The Second Oboe Concerto of Sir William Herschel: A New Performance Edition

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THE SECOND OBOE CONCERTO OF SIR WILLIAM HERSCHEL:
A NEW PERFORMANCE EDITION

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A dissertation submitted in partial fulfillment
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Abstract

Sir William Herschel (1738–1822) is best known for his contributions to the field of astronomy. However, prior to his career in astronomy, Herschel was a professional musician. While living in Bath, England, Herschel developed an interest in astronomy. In 1781, he discovered the planet Uranus using a telescope of his own design. This was the first planetary discovery since the Classical Era. King George III was so impressed with Herschel’s discovery that he offered Herschel an annual stipend with the condition that he quit his music career and move to Windsor so the royal family could have access to his telescopes.

Herschel earned his living as a conductor, music teacher, and occasional soloist. Herschel’s primary instruments were the oboe and the violin, but he aspired to be known as a composer. Although many of his works have been previously available, his oboe concertos remained in the private Herschel family archives until relatively recently. Manuscripts in Herschel’s hand of three, three-movement oboe concertos, a single movement for a fourth oboe concerto, and other Herschel manuscripts owned by the Herschel family were purchased at auction by the Jean Gray Hargrove Music Library at the University of California, Berkeley in 1958. With the exception of Herschel’s own performances, these concertos remained unperformed until 1996, when they were recorded by Richard Woodhams as part of a project funded by the American Philosophical Society. This project produced a published collection of the three oboe concerto scores along with the Woodhams recording. Unfortunately, efforts to find the orchestra and oboe parts used for the recording have been futile.
This project resulted in a new performance edition of Herschel’s *Oboe Concerto* No. 2 in C (c. 1761). This edition of the work was created by studying the manuscript score and parts located at the University of California, Berkeley, and the published score resulting from the American Philosophical Society project. There are numerous discrepancies between the manuscript score and parts as well as several errors in the published score. There are also many unclear articulation and dynamic markings in the manuscript. The editorial decisions for this edition are based on my study of Herschel and 18th century performance practice. I have also created a piano reduction to provide amateur and student musicians a more accessible performance option. Along with this edition, I have provided a stylistic and formal analysis of the work, which will give performers insight into historically accurate realization of the ornamentation and other performance practice issues.
Acknowledgements

I would first like to thank my friends and family for maintaining my sanity throughout this project. Without them I surely would have never found the will and determination necessary to complete this document. I also need to thank my committee Stephen Caplan, Anthony Barone, Janis McKay, Marina Sturm and Dave James for their support and guidance. If not for them, I would have had no idea where to start a project like this, nor how to finish it. I also owe a debt of gratitude to my pianist Albina Asryan, who has not only been a joy to perform with, but also an invaluable resource in creating the piano reduction. I would like to thank Herschel scholars, Sterling Murray, Owen Gingerich, and Michael Hoskin for their assistance in my research. And finally, I must thank John Shepard at the Jean Gray Hargrove Music Library at the University of California, Berkeley for providing me access to their Herschel manuscripts.
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Chapter One: Introduction

Sir William Herschel (1738–1822) was a German-born Englishman best known for his contributions to the field of astronomy. However, prior to his career in astronomy, Herschel was a professional musician, earning his living as a conductor, music teacher, and occasional soloist. His primary instruments were the oboe and the violin, but he aspired to be known as a composer. While many of his works have been previously available, his oboe concertos remained in the private Herschel family archives until relatively recently. In 1958, the Herschel family released numerous manuscript scores and parts including three oboe concertos and a single movement from a fourth oboe concerto. These manuscripts (MS 787) were purchased at auction by the Jean Gray Hargrove Music Library at the University of California, Berkeley. Since then, these works have received scarce attention from the oboe community.

Herschel’s Oboe Concerto No. 2 is an interesting example of a transitional piece between the Baroque and Classical periods of music history. Herschel was influenced both by the Baroque techniques and the emerging Classical aesthetic. He is of particular interest as a composer because he had no formal training with a master composer, but was still clearly influenced by the trends and techniques of his time. His second oboe concerto highlights the transitional aspects of his style and gives insight into the musical culture of mid eighteenth-century England.

