MUSIC FOR TWO, THREE, AND FOUR FLUTES

BY FRIEDRICH KUHNAU

DOCUMENT

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Musical Arts
in the Graduate School of The Ohio State University

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The Ohio State University
1975

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PREFACE

There is hardly an accomplished flutist today who has not had the pleasure of playing the music of Friedrich Kuhlau. Being intrigued by the popularity of his works, I should like to discuss their importance in the genre of flute literature, looking as well at the life and other works of Kuhlau and possible influences of other composers upon his writing. Kuhlau made a sizeable contribution to the chamber music for two, three, and four flutes, and it is particularly these areas which will be examined.

Most of the information concerning Kuhlau stresses his activities as an opera composer, and although he wrote much instrumental chamber music, this area has never been assessed. There are two major sources devoted to Kuhlau which follow the pattern just described. The first is Friedrich Kuhlau by Carl Thrane, a German translation from "Danske Komponister." This monograph was published by Breitkopf und Härtel in 1886 on the 100th anniversary of the composer's birthdate. The second large work is a dissertation from the Ludwig-Maximilian University of Munich, written by Karl Graupner in 1930. The latter is based to a large extent on Thrane's work.

Just recently, another study devoted to Friedrich Kuhlau has appeared. It is entitled Das C-dur-Klavierkonzert Opus 7 und die
Klaviersonaten von Friedrich Kuhlau\textsuperscript{1} by Jörn-I. Beimfohr. This work has been very useful for it presents much valuable information concerning the composer which is outside the scope of the piano compositions themselves. An additional bibliographical aid of importance for the investigation of Kuhlau's music is a thematic catalog of his printed works by Dan Fog.\textsuperscript{2} It was in preparation in 1972, but as far as this writer can ascertain, it has not yet appeared.

I would like to convey my deepest appreciation to my adviser, Dr. Keith E. Mäxter, for his generous and invaluable assistance in the preparation of this document. My gratitude is also expressed to all my flute-playing friends, who have contributed to my pleasure by playing with me the music of Friedrich Kuhlau.

\textsuperscript{1}Hamburg: Karl Dieter Wagner, 1971, 2 Vols.

# Music for Two, Three, and Four Flutes

## By Friedrich Kuhlau

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CHAPTER I

BIOGRAPHY

Born on September 11, 1786 in Velzen, Germany, Friedrich Daniel Rudolph Kuhlau was the ninth of eleven children, the youngest son of a military musician, Johann Kuhlau; Friedrich's grandfather had been an oboist.¹ When he was approximately seven years old, his family moved to Magdeburg. It was about this time that Kuhlau was sent by his mother at night to fetch some water at a fountain. He tripped, and as a result of his fall lost the sight in his right eye.² All attempts were made to save the other eye; thus, Kuhlau had a very long convalescence in bed. In order to amuse him, his parents had an old clavichord placed across his bed for him to play. He learned so quickly that his parents, though very poor, decided to help him pursue the study of music.³

After Kuhlau's recuperation, he took piano lessons with the organist at the Heilige-Geist Kirche in Magdeburg, Hartwig Ahrenbostel, and flute lessons with his father. In 1802, Kuhlau was in Braunschweig,


where, spurred on by his friends, he wrote to Breitkopf und Härtel with the hopes of having a few arias published. Although they were not accepted, Kuhlau's letter to the firm is one of the first authentic proofs of his compositional activities.4

According to Graupner, Kuhlau was probably greatly influenced by the repertoire being presented on stage while he was in Braunschweig. The programs were in the hands of the French and they consisted for the most part of French and Italian works by Cherubini, Boieldieu, Faër, and sometimes Mozart and Gluck.5

Sometime between 1802 and 1804, Kuhlau moved to Hamburg. Here his composition teacher was Christian Friedrich Gottlieb Schwencke (1767-1822), who was himself a composer, harpsichordist, music editor, mathematician, theorist, and critic. Schwencke had been a pupil of Carl Philip Emanuel Bach and Johann Philipp Kirnberger, and he succeeded the former as cantor and music director of St. Catherine's in Hamburg in 1789.6 Perhaps it was because Kuhlau was a direct pedagogical descendent through Schwencke of one of the foremost

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4Ibid., p. 16. There are thirty-two letters which Kuhlau wrote to Breitkopf und Härtel during the time of his business transactions with the firm from 1802 to 1822. They are kept in the archives of the publishing company in Leipzig and are discussed in part by Wolfgang Schmieder in "Briefe eines Autors an einen Verleger; zur Erinnerung an Friedrich Kuhlau," Allgemeine Musikzeitung, Vol. LXIII (1936), pp. 801-804.


contrapuntalists, Johann Sebastian Bach, that he developed a talent and reputation for writing canons. Many of them appeared, often as puzzles, in various issues of the Allgemeine musikalische Zeitung throughout the early years of the nineteenth century. 7

Between the years 1804 and 1810, Kuhlau's music was performed and he himself played often in Hamburg. Among those performances listed by the Hamburg Konzertzettel 1800/10 are: 8

3 March 1804 - Overture from the new opera, "Amors Triumph," composed by Mr. Kuhlau.
Grosse Sextett for Fortepiano, by Himmel, played by Mr. Kuhlau.

17 March 1804 - Clavier Variations, composed and played by Mr. Kuhlau.

15 December 1804 - Symphonie by Mr. Kuhlau.
Clavier Concerto by Danseck, played by Mr. Kuhlau.

15 March 1806 - Concerto for Fortepiano, composed and played by Mr. Kuhlau.

2 January 1803 - Symphonie by Kuhlau.
Variations for the Pianoforte und Flute, composed by Mr. Kuhlau, executed by Mr. Kuhlau and Mr. Cestieneb.

17 March 1810 - Variations for Pianoforte: Auf Hamburgs Neughterschen, composed and played by Mr. Kuhlau.

In 1810, three Rondos by Kuhlau appeared as his Opus 1-3, published by Hofmeister in Leipzig. 9 After refusing at first to

7Allgemeine musikalische Zeitung, XIII (1811), 679 and 763; XV (1813), 40; XXI (1819), 332; XII (1821), 160, 391, 347, and 867.
9Ibid., p. 20.
publish his Op. 4 Pianoforte Sonata on the grounds that Kuhlau wasn't known, Breitkopf und Härtel finally did publish it in 1810 when Schuoncke sent along his recommendation. From then on, Breitkopf und Härtel published Kuhlau's compositions regularly until 1822.¹⁰

Also in 1810, Napoleon and his influence threatened to turn Hamburg into a French city. Kuhlau feared that he would be drafted into military service even though he had only one eye, and that this would interrupt his musical career. Therefore, he fled at the end of 1810 to Denmark, living under the assumed name of "Kaspar Maier." He felt it safe to resume his real identity shortly thereafter, but he remained in Denmark for the rest of his life, with the exception of several trips to Sweden, Norway, Germany, Austria, and Switzerland. On March 3, 1813 he became a naturalized citizen of Denmark.¹¹

On January 23, 1811 Kuhlau was presented as a composer-performer in his first concert in Copenhagen. Included on the program were the Piano Concerto in C Major, Op. 7, and Unbewitter auf den Seege, a musical tone-painting, both composed and played by Kuhlau. Due to the success of this concert, Kuhlau became the piano instructor at the King's Theater for the salary of 300 Rigsbankdaler per year. On February 20, 1813, he was given the position of Kammermisi-kus to the king, without pay, until a position with pay should be


made available by someone's retirement or death.\textsuperscript{12}

Kuhlau's success during his lifetime as a composer came about chiefly because of his dramatic works. The opera \textit{Rübezahl} (without opus number) was written on a text by Adam Oehlenschläger\textsuperscript{13} and performed first on May 26, 1814 in the King's Theater. It is considered to be in the newer Romantic chromatic style, patterned after Cherubini, and, according to Graupner, \textit{Rübezahl} anticipates \textit{Der Freischütz} by ten years.\textsuperscript{14} The opera met with great success, its popularity shown by the fact that from 1814 to 1879 it was presented ninety-one times in Copenhagen and many times in Hamburg, Kassel, Riga, and Leipzig as well.\textsuperscript{15}

In 1815 and 1816, Kuhlau made separate trips to Stockholm and to Hamburg. He played several concerts in those cities and received favorable reviews. On June 1, 1816, Kuhlau was hired as the voice instructor at the Copenhagen Theater. In 1817, however, he asked to be released from his position so that he might have more time to compose and because his health had been suffering. On April 25, 1818,

\begin{flushright}
\textsuperscript{12}Graupner, "Friedrich Kuhlau," pp. 25-27.
\textsuperscript{13}Oehlenschläger was a leading Danish romantic poet. See John Horton, \textit{Scandinavian Music: A Short History} (London: Faber and Faber, 1963), pp. 87-88.
\end{flushright}
Kuhlau finally received the position of Kammermusikus with a salary of 300 Rigsbankdaler per year. His duties were to play the piano at the court and compose religious or other music for the court when demanded. Also, if it were required of him, Kuhlau was to write an opera for the Theater. 16

