 in Bb

Bassoon 1

Bassoon 2

Horn 1 in Bb

Horn 2 in Bb

5

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

\( \sum \)
No. 41

Andantino
dolce

Clarinet 1 in Bb

Clarinet 2 in Bb

Bassoon 1

Bassoon 2

Horn 1 in Bb

Horn 2 in Bb

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

231
No. 42

Allegro

Clarinet 1 in Bb

Clarinet 2 in Bb

Bassoon 1

Bassoon 2

Horn 1 in Bb

Horn 2 in Bb

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

241
VITA

Susan Nita Barber is currently assistant professor of bassoon at James Madison University. She is a member of the Montpelier Winds, the faculty wind quintet at JMU and teaches at the New England Music Camp in Sidney, Maine during the summer season. In addition, she has performed with the Rockbridge County Choral Society, Roanoke Symphony, Chamber Orchestra of Southwest Virginia and Opera Roanoke. Ms. Barber earned a Bachelor of Music degree in Bassoon Performance at the Crane School of Music in Potsdam, New York; a Master of Music degree at The Juilliard School in New York. Her principal teachers include William Ludwig, Stephen Maxym, and Frank Wangler. Ms. Barber is an active recitalist and has been assistant principal bassoon of the Baton Rouge Symphony Orchestra and principal bassoon of the Natchez Opera. Ms. Barber has also held positions with The Hartford Symphony, The Connecticut Opera, Sarasota Opera, Orquesta Sinfonica de Galicia (Spain), Acadiana Symphony and the Soni Fidelis Woodwind Quintet. She has also appeared with the New Haven Symphony, Rhode Island Philharmonic, National Repertory Orchestra, New World Symphony and participated in the Banff and Sarasota Chamber Music Festivals. Recent performances include the 1999 International Double Reed Society’s Convention in Madison, Wisconsin; The International Alliance for Women in Music's 11th Annual Concert of Chamber Music by Women at the National Museum of Women in the Arts in Washington, D.C. and The 2002 National Flute Convention, also in Washington, D.C.