The ultimate goal of this project is to make Herschel’s Oboe Concerto No. 2 more accessible to performers. The only available sources for this piece are the manuscript score and parts located at the University of California, Berkeley and a published critical edition of the score in a collection of Herschel oboe concertos. There are no published
performance editions of this concerto currently available. This project resulted in a score and set of performing parts as well as a piano reduction of the orchestral score which will give oboists easier access to this piece. I hope that this project will inspire more study of Herschel and his music, particularly his works written for oboe.
Chapter Two: Biography

William Herschel was born in Hanover as Friedrich Wilhelm Herschel on November 15, 1738. He was one of ten siblings, six of whom survived childhood. His father, Isaac, was an oboist with the Hanoverian Guard. William, along with the rest of his siblings, received his early education at the Garrison school. Isaac used the salaries that his sons, William and Jacob, earned as musicians to pay for extra lessons. William enjoyed school and excelled at all subjects to the point of exceeding his Preceptor’s capability to teach him.¹

Although both William and his brother, Jacob, showed musical talent at an early age, Jacob was considered the better musician. William was interested in many subjects and therefore did not commit himself to one.² Jacob, whose primary instrument was the violin, was more focused on his study of music than William. In fact, some of Jacob’s compositions were mistakenly attributed to William.³ At the age of fourteen, William joined his father and brother in the Hanoverian Guard band as an oboist.⁴ The fact that William was too young to be hired as a soldier and instead was hired as a musician would prove to be momentous to his future.

In 1756, the Hanoverian Guard was sent to England to help defend against a possible French invasion. While the three Herschels were in England, they made several acquaintances that were eventually helpful in establishing William’s music career when he returned. While in England, Jacob obtained a dismissal from the Guards and returned to Hanover. Shortly thereafter, the Guards received orders to return home. That stay was

² Ibid., 4.
³ Ibid., 12.
⁴ Ibid., 7.
short-lived and the Guards were called into service for the Duke of Cumberland’s army in the summer of 1757.

In September of 1757, the Duke was forced to surrender to the French after a terrible defeat at Hastenbeck. As musicians, Isaac and William were allowed to take cover during the battle and thus avoided injury. Under the terms of the surrender, the Hanoverian troops were detained in Stade while the French occupied Hanover. At this point William, with the assistance of his father, used his loose affiliation with the Guards to leave military service without first procuring a dismissal. However, William did not remain with his family in Hanover because he most likely would have been conscripted back into active military service. Instead, he and Jacob left for England in late 1757.

In England, William quickly found work as a music copyist and the two brothers both performed in some private concerts which supported Jacob’s ostentatious lifestyle. In 1759, Jacob was informed of a vacancy in the Hanoverian orchestra and left England to accept that position. William spent all of his money on his brother’s journey back to Hanover, leaving him with few resources and difficult prospects in the crowded London musical scene. William then took a position leading a small band of musicians for the Earl of Darlington in the far more rural Yorkshire.

It is reasonable to assume that William saw and/or copied works by the great composers of the time while he was working as a copyist. It is likely that he would have learned a great deal about composition by studying those scores. It is also notable that

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6 Lubbock, 9.
7 Ibid., 9–10.
8 Ibid., 12–13.
Herschel wrote his first compositions during his time in London. In fact, his first oboe concerto is dated 1759.

While living in Yorkshire, Herschel met Charles Avison, who hired Herschel as first violinist for his concert series in Newcastle. It is probable that some of Herschel’s symphonies were performed at those concerts. Herschel also supported himself by teaching lessons to the nobility and performing in evening chamber concerts. In 1761, he was offered the position of director of concerts in Edinburgh but the vacating director decided to keep the post and Herschel remained in Yorkshire.

In August of that year, Herschel was hired to direct a concert series at a pleasure garden near Newcastle. He used those concerts to promote his own music. After the Newcastle series finished, Herschel moved to Pontefract near Leeds. In April of 1762, Herschel was hired as the director of the subscription concerts at Leeds, finally acquiring the stable position he had been seeking. It is around this time that Herschel began to add horn parts to his compositions for orchestra. This is likely in anticipation of those works being performed in the Leeds concerts. The inclusion of horns in the second oboe concerto suggests that this work was written no earlier than 1761.

In March of 1762, Jacob used his influence as a member of the Hanoverian Court Orchestra to procure a formal dismissal from the Guards for his brother. This allowed William the freedom to return to Hanover without fear of being arrested as a deserter. William delayed a trip home until his finances allowed him to take a break from work and still pay for the travel expenses. He finally was able to visit his family in Hanover in

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10 Ibid., xvii–xviii.
11 Hoskin, 15.
the summer of 1764. Shortly after William’s visit, Isaac suffered a stroke from which he never fully recovered. Isaac Herschel died in 1767 leaving Jacob and his sister, Caroline, to care for their mother.\textsuperscript{12}