In March of 1821, Kuhlau was allowed to make a journey to Leipzig, parts of Switzerland, and Vienna. According to a letter sent to a friend in Copenhagen, Kuhlau seemed to enjoy the plays in Vienna much more than the operas, which were mostly by Rossini. Kuhlau appeared to dislike Rossini's use of trumpets and percussion instruments, finding them much too loud for his taste. It is possible that Kuhlau heard the first performance of Der Freischütz, as he could have been in Berlin at that time. Already in 1820, Weber had been in Copenhagen, and on October 8th of that year he presented the overture to that opera in a concert. 17

In 1825, Kuhlau travelled again to Germany and Austria. Probably the most important event for him at this time was the meeting with Beethoven in September of that year. Kuhlau had often come to the defense of Beethoven, whose music had been maligned by the more conservative composers of Copenhagen. 18 Kuhlau's contact with the great

16 Ibid., pp. 29-32.
17 Ibid., pp. 38-40.
composer took place on an outing in Laden near Vienna arranged by Haslinger, which was attended by Joseph Sellner, an oboist, Karl Holz, a violinist and friend of Beethoven, Conrad Graf, a piano maker, Kuhlau, and Beethoven himself. Beethoven supposedly called Kuhlau the "great canonier," perhaps having seen Kuhlau's examples in the Allgemeine musikalische Zeitung. \textsuperscript{19} After a lunch at Helenenthal and more hiking, the evening was spent in Beethoven's apartment. Along with much joking and drinking, Kuhlau improvised a canon on the name \textit{Bach}. \textsuperscript{20} Beethoven must have been disappointed in his own efforts at improvisation, for the next day, Kuhlau received the following message from him:

"Laden, September 3, 1825

I must confess that in my case also the champagne went too much to my head and that again I had to experience the fact that such indulgence hampers rather than promotes my ability to work. For though I am usually well able to reply on the spot, yet I haven't the faintest recollection of what I wrote yesterday ---

Remember now and then your most devoted Beethoven." \textsuperscript{21}

Included was the following musical pun, also based on the \textit{Bach} motive:\textsuperscript{22}


\textsuperscript{20}Paul Nettl, \textit{Beethoven Handbook} (New York: Frederick Ungar Publishing Co., 1956), p. 120.


\textsuperscript{22}Herbert Külbel, \textit{Von der Flöte} (Kassel: Bärenreiter, 1966), p. 169.
In 1828, Kuhlau achieved his fame as a Danish national composer with his opera, *Elfenhügel*, on a text by Johannes Ludwig Heiberg, the leading exponent of national romanticism. In this stage work, Kuhlau used many Danish folk melodies and, in fact, at the end of the overture, included the national anthem. On the 6th of November, 1828, *Elfenhügel* was presented for the first time for the marriage of Prince Friedrich and Princess Wilhelmine. Its popularity with the Danish is shown by the fact that it was performed 600 times in the Copenhagen Theater alone between 1828 and 1829. Probably the great success of this opera is what secured for Kuhlau the position of Professor. 23

Throughout his career in Copenhagen, Kuhlau struggled constantly to keep his head above water financially. Time and time again he asked the king for a raise in salary, or his publishers for more money for his efforts, only to be refused. Since 1813, when his parents

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and younger sister had come to live with him in Copenhagen, Kuhlau had been responsible for their welfare also. He often had cause to complain to Breitkopf und Härtel concerning their small payments and the printing errors in his publications.24 After 1822, having published his works for twelve years, Breitkopf und Härtel refused to publish any more compositions by Kuhlau, for reasons which are still unclear.25

In 1826, Kuhlau and his family moved to a house in Lyngbye, near Copenhagen. In 1830, both his mother and father died. Kuhlau had never married, and this double tragedy affected him deeply. Another misfortune befell Kuhlau and his widowed sister, Amalie, who had been living with him. On February 5, 1831, his house burned to the ground, destroying many manuscripts, including a treatise on the Bach tradition of thoroughbass, a work which had occupied his efforts for several years.26

After these events, Kuhlau became extremely ill, suffering from weak lungs and the gout. He had to enter a hospital in Copenhagen, remaining for several months. After a slight recuperation during the summer of 1831, Kuhlau died on March 12, 1832. The burial ceremony took place in St. Peter's Church in Copenhagen on March 18. It was attended by Christian Winther, a poet and close friend, who read his own poetry, and by composers, such as Christoph Ernst Friedrich


Weyse, who were important in Copenhagen at that time. Kuhlau's own *Trauermarsch*, which he had written for Christian VII's funeral, was played. A performance in his memory was also given in the King's Theater, and ceremonies were presented in various musical societies.\textsuperscript{27}

\textsuperscript{27}Ibid., pp. 55-56.
CHAPTER II

GENERAL BACKGROUND

Kuhlau's Relationship to the Flute

Several sources of information about Kuhlau refer to the fact that when he fled to Denmark and was appointed Kammermusikus to the king, he was given the position as first flutist in the Royal Chapel and the Opera.\(^1\) It is true that Kuhlau in his childhood had studied the flute, along with the piano, voice, and violin, but his talent as a flutist was modest, according to his letters. In a letter to Breitkopf und Härtel of March 4, 1814, he wrote, "...I play this instrument (flute) only a little, but I know it exactly;" later, in a letter of 1829, he said that he did not yet have the slightest grasp of the flute.\(^2\)

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Thrane, however, thinks that Kuhlau's flute compositions prove that he had a knowledge of the instrument that only a skilled player could possess.\(^3\) Even if Kuhlau was being overly humble concerning his abilities, one would infer from his comments that he could not have been the court flutist in Copenhagen. Also, had Kuhlau been gifted enough as a flute player to hold that position, surely he would have given concert performances on that instrument. However, any comments about his playing or records of concerts refer to him as a pianist only.

According to Fitzgibbon, Kuhlau used to play his music with his friend and well-known flutist Anton Bernhard Fürstenau (1792-1852).\(^4\) The author does not indicate whether both men played flute or whether Fürstenau played flute while Kuhlau accompanied him on the piano. Kuhlau was also known to have asked the chapel flutist in Copenhagen, Bruun, to play through his pieces before sending them to publishers.\(^5\)

Kuhlau wrote well over 300 compositions, and his works for flute comprise about one-fourth of that total output. Aside from compositions for the piano, violin, and one concerto for two Waldhorns, the flute is the only other solo instrument represented in Kuhlau's literature. He wrote twenty-nine works for flute and piano,

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\(^5\)Thrane, *Friedrich Kuhlau*, p. 49.
fifteen for flute alone, three for flute and string quartet (violin, two violas, and cello), seven for flute trio, eighteen for two flutes, one for flute quartet, and one for two flutes and piano. 6

As much as a flutist would like to think otherwise, it appears that Kuhlau's music for the flute was composed mainly for financial reasons. 7 Graupner states that the flute was a fashionable instrument to play in the early part of the nineteenth century, and Kuhlau therefore had no trouble publishing music for it. In circles of music lovers, flute music was played by many dilettantes, whereas string quartets could hardly be published. Kuhlau's flute compositions were probably the quickest and best source of income. Since he had a reputation as a flute composer, publishers often ordered new works from him.

In a letter of May 5, 1829 Kuhlau wrote:

"... because I cannot live with my family on my small salary, I have to write for my publisher instrumental works and such things, for which I am well paid; but these are presently almost all compositions for flute; for example, a piece for the flute of the same size as my A Major Quartet [Op. 50, for piano, violin, viola, and cello] would bring me exactly sixty-eight ducats." 8

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6See Appendix A for a complete listing of the flute compositions.

7It is interesting to note that the majority of Kuhlau's works for flute were published later in his life, in the middle to late 1820's.

8"... weil ich mit meiner Familie von der kleinen Gage nicht leben kann, so muss ich für meine Verleger viel Instrumentalmusik und solche Sachen schreiben, welche mir gut bezahlt werden; diese sind aber gegenwärtig fast nur Compositionen für die Flöte; z.B. ein Werk für die Flöte, von gleicher Größe, wie mein A-dur-Quartett, würde mir genau 68 Lukaten eintragen." Thrane, Friedrich Kuhlau, p. 50.
It is evident that if Kuhlau had had a regular yearly income, a considerable amount of his music probably would never have come into existence. Several of the works for flute which are sometimes not very meaningful or interesting could be accounted for by the circumstances of composition. On the other hand, Kuhlau's situation has also enabled flute players for over a century and a half to have quite a substantial body of excellent music to play.