After his trip home, William returned to Leeds where his subscription concerts provided less stable work than he had anticipated. In fact, the 1764–65 season of his concerts was cancelled due to poor attendance.\textsuperscript{13} In 1766, Herschel moved to Halifax seeking a job as organist for the new organ being built in the parish church. Herschel was hired to lead the orchestra for a performance of Handel’s \textit{Messiah} to commemorate the new organ. His work with the orchestra along with his performance in the organ competition secured him the new post.\textsuperscript{14} Almost immediately after winning the position at Halifax, Herschel was offered the position of organist at a new chapel being built in Bath, the Octagon Chapel. He accepted this position and moved to Bath. This new chapel was the first of many proprietary chapels for which Bath became famous, providing wealthy visitors a place to worship apart from the commoners.\textsuperscript{15}

Shortly after Herschel arrived in Bath, he performed in a New Year’s Day concert in 1767, presenting solos on oboe, violin and harpsichord. That concert was so well received that he quickly garnered many students. A few weeks after that performance he was also hired to play in a group that performed at several local venues. He accepted that position on the condition that he could send a substitute in his stead when he had other engagements. While performing with that group, Herschel met Thomas Linley, Sr. with

\textsuperscript{12} Lubbock, 31–34.
\textsuperscript{13} Hoskin, 18.
\textsuperscript{14} Ibid., 19.
\textsuperscript{15} Lubbock, 39.
whom he would develop a bitter rivalry.\textsuperscript{16} Before Herschel’s arrival in Bath, the Linley family was the preeminent musical family in the area. Initially, Herschel taught music lessons to the Linley children, but something about Linley, Sr.’s personality disagreed with Herschel.\textsuperscript{17}

The rivalry began when Linley was hired instead of Herschel to lead the band for the New Assembly Rooms concert season in 1771. Herschel was hired as an extra player in that group to perform with them once a week. On two successive occasions, Linley did not provide a music stand for Herschel, forcing him to lay his music on the floor in front of him. Herschel was outraged by this slight and consequently resigned from the group. He then purchased space in the local paper to explain his resignation. Linley responded in kind and the rivalry escalated.

While the music stand incident was the beginning of the public quarrel, the real disagreement between the two men stemmed from a scheduling conflict. Linley had agreed for his daughter to perform in an upcoming concert that Herschel was presenting. However, Linley scheduled his daughter’s own concert for the same day as Herschel’s, preventing her from performing for Herschel. This conflict escalated into a bitter rivalry between the two men and with opposing factions of Bath musicians supporting each of them.\textsuperscript{18} Constance Lubbock, Herschel’s granddaughter, claims that this rivalry eventually subsided and that Linley and Herschel had a cordial relationship towards the end of Herschel’s time in Bath.\textsuperscript{19}

\textsuperscript{16} Hoskin, 20–21.
\textsuperscript{17} Lubbock, 42. It is important to note that Constance A. Lubbock is William Herschel’s granddaughter. Therefore it is possible that her account is biased in regards to this conflict.
\textsuperscript{18} Ian Woodfield, \textit{The Celebrated Quarrel Between Thomas Linley (senior) and William Herschel: An Episode in the Musical Life of 18th Century Bath} (Bath: University of Bath, 1977). This source provides a more in-depth account of the Linley-Herschel rivalry.
\textsuperscript{19} Lubbock, 43.
While Herschel was making a name for himself in Bath, his younger sister, Caroline, was languishing in the family home in Hanover. She remained unmarried and was helping her mother and brother, Jacob, in maintaining the household. Her mother and brother treated her almost like a servant, actually forcing Caroline to share her bed with a hired maid because the family did not have enough space to give her a separate room.

In one of his letters to William, Jacob mentioned that Caroline had a good singing voice. Knowing that Caroline was unhappy in Hanover, William offered to bring her to England to attempt a music career. After this was agreed to by the family, Jacob changed his mind about allowing Caroline to leave. Presumably, Jacob liked having his sister take care of him. However, William took her to England with him in 1772, in spite of his brother’s wishes.²⁰ Once in Bath, Caroline took over the responsibility of running William’s household as she began her music training. However, Caroline’s singing lessons and music career became an increasingly lower priority for William as he began to pursue other interests. Caroline eventually gave up her singing career and focused her efforts on assisting William in his second career as an astronomer.

Herschel’s lifelong interest in math and science led him to the study of astronomy. He was first introduced to the field by reading Robert Smith’s *Opticks* and James Ferguson’s *Astronomy*. After reading those books, Herschel began to build his own telescopes. His efforts to build bigger and better telescopes eventually led him to replace lenses with mirrors. Herschel taught himself to grind his own parabolic mirrors which provided a much more focused image than lenses could.²¹ As his ability as an astronomer improved, he decided to catalog all the visible double stars in the night sky. This catalog

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²⁰ Ibid., 45–47.
²¹ Hoskin, 28-29.
earned Herschel a great deal of notoriety as an amateur astronomer, because his telescopes were able to see celestial objects that most contemporary telescopes were not capable of seeing.\textsuperscript{22}

On March 13, 1781, Herschel was reviewing his catalog of double stars when he observed an unusual object in the sky. He first thought the object was a comet however it was quickly determined by astronomers worldwide to be a previously undiscovered planet in the solar system. Herschel initially named the planet Georgium Sidus in honor of King George III, but eventually the astronomical world settled on the name Uranus. This was the first planetary discovery in recorded history and launched Herschel to international fame.\textsuperscript{23}

That discovery and the quality of Herschel’s telescopes garnered notice by King George III who offered Herschel an annual stipend on the condition that he give up his music career and move to Windsor so the royal family would have easy access to his telescopes and expertise. Herschel accepted the King’s offer and gave his last public performance in June of 1782.\textsuperscript{24} While Herschel’s public performing career was over, it is evident that he continued to perform in private concerts for the King. In 1802, Herschel visited Paris and was invited to play the organ at the Notre Dame cathedral. The organist at Notre Dame reported that Herschel played brilliantly.\textsuperscript{25}

Herschel spent the rest of his life studying astronomy and made many other important astronomical discoveries. On the recommendation of Benjamin Franklin, he was made a member of the American Philosophical Society in 1787. He was knighted for

\textsuperscript{22} Ibid., 47–49.
\textsuperscript{23} Ibid., 49–51.
\textsuperscript{24} Murray, xx.
his contributions to the scientific community in 1817 and was elected as the first
president of the Royal Astronomical Society in 1821. Herschel died on August 25, 1822,
at his home near Slough.²⁶

Chapter Three: Style

To fully understand Herschel’s compositional style it is important to put his works in the context of the in which time they were written. The British musical culture in the mid eighteenth century was dominated by the public concerts rather than by royal patronage. In fact, foreign musicians working in London often sought advice on how to negotiate contracts in the very entrepreneurial music scene. The concert scene was dominated by four types of concerts: the subscription series, the benefit concert, the oratorio concert, and the garden concert. All four of these types of concerts would typically include a concerto, which was most likely composed by the performer. It is also important to note that oboe concertos were the most performed wind concertos during this time period outnumbered only by violin, pianoforte, and cello concertos.

The vast majority of Herschel’s compositions were written in the eleven-year period 1759–70. During that time, he was remarkably prolific composing twenty-four symphonies, twelve solo concertos (along with several fragments), approximately forty-six sonatas for a variety of instruments, sixty-three pieces for solo organ, twenty-four capriccios for violin and basso continuo and a variety of other works. Some of his earliest works are sonatas and concertos for solo viola which were very rare at the time.

As a transitional composer, aspects of both the older, Baroque style and the newer, Classical style are evident in his work. These stylistic aspects can be found both on the structural level of his compositions as well as on the smaller phrase level. However, the aspect of Herschel’s style that is most progressive is his formal structure. In

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fact, the structure of the first movement of his second oboe concerto is remarkably similar to the first movement form that J.C. Bach was using at the time. Sterling Murray provided an excellent description of Herschel’s style in his study of the Herschel symphonies. This symphonic style is evident in the Oboe Concerto No. 2.

Symphonies early in Herschel’s output tended to remain mostly in the tonic key throughout a single movement. Later in Herschel’s music career, he used tonality to highlight the formal structure in the way that would become standard in the Classical period. This change seemed to take place around 1761 when Herschel also started to increase the size of his orchestra to include wind instruments, particularly horns. In the slow movements of his early symphonies, in trend with Baroque techniques, Herschel used time signatures that pulse on the eighth-note, such as 4/8. This technique is in contrast to the Classical ideal of longer, simpler phrases which would require a time signature with a longer pulse, such as 2/4.

Herschel’s use of old and new techniques is also evident at the phrase level. In his early symphonies, he used phrases that are generally a series of two-measure phrases linked together, which is a trademark of Baroque compositions. In his later symphonies, he used four-measure antecedent/consequent phrases, which is standard for the Classical period. Herschel was also fond of using the North German techniques of cadential sighs (an exaggerated emphasis on the first note of a descending figure at the end of a phrase), rocket themes (a quickly ascending line usually accompanied with a crescendo), and mixing of triple and duple meter, particularly at cadences. All these techniques can be

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30 Michael Thomas Roeder, *A History of the Concerto* (Portland, Oregon: Amadeus Press, 1994) 120–121. Roeder provides an excellent analysis of the first movement of J.C. Bach’s keyboard concerto in B-flat (c. 1752). It is also notable that the first movement of Bach’s oboe concerto in F major from the early 1760s uses a similar formal structure.