The Pre-Boehm Flute

The flute which was played during Kuhlau's lifetime probably predated the Boehm flute. To Theobald Boehm (1794-1861) must be attributed the credit for some of the most important innovations in the acoustical design of the flute (and other woodwind instruments). He worked with the principle that the tone-holes should be placed in proper acoustical position, rather than according to the comfort of the hand position. Open-standing keys would then cover the inaccessible holes by a system of ring-keys. Not only was there an improvement in intonation, but also a corresponding consistency of tone quality. But since Boehm's new flute did not appear until 1832, it

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9 Thrane, Friedrich Kuhlau, p. 50.


is unlikely that its influence could have affected Kuhlau's compositions for the flute, as the composer died in that year.\(^{12}\)

Throughout the early part of the eighteenth century, flutists played the one-keyed conical bore flute. This key covered the hole for \(e^b\),\(^{13}\) and in 1752, Johann Joachim Quantz is known to have added a second key for the enharmonic \(d\#\). The range of this flute was \(e\) to \(a^2\).\(^{14}\) Since the natural scale of this instrument was that of \(D\) major, it produced fairly good intonation and tone quality if one remained within that diatonic scale or in a closely related key. "Flat" keys like \(F\) and \(B^b\) required the use of some forked fingerings, which resulted in certain notes being considerably weaker and/or out of tune. (Keys with flats were better executed by the treble recorders.) The one-keyed flute often consisted of four sections, the one next to the head joint available in various sizes so that tuning with other instruments could be adjusted. For instance, an adagio movement would probably be played softly, and a soft pitch on the flute tends to be flat. Therefore, one would use a shorter (sharper) mid-section for that movement. Conversely, one would switch to a longer joint for


\(^{13}\)The system of pitch designation used in this document is that where middle \(C = c\); the octave higher = \(c^1\).

\(^{14}\)Kölbel, Von der Flöte, p. 46.
Research has shown that the four-keyed flute was in use before 1760. Having only one key for the e\textsuperscript{b}-d\#, it also had holes and keys for f\#, g\#, and b\#\textsuperscript{16}. Between 1770 and 1780, the range of the flute was extended downward to include c\# and c, thus resulting in the six-keyed flute. Although it is not possible to attribute the appearance of these chromatic holes to any one inventor, the latter type of flute is known to have been manufactured in London by Pietro Grassi Florio, Richard Potter, and Caleb Gedney\textsuperscript{17}. In fact, it is known that the famous English flutist Andrew Ashe, owned one of Potters's six-keyed flutes in 1777\textsuperscript{18}.

In 1782, Ribbeck supposedly added the c\textsuperscript{1} key, and in 1786, Tromlitz added the duplicate long f key to ease fingering difficulties.\textsuperscript{19} The result was that toward the end of the eighteenth century, the eight-keyed flute prevailed. It provided a full chromatic scale (without forked fingerings) with a range extending from c to d\#\textsuperscript{20}.

The most renowned flutists of the early nineteenth century, such as Louis Drouet, Charles Nicholson, and Anton Bernhard Fürstenau,


\textsuperscript{16}Ibid., p. 293.

\textsuperscript{17}Philip Late, \textit{The Flute} (New York: W.W. Norton & Company, Inc., 1969), pp. 96-97.

\textsuperscript{18}Girard, \textit{Histoire}, p. 12.

\textsuperscript{19}Late, \textit{The Flute}, p. 98.

\textsuperscript{20}Rockstro, \textit{The Flute}, p. 301.
to whom Kuhlau's Op. 39 duets are dedicated, all played the eight-keyed flute.\textsuperscript{21} Jean Louis Tulou, to whom Kuhlau dedicated the Op. 81 duets, used the four-keyed flute and refused to learn the Boehm system, although he lived well into the nineteenth century and died in 1865.\textsuperscript{22} It is known that in Copenhagen there was a flutist, Niels Thorsen, who had become partially deaf because of an illness and turned therefore to instrument manufacturing. His flutes, constructed about 1820, had as many as fourteen keys.\textsuperscript{23}

We have no direct knowledge concerning the type of flute for which Kuhlau wrote, but since the eight-keyed instrument was favored at that time, this is probably the flute on which most of his music was first performed. One can assume that this pre-Boehm flute was still conical in shape, weak in tone quality, and inconsistent in intonation. The best players surely knew how to surmount its difficulties, and yet the easiest keys for displays of technique were still G and D.\textsuperscript{24} These limitations are reflected in Kuhlau's overwhelming choice of "sharp" keys in his flute compositions.

\textsuperscript{21}Baines, \textit{Woodwind Instruments}, p. 317.

\textsuperscript{22}Fitzgibbon, \textit{Story of the Flute}, pp. 196-97.


\textsuperscript{24}Baines, \textit{Woodwind Instruments}, p. 317.
CHAPTER III

MUSIC FOR TWO FLUTES

The Flute Duets

The duets for two flutes by Kuhlau are Op. 10a, 39, 80, 81, 87, and 102, spanning the years from 1813 to 1829. A point in question is the dedication of several of these duets. The consensus of those sources which mention dedications reveals that Op. 10a\(^1\) was dedicated to G.D. de Lorichs, and Op. 39 to Anton Bernhard Fürstenau.\(^2\) According to Lorenzo, "the titles of Mons., Captain, Madame, Baronne, etc., are used [by Kuhlau] only for dilettanti but are omitted for illustrious composers like Spohr, Schubert, and others."\(^3\) Perhaps this is an indication of the status of a certain "Counsellor P.F. Thornam," to whom Kuhlau dedicated his Op. 87.\(^4\) Concerning Op. 80 and 81, Rockstro and Lorenzo list dedications to Tulou and Gabrielski,

\(^1\)See Appendix C for a contemporary review of this opus.


\(^3\)Lorenzo, Story of the Flute, p. 354.

\(^4\)See Appendix C for a contemporary review of Op. 87.
respectively. Jean Louis Tulou was a well-known flutist and composer during Kuhlau's day. At that time, there were two brothers named Gabrielski. Both Jan Wilhelm (1791-1846) and Julius (1806-1878) were flutists, but neither Rockstro nor Lorenzo indicate specifically to whom Op. 81 is dedicated. Neither do they state the source of their information. Since Kuhlau dedicated his Op. 103 Flute Quartet to Jan Wilhelm Gabrielski, it is highly likely that this was the person for whom he wrote the Op. 81 Duets. Thrane and Graupner give no dedication information for Op. 80 or 81, yet Graupner had access to both works in the Royal Library in Copenhagen and the State Library in Berlin.

Rockstro and Lorenzo give C. Scholl as the person to whom the Op. 102 duets are dedicated, but Graupner and Thrane contradict this, claiming that Moritz Löbel was the object of Kuhlau's dedication. Perhaps these discrepancies in dedication information can be attributed to the fact that there was more than one publication of each set of duets.

A closer look at several examples of Kuhlau's duets reveals typical compositional characteristics of this composer. (See Table 1 below for the formal structure of these pieces.) The opuses vary in title from Duos for Two Flutes (Op. 80 and 81), Duos Concertantes for

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5 Rockstro, The Flute, p. 584 and Lorenzo, Story of the Flute, p. 110.
6 Rockstro, The Flute, p. 584
7 Graupner, "Friedrich Kuhlau," pp. 68 and 71.
8 Ibid., pp. 69-70 and 72; Rockstro, The Flute, p. 584; Lorenzo, Story of the Flute, p. 110; and Thrane, Friedrich Kuhlau, p. 102.
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Two Flutes (Op. 10a), Duos Brillants for Two Flutes (Op. 102), to
Grand Duos for Two Flutes (Op. 39 and 87). Most duets appear to be of
equal difficulty, except those entitled Grand Duos, which are techni-
cally much more difficult and quite extensive. For instance, the first
movement of Op. 10a, #1 is 192 measures long, whereas the first move-
ment of Op. 37, #1 is 335 measures long.

Every first movement is in sonata-allegro form, and only that
of Op. 80, #3 does not repeat the exposition. For the most part, sec-
tional proportions and key relationships are standard, yet Kuhlau
sometimes breaks the expected pattern. In Op. 10a, #3 there is a two-
measure introduction which consists of a dominant seventh arpeggio
figure derived from the first theme.\(^9\) Later, the second theme is
given in G minor, but only after it is presented in E\(^b\) Major. In the
recapitulation, the second theme appears in G Major, as expected, but
after its presentation in E\(^b\) Major. In the recapitulation sections
of the first movements of Op. 102, #2 and Op. 87, #2, Kuhlau gives
the second themes before the first themes return. In all three first
movements of Op. 81, the recapitulations omit the first themes entirely
and move from the development directly to the bridge passages preceding
the second themes (#1 and #2) or to the second theme itself (#3).