31 Murray, xxiv–xxv.
found in the *Oboe Concerto No. 2*. Older techniques present in his symphonies that can be found in the concerto are chain suspensions and sequential repetition, particularly between multiple voices which creates a hocket-like effect.\textsuperscript{32}

Herschel’s works also have several characteristics that are unique to him rather than being a part of the general trends in music history. For example, many of Herschel’s works use an agitated, ‘scrubbing’ passagework of steady sixteenth-notes usually in the strings. Herschel’s music also contains martial references most likely due to Herschel’s work conducting and composing for the militia band at Durham. It has been noted that Herschel had a tendency to use Alberti bass lines in excess, particularly in his harpsichord sonatas.\textsuperscript{33} Herschel was also fond of using the *messa da voce* technique in his performances.\textsuperscript{34} This technique is a dynamic swell from *piano to forte* and back to *piano* on a single note. All of these techniques are found in the *Oboe Concerto No. 2*.

It is also important in a discussion of style to explore the composer’s instructions with regards to dynamics and ornamentation. A complete analysis of these issues is beyond the scope of this project; however, it is necessary to provide some basic information that will help to clarify Herschel’s intentions in this specific case. For example, Herschel used both the markings *sfz* and *fp* in the oboe concerto and it is important for the performer to know how he intended those markings to be executed. In Herschel’s time, there was no standard meaning for either the *sforzando* or *forte-piano* markings. Some composers used those instructions interchangeably, while some composers used them in a far more specific manner. The most prevalent use of the *sfz*  

\textsuperscript{32} Murray, xxv–xxvi.  
\textsuperscript{33} Frank Brown, 16–18.  
\textsuperscript{34} Jerome, xii.
marking was as a sharp accent as opposed to the \textit{fp} marking which indicated a quick decrease in volume after the initial attack.\footnote{35 Clive Brown, \textit{Classical and Romantic Performing Practice 1750–1900} (New York: Oxford University Press, 1999) 69–87.}

Since Herschel was known for specificity in his notation, it is reasonable to assume that he expected the \textit{sfz} and \textit{fp} markings to be performed differently.\footnote{36 Jerome, xii.} Herchel only uses the \textit{fp} marking on long notes whereas he uses \textit{sfz} on short and long notes. This leads me to believe that Herschel intended \textit{sfz} to be an accent and \textit{fp} to be interpreted as a change in volume.

Two other markings that might have similar interpretations are the trill and the mordent. Historically accurate execution of trills in music from the Classical period is a much debated topic. However, it is commonly accepted that trills in this time period were performed with a preparatory note from above occurring on the beat, and end with a pause on the principal note and a termination of one or two notes prior to the next written note. Occasionally a grace note from below is indicated at the beginning of a trill, which indicates that the preparatory note should be below the primary note. Trills in this time period were never performed without a preparatory note.\footnote{37 Jean-Claude Veilhan, \textit{The Rules of Musical Interpretation in the Baroque Era}, trans. John Lambert (Paris: Alfonse Leduc, 1979) 44–46.}

Mordents, in contrast, had no preparatory note and were generally considered to be shorter than trills. While trills had no specific number of alternations between the primary note and the trill note, mordents usually had only one alternation. Mordents also did not require a pause on the primary note at the end to complete the ornament.
Mordents may have been performed with the alternating note either above or below the primary note.\textsuperscript{38}

\textsuperscript{38} Ibid., 37.
Chapter Four: Analysis

Herschel’s *Oboe Concerto No. 2*, like his symphonies, has an overarching cyclic structure. All twenty-four of his completed symphonies have a three movement structure. The outer movements are fast movements with similar style and structure. The middle movement is a slow, lyrical movement functioning like an interlude. The oboe concerto is structured in the same way.

The first movement of Herschel’s *Oboe Concerto No. 2* is in a Baroque ritornello form, however, hints of Classical concerto form are evident. For example, the solo enters with new contrasting material that modulates to the dominant key which hints at Classical sonata form. The second solo section is the most chromatic section of the movement, much like a sonata form development section which is followed by the opening ritornello theme similar to a recapitulation.