Often, Kuhlau changes the key signatures within movements,
and in the sonata-allegro forms a typical place for such a change is

\(^9\)In the works under discussion, Kuhlau provides only one theme
in the tonic key area, whereas the related key area occasionally con-
sists of two. In the latter case, these are referred to as second and
closing themes.
the development section. In Op. 39, #3, the first movement is in D Major. Yet, most of the development appears with a signature of two flats, modulating through the keys of B♭, g, and d. Op. 87, #1 begins in A Major (three sharps), but the development of the first movement is presented without a key signature in the keys of a, F, C, and a. In the first movement of Op. 39, #2, key signatures include changes from two flats (B♭ Major and D minor) to two sharps (second theme in D Major) to two flats (development and first theme of recapitulation) to one sharp (bridge in E minor), and finally to two flats (second theme and coda in B♭ Major).

A device used by Kuhlau in some development sections is imitation. This can be seen in Op. 39, #1, where the entire development of the first movement is based on the second theme treated in a quasi-fugal manner; the second flute states the subject and is followed four bars later by the tonal answer of the first flute part. Similar imitative treatment is given to the first theme of the Op. 81, #3 first movement during the development.

One of the more harmonically unusual of Kuhlau's compositions is the first movement of Op. 80, #2. It begins with a slow introduction without an established key center. The main motive consists of four half notes outlining the intervals of an ascending diminished seventh, a descending minor second, and a descending perfect fifth (f♯ - e♭ - d♭ - g). This motive appears in G, D, A, and E minor before the tonality is finally established as A minor in the eighth and ninth measures. A half cadence at the end of the slow introduction
returns several times in modulating sections of the third movement (Rondo) of this duet, not only in its original form, but also inverted, with a descending diminished seventh, an ascending minor second, and an ascending perfect fifth. This is the only suggestion of any thematic relationship between movements in the Kuhlau duets.

For the most part, the slow movements of the three- and four-movement duets follow an ABA structure (Op. 102, #1; Op. 39, #1-3; Op. 80, #1-3; Op. 81, #1-3; Op. 87, #1) or an ABABA design (Op. 102, #1 and #3). The "B" sections are characterized by key changes and/or different motivic material. More than once Kuhlau tends to imitate himself in his duets—an example of this can be seen in the similarity between the expressive themes of the "B" sections of the Op. 10a, #1 (Ex. 1) and Op. 87, #1 (Ex. 2) slow movements:


![Example 1](image)

Example 2. *Duo*, Op. 87, #1, Andante, m. 28-29.

![Example 2](image)
Of all the types of movements which Kuhlau wrote for the two flutes, the slow movements seem to vary most in scope and technical difficulty. They can be as simple in periodic structure and note values as the plaintive movement from Op. 81, #1 (twenty-one measures long), or they may be extremely serious, cadenza-like, and difficult, as the Op. 39, #3 (forty-two measures long), or the Op. 87, #1 (eighty measures long).

The slow movement of Op. 10a, #2 consists of a theme with four variations. It is somewhat surprising that of the fifty-one movements comprising Kuhlau's six duet opuses, only two are cast in variation form. Kuhlau was noted by his contemporaries for his many variations based on opera themes and national folk songs. Of his 178 compositions for piano (two- and four-hand), twenty-nine are listed as variations. Seven of his twenty-nine works for flute and piano are also in this category. One would expect that the duets, being a type of Hausmusik, would lend themselves readily to the variation form and be all the more popular according to the tastes of the early nineteenth century. Perhaps the reason Kuhlau generally avoided this form in the duets was that he felt that the two melodic instruments were too limited to achieve the variety one would want in a set of variations.

Aside from the Op. 10a, #2 slow movement, the other variation movement is the second and last one of Op. 102, #2, "Variations on an ancient Swedish Air." Kuhlau sets his five variations to the theme of "Näckens Polska," or "Neptune's Polka," a dance of the Swedish
province of Dalecarlia. Kuhlau's version (Ex. 3) differs slightly in the first phrase (and corresponding phrases) from the standard rendition of this folk tune (Ex. 4).  


Example 4. Wäckens Polska, m. 1-4. (transposed from D minor)

With the exception of the aforementioned variations and those of Op. 87, #3, all last movements of the duets are cast in rondo form. An especially charming one comes from the Op. 10a, #2, which follows the pattern: ABACRAC'A in the following keys: D, A, C, a, A, D, g, and D. The "C" theme (Ex. 5) is treated slightly differently in its two statements:


Example 5. Duo, Op. 10a, #2, Rondo, m. 58-59 and m. 119-20.

The first presentation is accompanied by an Alberti bass, a favorite Kuhlau device, and the second is presented in a contrapuntal imitative manner. Another Kuhlau mannerism is the repetition of eight- and sixteen-bar phrases with the two parts reversed (Stimmtausch), as found, for example, in the Rondo of Op. 87, #3 between m. 135-50 and m. 151-72. Sometimes this repetition becomes quite tedious.

In the last movement of Op. 87, #2, most of the themes appear in a 2/4 Presto agitato tempo, which is interrupted twice, however, by a further theme in a 6/8 Adagio tempo. In Op. 10a, #3 and Op. 39, #1, Kuhlau seems to imitate himself again in the similarity between the Rondo themes: (Ex. 6 and 7)


The last movements of Op. 39, #3, Op. 80, #3, and Op. 87, #2 are entitled "Rondo alla Polacca." The polacca in each case is characterized by syncopation and a feminine cadence in triple meter. In Op. 39, #3 Kuhlau presents the rondo theme only after a ten-measure introduction by the first flute, consisting of scales and arpeggios based essentially on the dominant seventh chord of the tonic key, D Major.

The one duet which has four movements is Op. 39, #3. It contains as its extra movement a strict canon in a scherzo-trio form. The second flute follows the first an octave lower and two measures later throughout the scherzo, which is in G minor. The trio, in G Major, is led by the second flute by two measures (the second flute still being an octave lower than the first) until the return of the scherzo.

The structure of a Kuhlau duet, then, is usually that of three movements, in sonata-allegro form, ternary form, and rondo form. The two-movement works omit the slow movement. Each flute has an equally difficult part—these are not examples of pedagogical duets, where the teacher would play a more difficult part than the student. For both flutes, the ranges are full, from c to b♭₂. Through variations
of structural patterns and often surprising harmonic changes, Kuhlau provides quite a variety of music within the limitations imposed by the instruments.

- Compared to the duets of Kuhlau's early nineteenth century contemporaries, Louis Drouet, Gaspard Kummer, Anton Bernhard Fürstenau, and Anton Reicha, Kuhlau's duets provide a great deal more interest, with the possible exception of those by Fürstenau. The other composers wrote for the most part much shorter (usually one movement), pedagogically oriented duets with hardly the variety of harmony or thematic interest that Kuhlau created.

The Grand Trio Concertante

Friedrich Kuhlau wrote one composition for two flutes and piano, his Premier grand Trio concertante, Op. 119. This work was probably written in the late 1820's; it was published first by Rudolph Wessel of London. Thrane says that the composer intended to dedicate the Trio to Franz Steigerwald of Würzburg, but that the title page indicates a dedication to Jean Sedlatzek.12

The Trio has three movements, an Allegro Moderato, Adagio patetico, and Allegro. The first movement is in sonata-allegro form, with the piano introducing the first theme (Ex. 3) in G Major.


Its tonic pedal point is an effect Kuhlau uses also in the Fondo of his *Trio* for three flutes, Op. 86, #3. It will be noticed that the inner voice of the third measure anticipates the melody of the fourth measure. The first theme is repeated by the flutes before the second flute presents a bridge theme (Ex. 9) in G Major:


Modulating material leads to the second theme (Ex. 10) in D Major in the piano part. Both the melody and the accompaniment for this motive seem rather sentimental and trite for Kuhlau. After a repetition of this theme by the two flutes, the exposition ends in D Major using triplet sixteenth-note scale passages in the piano part and the rhythmic motive, 6/8 \( \begin{array}{c} \text{I} \text{E} \text{E} \text{E} | \text{I} & \text{I} \text{I} \text{I} | \text{E} \end{array} \), in the flute parts.

It is these last two elements, rather than the first, bridge, or second themes which are the basis of the entire development. This section is quite short in proportion to the whole movement, only twenty-seven bars out of 178. F# minor is the longest stationary key center (nine measures) of the development.

The recapitulation begins with the second flute and the piano playing the first four measures of the first theme in octaves; the next four bars are taken over by the piano while the first flute plays an obligato of the sixteenth-note triplets found earlier. Except for the faster rhythmic activity of the accompaniment, the recapitulation follows normal procedures, with all the themes appearing in G Major. The first theme is used during the short coda in the movement.

The Adagio patetico is, like most Kuhlau slow movements, in a simple ternary form. The E♭ Major first theme is played by the piano for four bars and then by the two flutes alone (Ex. 11) for the next four measures. The simple sixteenth-note accompaniment of the

Second flute provides a beautiful contrast with the long lyrical lines of the first part. The "A" section of this movement continues in four-measure phrases which alternate between the piano, and the flutes with piano accompaniment. The "B" section introduces a new theme in C minor. Here, the piano alternates with the two flutes (accompanied by piano) in two-measure phrases. This section concludes in $E^b$ Major, in a passage which leads back to the last section in $E^b$ Major. The low register of the second flute is used in presenting the first theme again. Aside from octave displacement and changes in ornamentation, the last section balances evenly with the opening section.

The third movement is a Rondo with the scheme of ABACB + Coda. The first theme is presented by the piano in G Major and is characterized by a two-measure ascending sixteenth-note scale. Repetitions of the theme are given by the flutes and then the piano. The second theme (Ex. 12) is in D Major, again presented first by the piano and

Then by the flutes. It is unusual in that its tonic is not reached until the fourth measure. The "A" section returns with slight changes in the rhythm of the accompaniment. The "C" section (in three flats) introduces a new lyrical theme (Ex. 13) in E♭ Major. For the first


Time the piano does not participate in any thematic material—this is played by the two flutes, either separately or together. However, toward the end of the "C" section, the piano begins to add the long scale runs of the first theme, and all three parts begin to use fragments of the second theme. The second theme returns in its entirety in G Major in the piano and then in the flute parts. The movement then closes with fragments of the first theme, also in G Major.
In Kuhlau's Op. 119, the piano is always used, except for several measures in the slow movement. When it is alone, it takes the roles of the theme and its accompaniment. When the flutes are added, they cover the thematic material and the piano is reduced to accompaniment figures, especially in Alberti bass patterns. Much of the time, both staves of the piano part are in the bass clef. Except for the F\textsc{b} Major theme of the Rondo, the piano always introduces new material.

Concerning the role of the two flutes, the second usually takes the alto line of the music, as expected. But it also plays melodic material, usually in phrases alternating with the first flute. When the second flute is an accompanying part, it sometimes uses an Alberti bass figure. The variety of ways in which Kuhlau arranges the two flute parts and the piano part make his Trio concertante an interesting composition to study and play.
CHAPTER IV
THE FLUTE TRIOS

Friedrich Kuhlau's compositions for three flutes are contained in Op. 13, 86, and 90. The first two opuses each consist of three trios, and Op. 90 is a single work. There are, therefore, altogether seven trios. The first edition of Op. 13 was published by Breitkopf und Härtel in 1814; ¹ although definite first publication dates for Op. 86 and 90 have been unavailable, they can probably be ascribed to the late 1820's.

According to Rockstro, ² each of the seven trios has a different dedication:

Op. 13, #1 - August Eberhard Müller (1767-1817)
#2 - Gaspard Kummer (1795-1870)
#3 - Wilhelm Klingembrunner (1782- ?)

Op. 86, #1 - Karl Keller (1784-1855)
#2 - Bernhard Romberg (1767-1841)
#3 - Louis Drouet (1792-1873)

Op. 90 - Benoit Tranquille Herbiguer (1782-1836)

These contemporaries of Kuhlau were flutists, except for Bernhard


² Richard S. Rockstro, A Treatise on the Flute (2nd ed.; London:
Romberg, who was a cellist. Drouet, Berbiguier, and Kummer were also well known, particularly for their compositions for flute.

The general structure of Kuhlau's flute trios closely resembles that of his duets. (See Table 2 below for the formal organization of Kuhlau's trios.) Perhaps the use of a scherzo movement as the second part of a four-movement composition is an influence of Beethoven, whose music Kuhlau enthusiastically espoused.3

As with the duets, one can find in the trios unusual harmonic relationships between movements or within movements. A study of Kuhlau's works reveals the frequent juxtaposition of mediant or submediant key centers with the tonic. Again, this may reflect Kuhlau's admiration for Beethoven's music. Examples of such key relationships occur in Op. 13, #1, where the outer movements are in D Major and the Andante is in B♭ Major, and in Op. 13, #3, which is in F Major with an A Major Adagio. In Op. 90 the Scherzo is in E minor and its trio is in G Major. The Scherzo of Op. 86, #1 is in E minor and the trio is in C Major. This same work has a Larghetto movement in B Major, which has a middle section in D Major. Although the first movement Allegro assai of Op. 86, #2 is in D Major, the bulk of its development section is in B♭ Major. This is the same relationship that can be found in the first movement of the Op. 39, #3 Duo.

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<td>D</td>
<td>6/8</td>
<td>Rondo</td>
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<td></td>
<td>Allegro non tanto</td>
<td>g</td>
<td>3/4</td>
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<td>F</td>
<td>6/8</td>
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<tr>
<td></td>
<td>Adagio con dolcezza</td>
<td>A</td>
<td>2/4</td>
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<td>Minuetto</td>
<td>F</td>
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<td>Op. 36: Gr. Trios, #2</td>
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<td>3/4</td>
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<td>Allegro molto</td>
<td>b</td>
<td>3/4</td>
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</tr>
<tr>
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<td>Adagio</td>
<td>G</td>
<td>2/4</td>
<td>Ternary</td>
</tr>
<tr>
<td></td>
<td>Allegro poco agitato</td>
<td>b</td>
<td>2/4</td>
<td>Rondo</td>
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One of the stranger key schemes in Kuhlau's writing appears in the first movement of his Op. 90 Trio. The first theme of the exposition is in B minor, and the second is in F Major and shortly thereafter in E♭ Major. In the recapitulation of this movement, the first theme is in B minor and the second returns in D Major and C Major. One might expect the final statements of the second theme to be in B Major, since the movement ends in B minor.

Sometimes, Kuhlau's key changes occur quite abruptly. An example of this is in the first movement of the Trio, Op. 13, #2, where the first theme in G minor ends with a complete absence of transitional material. After a fermata rest, the second theme is introduced immediately in E♭ Major. Similarly, in the Rondo of this composition, the first theme area ends in the tonic, G minor; without any modulatory section, the second theme enters in E♭ Major.

The key areas of a movement which are more distantly related are marked by changes in key signature. For instance, in the exposition of the first movement of Op. 90 the signature changes from two sharps (B minor) to three flats (A♭ and E♭ Major) for twenty-two measures, and back again. The analogous measures in the recapitulation change from two sharps to no key signature (F and C Major). Another example appears in the first movement of Op. 86, #3. Here, the development begins with three flats (E♭ Major, fourteen bars) and proceeds to one flat (D minor, twenty-nine bars) and four flats (F minor, seventeen bars).

For the most part, Kuhlau follows traditional formal patterns in his trios, but some of the more noteworthy examples of his writing
may be mentioned here. Of the first-movement sonata-allegro forms, two are monothematic, that of Op. 86, #3 and of Op. 13, #1. In the latter, the dotted-rhythm anacrases of the slow introduction pervade the entire movement, including the closing theme of the exposition and recapitulation.

In the recapitulation of the first movement of Op. 13, #2, the first theme omits the initial fourteen measures that were presented in the exposition, thus reducing the first theme area by one half. The first movement of the Trio, Op. 13, #3 omits the first theme in its recapitulation altogether. In fact, the first theme is not very firmly established in the exposition. Beginning in F Major, it modulates almost immediately to G minor. So many modulations occur before the entrance of the second theme in C Major, that this section closely resembles the development (which also leads directly to the second theme).

The Scherzo movements of Op. 86, #1 and Op. 90 have several characteristics in common. The key relationships between the tonic minor of the Scherzos and major submediant of the trio sections have already been mentioned (supra p. 37). One device found not only in the Scherzos, but also in the Minuet of Op. 13, #3 is a hemiola effect. (Ex. 14-16). This type of cross-rhythm can be found in other music by Kuhlau, which is outside the scope of this discussion (e.g. Diversissement for Solo Flute, Op. 68, #5, Scherzo, m. 1-4 and Grand Duo in E Minor for Flute and Piano, Op. 71, Scherzo, m. 41-44).
Example 14. Trio, Op. 36, #1, Scherzo, m. 7-10.

Example 15. Trio, Op. 90, Scherzo, m. 4-7.

Example 16. Trio, Op. 13, #3, Minuet, m. 4-6.
The traditional structure for a scherzo or minuet is the rounded binary form: \([A:] | [B:]|B:|A:\). In the music of Kuhlau the first section often ends with the dominant and continues with the same motivic material in the second part as at the beginning. This occurs in Kuhlau’s Op. 13, \#3 Minuet and Op. 90 Scherzo, but the Scherzo of Op. 86, \#1 ends its first section in the tonic, F minor. (Ex. 17).


Kuhlau cleverly makes use of the first section’s closing motives to modulate to his original thematic material in D Major in measure 23. (Ex. 18).

The trio sections of Kuhlau's Scherzos and the Minuet are somewhat similar in their slower rhythmic activity, increase of chromaticism, and more equal balance of the three voices. (The same comparison holds true for the Scherzo and Trio II of the Flute Quartet, Op. 103.) The trio section of the Op. 13, #3 Minuet is especially beautiful (Ex. 19), and is linked subtly to the Minuet by the F minor anacruses in the third flute part. These had appeared in all the parts in F Major at the beginning of the Minuet.