The movement begins with an opening ritornello in the home key of C major (mm. 1–26). Herschel’s military influence is evident in the opening triadic motive with a dotted rhythmic pattern. Herschel constructed the opening ritornello with the Baroque technique of linking two-measure phrases together. The cadential sigh technique is also evident in mm. 2 and 8 (Fig. 1). Herschel’s typical ‘scrubbing’ passagework is evident in the second violin in mm. 9–11. Corresponding with the scrubbing passagework is the Baroque technique of a descending sequence in the first violins and basses (Fig. 2). Herschel uses another Baroque technique beginning in m. 15 when the two violin sections begin a series of chain suspensions that last through m. 18. In m. 21, Herschel uses a rocket theme in the violas and basses (Fig. 3).
Fig. 1: Examples of military influence and cadential sigh

First movement, measures 1–8, full score

Fig. 2: Example of ‘scrubbing’ passagework and descending sequence

First movement, measures 9–11, strings
The first solo episode begins in m. 27 with a lyrical theme, contrasting with the martial ritornello. This theme’s construction is also in contrast with the ritornello. While the ritornello consists of a series of two-measure phrases linked together, the solo episode is constructed with four-measure antecedent/consequent phrases in the Classical style. In m. 34 the ritornello theme returns first in the orchestra, then in the oboe line. This is a technique that was typical of Classical concerto form. There is a five-measure phrase extension (mm. 39–43) concluding with a solo oboe trill on D. Herschel most likely would have used the sustained D trill to execute the messa da voce technique (Fig. 4). Measures 44–55 are a virtuosic solo passage with the harmonic function of transitioning to the subordinate key of G Major. Measures 56–58 close the first solo episode with a

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statement of the opening theme of the episode in G major. This harmonic progression to the subordinate key in the first solo episode is a precursor to the harmonic structure of the solo exposition of Classical concerto form.  

The next section is a ritornello in the subordinate key (mm. 59–70). Only the first four measures of the opening ritornello theme are presented in G major. Then, the descending sequence accompanied by the scrubbing motive returns for four measures with a two-measure extension. The subordinate-key ritornello ends with a cadence in m. 70.

The next solo episode begins in m. 71 in the subordinate key. The episode theme is repeated in full with a four-measure phrase extension (mm. 71–82). This is followed by a new four-measure phrase which is repeated one whole step lower (mm. 83–90). In m. 91, the oboe presents more new material clearly influenced by the Sturm und Drang composers of northern Germany (mm. 91–98). The next five measures conclude the section with another opportunity for the soloist to perform the messa da voce technique (Fig. 5).

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40 Ibid.
Fig. 4: Example of *messa da voce*

First movement, measures 39–43, oboe and strings

Fig. 5: Example of *messa da voce*

First movement, measures 100–104, oboe and strings
The solo episode continues in m. 105 with eight measures of new material in A minor. Beginning in m. 112, the oboe rests and the orchestra continues in A minor with the thematic material from the end of the opening ritornello (mm. 112–117). In m. 118, the oboe returns with the opening material from the first solo episode back in the home key.

The ritornello returns in m. 125 for four measures before it is interrupted by virtuosic passagework in the oboe part. This solo section continues until m. 160. The ritornello returns again in m. 161 with the chain suspension last presented in the first ritornello. In m. 166, the ritornello is interrupted again by the solo cadenza. After the cadenza, the ritornello returns with the material from mm. 12–14. The four measures of chain suspensions are left out of the closing ritornello and the remaining ritornello material completes the movement.

The second movement of the Oboe Concerto No. 2 is in simple binary form. It begins with a nine-measure introduction that includes Sturm und Drang elements, such as rapid dynamic changes in the strings, and descending horn calls which allude to Herschel’s military influences. The A section begins in m. 10 in C major. In this section, the oboe carries the melody with sixteenth-note accompaniment in the violins and chords on each beat in the lower strings.

The B section begins in m. 22 in G minor. In this section the oboe again carries the melody, but the accompaniment changes dramatically from steady sixteenth notes with an accent on each beat to eighth notes with equal emphasis. This rhythmic shift effectively changes the pulse from the quarter note to the eighth note. This shift to a faster rhythmic pulse indicates Herschel’s Baroque tendencies as opposed to the slower
pulse preferred in the Classical style. At the end of the B section, the introductory material returns for three measures (mm. 29–31) before the return of the A material.

The A\textsuperscript{1} section begins in m. 32 back in the home key of C major. The melodic material is almost identical to the A section. In m. 42, the B\textsuperscript{1} section begins in C minor including the rhythmic shift to an eighth-note pulse. This section ends in m. 48 with the horn call from the introduction followed by a sustained E in the oboe. The soloist then performs a cadenza and the movement ends with three measures of the material from the introduction.