The slow movements of the Kuhlau trios abound in lyrical melodies, which are varied and ornamented. Of those which are in ternary or extended ternary form, only the Op. 90 Adagio has a second theme contrasting with the first in key, range, mood, and accompaniment. Otherwise, in the slow-movement ABA forms, a "B" area tends to be just a harmonic diversion or non-thematic florid extension of previous material.

An example of Kuhlau's inventiveness can be seen in the variety of ways he presents a very simple theme in the slow movement of


Example 23. Trio, Op. 13, #1, Andante quasi Adagio, m. 49-50.

Only one of Kuhlau's trios, the Op. 86, #2, contains a theme and set of seven variations. As with the Op. 102, #3 Duet, the composer chooses a Swedish melody ("Ancien Air Suédois") as his theme. (Ex. 24). An unusual aspect of this theme is the periodic organization of its second half. The eight measures fall into a 2+4+2 pattern, rather than the more regular 4+4 division. The first six variations maintain the same length as the theme, and of these variations, all but the third have the 2+4+2 periodization. Variety is achieved by means of exchanging parts, elaborating on the melody in sixteenth
notes, placing the theme in a lower part with ornamental figuration in a higher voice, or by treating the melody imitatively. All the variations are in G minor and keep the simple harmonic structure of the original theme, except for the sixth variation, which includes more chromatic harmony brought about largely by secondary dominants and diminished sevenths. (Ex. 25). The final variation is an Allegro assai in 2/4 meter. It is extended in length and has a brief developmental section which modulates to C minor. Fragments of the theme are used to conclude the first part of the variation, terminating with a fermata on the dominant. The end of the variation (and the movement) consists of the same music as the second half of the sixth variation,
the Andante in 6/8 meter, plus a four-bar closing extension.

The Rondos of Kuhlau's trios follow the extended ternary pattern of ABABA, except for Op. 90, which has an ABAB + codetta structure. While the first appearance of the "B" sections is in a key closely related to the tonic, the second presentation is usually in the tonic major or minor. Exceptions to this are the Rondos of Op. 13, #1 and Op. 86, #2, both of which have the key schemes: D - A - D - Bb - D.

As in the duets, Kuhlau often treats his thematic material contrapuntally—an example of this can be found in the second statement of the Rondo motive of Op. 86, #1. In Op. 13, #2, Kuhlau includes a three-part fugal section based on the Rondo theme. (Ex. 26).

In two of the Rondos, Kuhlau contributes to their lighter character by including march sections. This can be found in the
codetta of Op. 90. The second theme of the Op. 13, #2 Rondo also has this effect. (Ex. 27).

Example 27. Trio, Op. 13, #2, Rondo, m. 60-63.

![Musical notation image]

The Trio, Op. 86, #3 has a Rondo theme made more interesting by the fact that a tonic pedal point in the third flute is held through a dominant as well as a tonic harmony. (Ex. 28).


![Musical notation image]

Kuhlau sometimes achieves continuity between movements of his trios by using similar thematic material. This employment of cyclic
form shows a progressive compositional technique for the early nineteenth century. Such tendencies were noticed by Kuhlau's contemporaries, and were mentioned in the review of his Op. 87 Duets.4

- In Op. 86, #1, both themes of the first movement resemble one another (Ex. 29 and 30) and, in turn, they are remarkably similar to the two main themes of the last movement (Ex. 31 and 32).


Example 30. Trio, Op. 86, #1, First Movement, m. 32-33.


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4See Appendix C for a translation of this review.
Example 32. Trio, Op. 86, #1, Third Movement, m. 95-98.

Similarities among the four themes can be seen in the shapes and legato articulations of the first five eighth notes, which in all cases serve as the anacruses to strong beats. These beats receive emphasis because they are all appoggiaturas (first note of the first complete measure of Ex. 29 and 30, and of the second complete measure of Ex. 31 and 32).

Another case of thematic similarity exists in the initial themes of the Duet, Op. 39, #3 (Ex. 33) and the Trio, Op. 86, #2 (Ex. 34).


Example 34. Trio, Op. 86, #2, First Movement, m. 1-2.
Kuhlau occasionally provides interest through rhythmic ambiguity. This can be found in the first two measures of the first movement of Op. 90. It also occurs in Op. 13, #2 (Ex. 35). In this Example 35. Trio, Op. 13, #2, First Movement, m. 1-2.

![Example 35](image)

In this example, the entrance of the second and third flutes momentarily gives the impression that the meter is 2/4 rather than 3/4: $(\frac{2}{4}) \quad (\frac{3}{4})$

The ways in which Kuhlau uses the three flutes are fairly typical. The first flute almost always presents thematic material for the first time. When it appears in the other voices it is either by means of Stimmtausch (Op. 13, #1, Rondo, m. 1-16) or with the addition of an obligato passage in the first and/or second flute (Op. 90, Adagio, m. 22-28). As in the duets, the lower parts often accompany with an Alberti bass pattern (Op. 86, #1, First Movement, third flute, m. 194-97). Some of the sixteenth-note passagework in all three flutes sounds like Tschaikovsky's scoring of orchestral music (Op. 90, ...

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First Movement, m. 32-38). It is possible that Tschaikovsky was influenced by the compositions of Kuhlau. He was a flutist himself and it is known that he enjoyed playing the music of the Danish composer.\(^6\)

The seven trios for flutes by Kuhlau present a remarkable variety of music. Adhering basically to standard early nineteenth-century forms, Kuhlau breaks from expected patterns in many original ways, using unusual key relationships and clever motivic writing. All three flute parts cover the two and one half octave range which it was possible to execute comfortably on the pre-Boehm flute (first and second flutes—c to a\(^2\), third flute—c to g\(^2\)). The first flute part is usually more difficult because of its faster rhythmic activity and ornamentation, but the other parts are also often called upon to play challenging figurations. When played well, the Kuhlau trios are a meaningful contribution to the realm of chamber music for the flute.

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CHAPTER V

THE FLUTE QUARTET

Probably the best known and most popular composition by Kuhlau is the Grosses Quartett for four flutes, Op. 103. One can assume that it was written during or shortly before the composer's visit to Leipzig in July of 1829, since Thrane states that Kuhlau heard his new Quartet performed at the villa of the music publisher Föhme at that time.¹ When the first flutist of the group performing the work began conversing with Kuhlau about the fine technical aspects of his writing, he could hardly believe that Kuhlau did not consider himself a flutist. Kuhlau dedicated this opus to Johann Wilhelm Gabrielski (1795-1846), a flutist and composer in the Royal Chapel in Berlin.²

The Quartet has four movements: Andante Maestoso—Allegro assai con molto fuoco, Scherzo, Adagio molto, and Rondo. The first movement of this work is in sonata-allegro form preceded by a slow introduction in E Major. The dramatic character of the entire movement is emphasized in this first section by the use of the


maestoso tempo, frequent dotted rhythms, and fortissimo to pianissimo dynamic levels. (Ex. 36).

Example 36. Quartet, Op. 103, First Movement (Andante Maestoso), m. 1-5.

A four-measure cadenza for the first flute leads at measure 20 to the movement proper, where the first theme is in E minor. It is somewhat unusual for a slow introduction in sonata-allegro form to be in a major key and the body of the movement to be in a minor key. If there is a distinction one would expect the reverse.\(^3\) This type

\(^3\)For instance, in the symphonies of Haydn, a composer noted for the development of symphonic forms, twenty-eight movements have slow introductions. All but two of these maintain the same major key area for both the slow introduction and main portion of the movement. The first movements of Nos. 93 and 101 begin with the minor mode, but their main sections are in the parallel major mode.
of key relationship also occurs in the first movement of Kuhlau's Duo Brillant, Op. 102, #2, where the slow introduction is in E Major leading to the main section in E minor.

- The first theme of the exposition is played by the first flute and is characterized by dotted rhythms and angular leaps of an octave or of a seventh, while the other parts have no melodic interest, but give harmonic and rhythmic support. (Ex. 37). The rhythmic motive


of the first theme (\( \frac{4}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \)) is the basis of transitional material to the second theme, which is in G Major. The first flute presents the melody, which differs from the first theme in its slower motion, equal note values, legato articulation, and its narrower
range. The function of the subordinate parts, however, is the same as that for the initial theme. (Ex. 38).

Example 38. *Quartet*, Op. 103, First Movement, m. 72–75.

It is typical of Kuhlau to repeat his subjects in the same key in a different voice before presenting new material. Both the first and second themes of the exposition are treated in this manner. When the second theme is given to the second flute, it appears an octave lower than did the first presentation, while the first flute plays a triplet obligato passage above it. To compensate for the greater activity in the highest part, the lower two voices abandon their eighth-note accompaniment and play chord tones of longer duration. (Ex. 39).

The closing motive of the exposition is a legato eighth-note arpeggio figure, which Kuhlau treats imitatively. (Ex. 40). To this

motive sixteenth-note scale passages are gradually added. The intensity increases through louder dynamic levels, the piling up of voices, faster rhythmic activity, and more angular melodic material. The exposition closes with a codetta and a fermata on the dominant seventh of E minor. There is no repeat of this section.

Some of the tension of the development section is achieved through the use of diminished seventh chords, the emphasis of weak beats, and dotted eighth- and sixteenth-note rhythms played against eighth note triplets. A new theme, similar in character to the second theme of the exposition, appears in C Major. (Ex. 41). After thematic repetition by the second flute, the closing motive of the exposition is presented as it had been earlier, but in A minor. Kuhlau does not make use of the first and second themes in the development at all.
Having passed through the keys of E minor, C Major, D minor and A minor, this section ends in E minor.

The recapitulation follows the patterns of key relationships and order of themes typical of early nineteenth century music. In this case, the first theme appears in E minor, and the second in E Major. The coda reverts back to E minor and is based on material from the first theme.

The second movement is also in E minor, the characteristics of the Scherzo theme being the leap of a minor sixth, staccato articulation, forte dynamic level, and imitative treatment of all the voices. (Ex. 42). This movement is in an episodic form, having two trios.

Example 42. Quartet, Op. 103, Second Movement (Scherzo), m. 1-8.

which provide contrast with each other as well as with the Scherzo itself. Trio I is in E Major with all the melodic interest
concentrated in the lyrical first part. With the "oom-pah-pah" effect given by the other voices, the first trio is not unlike a waltz. The \( f \times 2 \) in the first complete measure of this section adds a charming touch to the character of the melody. (Ex. 43).

Example 43. Quartet, Op. 103, Second Movement (Trio I), m. 37-44.

The second trio of the Scherzo movement is in G Major. One might expect this section to be in G Major, but Kuhlau uses the lowered submediant of E minor instead. As mentioned earlier (supra p. 37), one of the trademarks of Kuhlau's writing is the frequent use of the submediant and mediant in key relationships between themes, sections of movements, or between movements, rather than the more common employment of dominant, subdominant, or relative major and minor key areas.
All voices in the second trio have similar rhythmic values. Note durations are longer than those found in the Scherzo or Trio I. Throughout this section, the first and second flutes alternate between the melodic line and obbligato material. (Ex. 44). A six-measure extension leads back to the final presentation of the Scherzo, and the movement closes in E minor with an eleven-bar coda similar to the Scherzo in its vigor.

The third movement of Kuhlau's Flute Quartet is an Adagio in ternary form. It begins in B Major with slow-moving note values in each part. Gradually the rhythmic activity increases, especially in the first flute part, which has the melody. After two statements of the theme, a four-bar transition leads, by means of secondary dominants and diminished sevenths, to the middle section of the movement.
The fact that this section is in E♭ Major is unusual, but this can perhaps be explained by considering that it is approached as D♯ Major, its enharmonic and the mediant of the original key, B Major. The second flute plays the two-measure theme twice while the first has triplet arpeggios. A series of dominant sevenths move toward the key of B Major again, but a deceptive cadence in G Major and further modulatory material delay the return to the first section. With the exception of some voice exchanging and embellishment of melodic lines, the last part of the movement differs very little from the first. The formal proportions of the Adagio are:

A (21 bars) - B (14 bars) - A (24 bars)

Keys: B Major - E♭ Major - B Major

The last movement of Kuhlau's Op. 103, entitled Rondo, falls into two large sections of similar content and length. The first theme, in E minor, is played by the first flute, accompanied by a static rhythmic pattern in the other parts. (Ex. 45). A "con fuoco" transition leads to the second theme, which is also in E minor. (Ex. 46). Here the voices are well balanced in interest, being treated more contrapuntally. The third theme is quite similar to the first in its rhythmic patterns, articulations, and unchanging eighth-note accompaniment. (Ex. 47). Its key, however, is G Major, with a brief modulation to A minor. The first half of the Rondo ends in G Major, but the tonic chord does not include the fifth of the triad, D. Thus, it acts as the pivot chord for the immediate change to E minor.
for the second part.


Example 46. Quartet, Op. 103, Fourth Movement, m. 65-70.
Example 47. Quartet, Op. 103, Fourth Movement, m. 86-93.

The second section of the Rondo consists of the same thematic material as the first, the key relationships being the main difference between the two sections. The first theme is in E minor, the second is modulatory, and the third is in E major with a diversion to F# minor. This time, the second theme receives fugal treatment, with tonal answers to the subject. (Ex. 48).

A diagram of the final movement of Kuhlaun's Quartet clearly shows the structure of the two-part movement:
Themes: 1 (m. 1-64) 2 (m. 65-84) 3 (m. 85-146)

Keys: E minor E minor G Major

Style: Homophonic, Treble-dominated Contrapuntal, Voices equal Homophonic, Treble-dominated

Themes: 1 (m. 147-210) 2 (m. 211-57) 3 (m. 258-324)

Keys: E minor Modulatory E Major

Style: Homophonic, Treble-dominated Contrapuntal, Voices equal Homophonic, Treble-dominated

A symmetry of the entire Quartet can be seen in the key relationships of the outer movements. The Andante Maestoso is in E Major, and the body of the first movement is in E minor. The final movement begins in E minor but ends in the major tonic.

The most active parts in this composition are the upper two voices, especially the first flute. In this respect, the Kuhlau Quartet is reminiscent of an early Haydn string quartet. The lower voices, however, are not without interest. Together, they often create a rhythmic and melodic activity contrasting with the first and second flutes. The ranges of the four flutes span from B♯ to a². The fourth flute is restricted to the lower and middle octaves, but the other three parts cover the entire effective range of the early nineteenth-century flute.

H. Macaulay Fitzgibbon says that flute quartets generally have the insuperable defect of the lack of a bass or tenor tone.⁴ In spite

of this drawback, Kuhlau wrote a quartet of serious proportion and with an exciting and dramatic character. There is, perhaps, one instance of a trite cliché found so often in the light popular salon music of the early nineteenth century. This occurs in the first movement recapitulation in the transitional material between the first and second themes (m. 211-19), where Kuhlau uses the diminished seventh chord in rising chromatic lines over the span of nine measures. Otherwise, the melodic and harmonic freshness and rhythmic interest of the Op. 103 have earned for it the reputation of being the best flute quartet written up to the twentieth century. According to Kölbel, Tchaikovsky was known to have enjoyed performing especially this excellent work by Kuhlau.

All the sources of information concerning Kuhlau's musical output mention the Flute Quartet. However, in addition to this opus, Lorenzo states that there was another flute quartet in manuscript destroyed by the fire at Kuhlau's house. He gives no verification for this statement that there was more than one quartet.

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CHAPTER VI

CONCLUSION

Although major sources of information about Friedrich Kuhlau concentrate on his talents as an opera composer, his chamber works have also always been admired. For instance, Brahms wrote in 1854 that he wanted to learn to play the flute so that he could play the Kuhlau sonatas with Clara Schumann.¹ Tschaikovsky's appreciation for Kuhlau's music has been noted earlier. Some sources indicate that Kuhlau was known as the "Beethoven of the flute,"² probably meaning that he composed as well for the flute as Beethoven did for other instruments.

The importance of this instrument in Kuhlau's writing for other media is brought out in an article from *Elude*:

"The influence of the flute is quite evident in his piano works which abound in charming passages in the higher octaves of the piano. It is also noticeable in the flowing style of his music—a style peculiar to composers who are accustomed to play on an instrument capable of

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sustaining long voice-like tones, and at the same time
capable of great flexibility."³

Although this writer has assumed that Kuhlau was a flutist, he is
correct in his evaluation of the composer's works for piano.

It is true that Kuhlau wrote a number of flute pieces in the
genre of salon music: airs and variations, fantasies, rondeux brill-
lants, and so forth. These works do not match the caliber of Kuhlau's
more traditional music, such as that examined in this document. Kuhlau
has also been accused of mannerisms such as excessive scale passagework
and prolonged endings. But as a whole, his compositions show a fresh-
ness and originality that gained for Kuhlau a solid reputation during
his lifetime and throughout the years up to the present.⁴

According to Seitz, Kuhlau was the most significant composer
next to Reicha in the epoch of the prime of flute Hausmusik, up to
the 1830's.⁵ Certainly every flutist can appreciate Lorenzo's estimate
of Kuhlau as a composer whose "name will be honored, and his music
loved by every admirer of the flute who has a soul above fantasies
and variations on Scottish and Irish airs."⁶

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XXII, #10 (October, 1914), p. 712.

⁴Newman, Sonata Since Beethoven, p. 604.

⁵Seitz, "Kuhlau, Friedrich," col. 1876.