The third movement is, like the first movement, in ritornello form. This ritornello functions more like a rondo than the first movement. The ritornello material always returns in its entirety in the third movement; however, there are too many ritornello sections and too much variety in the episodes for the movement to be considered a rondo. In this movement, the ritornello returns five times and there are four episodes. For this to be analyzed as a rondo, it would require a maximum of four ritornellos and three episodes. Also the material presented in each episode never returns in another episode, nor does the key change for each episode. A true rondo would use the same or similar material in more than one episode and each episode would be in a key other than the home key. This ritornello, in contrast to the first movement ritornello, is constructed with two four-measure antecedent/consequent phrases, which is a tendency of the Classical side of Herschel’s style.

The third movement begins with the ritornello theme presented by the oboe with the basses providing accompaniment. The first two measures of the bass line resemble an Alberti bass which is one of Herschel’s signatures. The ritornello is repeated by the entire
orchestra without the oboe in mm. 9–16. Starting at m. 17 there are four measures of sequential arpeggios in the oboe part. At m. 21 the ritornello is repeated again. The first solo episode begins in m. 29 with more of Herschel’s scrubbing motive in the oboe. The first phrase of that episode ends in m. 32 with a cadential sigh. The ritornello returns in m. 48 with its reminder of an Alberti bass accompaniment.

The second solo episode begins in m. 56. Here the solo line mixes triple and duple rhythms in the virtuosic passagework which lasts through m. 63. The second solo episode ends in m. 75 with a short cadenza. The ritornello returns in mm. 76–91. The ritornello material is presented twice in this section, first with the soloist, then without. In m. 92, the soloist enters again for the third solo episode. In this episode, there are more instances of mixing duple and triple rhythms. This occurs in m. 99 and m. 114. The ritornello returns in m. 115 for only one statement of the theme.

The fourth episode begins in m. 123 with virtuosic passagework in the oboe line. In m. 127, the eighth-note accompaniment resembles the accompaniment from the B section of the second movement, revealing another instance of Herschel’s cyclic compositional tendencies. The Sturm und Drang material from the first movement is referenced in the third movement in m. 137 for four measures. In m. 151, the oboe has more virtuosic passagework accompanied by a pedal G major chord in the orchestra. The fourth episode ends with another short cadenza in m. 162. The ritornello returns for a final time in m. 163 for two statements of the theme to close the piece.

One particularly interesting aspect of Herschel’s Oboe Concerto No. 2 is that Herschel’s own cadenzas are written in the manuscript oboe part. It is unusual to have original cadenzas from this time period because cadenzas were usually improvised during
the performance. From research of musical treatises of the time, we know that cadenzas were generally no longer than what the performer was able to play in one breath, matched the character of the movement and often used melodic material from the piece.\textsuperscript{41} Herschel’s cadenzas are not particularly noteworthy. They are primarily based on scales and arpeggios and do not modulate. They are perhaps slightly longer than would be expected as it is quite challenging to execute them in one breath.

The second oboe concerto is an excellent example of Herschel’s transitional style because of the easily detected Baroque and Classical techniques throughout the piece. The phrase construction, harmonic techniques and form all have elements of Baroque and Classical style. This concerto also demonstrates Herschel’s use of cyclic structure similar to that of his symphonies.

\textsuperscript{41} Veilhan, 58–59.
Chapter Five: Editing Process

I used the following three sources to create this edition: the published score edited by Davis Jerome, the manuscript score, and the manuscript parts. In the following discussion the two scores will be identified as either the published or the manuscript score. Since there are no published parts, any reference to parts will be the manuscript source. The majority of problems I encountered can be classified into four general categories. These categories include mistakes in the published score, contradictions between the manuscript score and parts, inconsistencies among the parts, and Herschel’s shortcuts and/or oversights. Two specific issues not included in these categories are the cadenzas and the final tutti section of the third movement. Each of these problems needed to be resolved in a different manner.

Errors in the Jerome edition were identified by the manuscript sources agreeing on a notation that contradicts the notation in the published score. Any changes the editor made to the original notation would have been noted in the score; therefore it is reasonable to assume that these contradictions are simply oversights by the editor. In all cases, problems that fell into this category were resolved by deferring to the manuscript sources. For example, in m. 63 of the first movement, the published score shows a half-note A in the viola part, whereas both the manuscript score and parts have a C in the viola part. Another mistake in the published score can be found in m. 173 of the first movement in the first violin part. Beat three has an F on the second sixteenth-note of the beat. Both manuscript sources have a G on the same beat. Another instance of a similar mistake can be found in m. 15 of the second movement in the second violin part. The
published score has an A-sharp followed by three Cs on beat four. Both manuscript sources have an A followed by three C-sharps.