⁶Leonardo de Lorenzo, My Complete Story of the Flute (New York:
APPENDIX A

CATEGORICAL LISTING OF KUHLAU'S MUSIC FOR FLUTE

Solo Flute:  Op. 10b — Variations et Caprices für Flöte
Op. 38 — 3 Fantasien für eine Flöte

Op. 63 — Var. über ein Thema aus Duryante für Pfte. und obl. Flöte
Op. 64b — Gr. Sonate Brill. f. Pfte. und Flöte
Op. 66 — 6 Divertissements für Flöte mit Begleitung des Pfte. ad lib.
Op. 69 — Gr. Sonate für Pfte. und Flöte
Op. 71 — Gr. Sonate für Pfte. und obl. Flöte
Op. 83 — 2 grosse Sonaten für Pfte. und obl. Flöte
Op. 85 — Gr. Sonate für Pfte. und Flöte
Op. 94 — Var. concertants sur ein Arie af "Le Colporteur"
        für Pfte. und Flöte
Op. 95 — 2 Fantasien für Flöte mit Begleitung des Pfte.
        ad lib.
Op. 98 — Intr. et Rond. concert. sur le choeur du
        "Colporteur": "Ahl quand il gèle", für Pfte.
        und Flöte"
Op. 99 — Intr. et Var. concertants sur l'air du "Colpor-
        teur": "Toujours de mon jeune âge" für Pfte.
        und Flöte
Op. 101 — Intr. et var. brill. (Thema aus "Jesuossa")
        für Pfte. und Flöte
Op. 104 — Var. sur un air fav. Écosais für Flöte mit
        Pfte. ad lib.
Op. 105 — Var. sur un air fav. Irlandais für Flöte mit
        Pfte. ad lib.
Op. 110 — 3 Duos brill. für Pfte. und Flöte (oder
        Violine)

1This list is based on the Werkverzeichnis given by Carl
Thrane in Friedrich Kuhlau (Leipzig: Breitkopf und Härtel, 1886),
pp. 101-10.

2Listed as Intr. et Var. concertants sur l'air du "Colpor-
APPENDIX A (continued)

Flute & String Quartet: Op. 51a - 2 Quintette für Flöte, Violine, 2 Bratschen und Violoncello

Two Flutes: Op. 10a - 3 Duos concertants für 2 Flöten
  Op. 39 - 2 grosse Duos für 2 Flöten
  Op. 80 - 3 Duos für 2 Flöten
  Op. 81 - 2 Duos für 2 Flöten
  Op. 87 - 2 gr. Duos für 2 Flöten
  Op. 102 - 3 Duos brill. für 2 Flöten

Two Flutes & Piano: Op. 119 - Premier gr. Trio concertant für 2 Flöten und Pianoforte

  Op. 86 - 3 gr. Trios für 3 Flöten
  Op. 90 - Trio für 3 Flöten

Four Flutes: Op. 103 - Grosses Quartett für 4 Flöten

*tour*: "Ahl quand il gâte" für Flöte und Flöte by Karl Graupner,
APPENDIX B

PUBLICATION INFORMATION
KUHLAU’S MUSIC FOR TWO, THREE, AND FOUR FLUTES

<table>
<thead>
<tr>
<th>Opus</th>
<th>Title</th>
<th>First Edition</th>
<th>First Publisher</th>
<th>Dedication</th>
</tr>
</thead>
<tbody>
<tr>
<td>10a</td>
<td>2 Duos concertants für 2 Flöten</td>
<td>1813</td>
<td>Leipzig: Breitkopf u. Härtel</td>
<td>G.D. de Lorichs</td>
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<tr>
<td>13</td>
<td>2 gr. Trios concertants für 3 Flöten</td>
<td>1814</td>
<td>Leipzig: Breitkopf u. Härtel</td>
<td>A.E. Müller</td>
</tr>
<tr>
<td>80</td>
<td>3 Duos für 2 Flöten</td>
<td>(1823)</td>
<td>Leipzig: Peters</td>
<td>J.W. Gabrielski</td>
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<tr>
<td>81</td>
<td>3 Duos für 2 Flöten</td>
<td>(1828)</td>
<td>Leipzig: Peters</td>
<td>J.L. Tulou</td>
</tr>
<tr>
<td>86</td>
<td>2 gr. Trios für 3 Flöten</td>
<td>(1827)</td>
<td>Hamburg: Böhme</td>
<td>C. Keller</td>
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</tbody>
</table>

1Taken from the Werkverzeichnis given by Carl Thrane in Friedrich Kuhlau (Leipzig: Breitkopf und Härtel, 1866), pp. 101-10.

2Earliest dates of publication known to the writer are given in parentheses. These dates are based on information found in biographical accounts, library catalogs, and contemporary reviews and advertisements.

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<table>
<thead>
<tr>
<th>Opus</th>
<th>Title</th>
<th>First Edition</th>
<th>First Publisher</th>
<th>Dedication</th>
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</thead>
<tbody>
<tr>
<td>87</td>
<td>2 gr. Duos f. 2 Flöten</td>
<td>(1827)</td>
<td>Mainz: Schott</td>
<td>Counsellor P.F. Thornam</td>
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<tr>
<td>90</td>
<td>Trio f/Mr 2 Flöten</td>
<td>(1828)</td>
<td>Mainz: Schott</td>
<td>T. Berbiguier</td>
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<tr>
<td>102</td>
<td>3 Duos brill. f. 2 Flöten</td>
<td>(1830)</td>
<td>Paris: F. Argerich</td>
<td>Voritzel (Thrace) C. Scholl (Rockstro)</td>
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<td>103</td>
<td>Grosses Quartett f. 4 Flöten</td>
<td>(performance, 1829; publication, 1836)</td>
<td>Leipzig: Peters</td>
<td>J.W. Gabrielski</td>
</tr>
<tr>
<td>119</td>
<td>Premier gr. Trio conc. f. 2 Flöten und Prte.</td>
<td>(1834)</td>
<td>London: Rudolf Wessell</td>
<td>Jean Sedlatzek</td>
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APPENDIX C

CONTEMPORARY REVIEWS

Opus 10a

Allgemeine musikalische Zeitung, Vol. XVI, #30 (July 27, 1814), col. 508.

Leipzig: Breitkopf und Härtel.

If two flutists of considerable skill on their instruments, of refined
taste directed more toward the serious, the meaningful, and the artistic
than toward the galant, the glittering, and the superficial, and
of the inclination also to practice many an exception from the usual
treatment of the instrument, and to join one another closely in per-
formance—if two such flutists want to converse through duets, we can
recommend to them from the products of recent years no other composi-
tions as unconditionally as those named here, and are certain that
they will be satisfied with us, that we have drawn their attention to
them, and to be sure even more after repeated playing. Hereewith these
compositions are as closely described as serves the purpose of this
brief announcement and to the extent which may serve those for whom
the works are intended.

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APPENDIX C (continued)

Opus 87


As many times as the reviewer has had opportunity to hear duets of this master, they lead anew to the pleasing evidence that Mr. Kuhlau understands how to cultivate perfectly this difficult music genre; whereby his considerable knowledge in the art of double counterpoint assists him in always remaining interesting, even after frequent hearing. Mr. Kuhlau's melodies are almost always lovely, often termed sublime; those which are contained in one and the same composition refer to one another, or are related with regard to character. Even if he branches off from them, one easily notices an intelligent reason for it. He always knows how to create something from his themes: at times he uses portions of them for interludes and transitions, at other times he derives new passages from them, or elevates them to fugues and canons. Everything stands thereby in its proper place, that is to say, one can imagine nothing else as a substitute, and the feeling of pleasure, which is brought forth just by means of the correct arrangement of the entire piece, is the loveliest. What is here said concerning the value of Kuhlau's flute duets in general is also valid for those under consideration, only that these are considered somewhat more galant than the earlier ones. The second duet of this
APPENDIX C (continued)

set, in G minor, will doubtless become a favorite of the player, since it appeals powerfully to the sentiments. Two rather accomplished flutists can overcome the difficulties in these duets; yet nowhere is too much demanded of the flute, but everything is written with exact knowledge of the instrument [supra p. 11]. Also the timing often demands well-practiced observance. Good opportunity for suitable breathing is almost always given, and indication of an articulation suitable to the figures, as well as accentuation leading to an elevating performance is provided with accuracy.

The engraving is clear, but unfortunately not free of errors; the reviewer counted seventeen of these, whose report and statement concerning improvement would take too much space here; they can easily be corrected by each musician, but this must be done before playing, if one desires quiet enjoyment.

However there has remained a small compositional mistake from the composer himself, seldom to be found in Mr. Kuhlau's clear manner of writing, in the Larghetto of the third duet in the eighteenth measure. The first five sixteenth notes of the ascending accompaniment are written c#, e, a, c♯, d♯; instead it would be much better as shown below:

![Musical notation image]
BIBLIOGRAPHY

Books


**Articles**


Music


Includes works by Reicha, Drouet, and Kummer.


Includes a composition by A.E. Fürstennau.