The next type of problem that I encountered was contradiction between the manuscript sources. In these cases, a note, rhythm, dynamic indication, articulation marking or ornament was notated differently in the manuscript score than it was in the corresponding part. These problems were most often resolved by deferring to the part. Herschel scholar, Sterling Murray noted that in Herschel’s symphonies, the performing parts seem to be a better representation of the actual sound of the music than the score. In those parts, the performing details such as articulations, dynamics, and ornamentation were more complete than the score.\(^{42}\) This is also evident in the *Oboe Concerto No. 2*. The manuscript score has numerous erasures, crossed out and altered sections that are not present in the parts. This indicates that Herschel was probably more satisfied with the parts than with the score.

Also, because of seventeenth-century audience’s demand for new material, composers kept their concertos strictly confidential.\(^{43}\) Due to this secrecy, it is reasonable to presume that Herschel never intended this work to be interpreted by anyone other than himself. Indeed, prior to 1996, there is no record of this work being performed by any soloist other than Herschel with an orchestra under his own direction. Therefore, the parts are likely to be a more accurate representation of what Herschel intended.

A typical example of this type of problem occurs in m. 99 of the first movement. The published score shows a C-natural on beat four in the oboe part. The manuscript

\(^{42}\)Murray, xxii.
\(^{43}\)Jerome, xi.
sources differ in that the score is marked with a C-sharp and the part is marked with a C-natural. This edition agrees with the published score and uses a C-natural.

A particularly dramatic discrepancy occurs in mm. 50–54 in the oboe line. The score indicates a dotted eighth note D followed by a sixteenth note D-sharp on beat two of m. 50 while the oboe part indicates a descending triplet from D to B. On beat two of m. 52, the score indicates a triplet with two D’s followed by a D-sharp. The oboe part indicates the same descending triplet as in m. 50. This edition uses the version from the oboe part.

Occasionally, when such discrepancies arose, I deferred to the score for musical reasons. One such instance occurs in the third movement in m. 177. In the second violin part, the C quarter note on beat one is tied to the C sixteenth note at the beginning of beat two. This marking occurs in the score, but not the part. I decided to use the marking in the score over the marking in the part because in the initial presentation of this material in m. 15, there is a B on beat two, which would have a natural accent as it is on the beat. I kept the tie in m. 177 so the B on the second sixteenth note of beat two would be more pronounced to agree with the natural accent of the B in m. 15.

There are also several contradictions in the dynamic markings between the manuscript score and parts. Two notable instances of these contradictions occur in the first movement. In m. 32, the score has a sforzando indicated on beat three of the oboe line. The manuscript part has a forte-piano notated instead. This edition uses the forte-piano. In m. 56, the oboe part indicates a forte dynamic. The score only provides a dynamic marking of piano in the first violin part. This edition has the strings marked piano and the oboe marked forte.
There are also contradictions in their articulation and ornament markings. In m. 57 of the first movement, the last three eighth-notes of the oboe line have no articulation markings in the score. In the part they are marked *staccato*. This edition follows the markings in the part and has those eight-notes as *staccato*. Also in the first movement, the manuscript score has the trill at the end of the sustained D in the oboe line beginning in m. 43. The oboe part indicates that the trill is to begin in m. 41. This edition has the trill marked to begin in m. 41.

Another issue is contradictory markings among parts, specifically regarding rhythms, dynamics, articulations, and ornaments. These problems are addressed by unifying the parts to the majority markings. If no majority was found, the editorial decisions were made by referring to other iterations of the material in question. An example of such a rhythmic contradiction is found in m. 75 of the third movement. Both violin lines and the viola line are marked with eighth-notes on beat one. The bass line is marked with a quarter-note in both the part and the score. This edition uses an eighth-note in the bass part to unify it with the other parts.

Similar contradictions occur with dynamic markings as well as articulations. In the second movement, at m. 26, all the lines have *piano* marked on beat two. The bass line has *piano* indicated on beat three. This edition moves the marking in the bass to beat two to agree with the other parts. There are numerous occurrences of articulation contradictions throughout the concerto. One such contradiction can be found in the opening ritornello of the first movement. In mm. 3, 5 and 6, there are slurs in the first violin line that are not reflected in the second violin despite the two lines being
homorhythmic. In this edition, those articulation markings are noted in the second violin line as well as the first violin.

Another issue that needed to be addressed was the shortcuts in notation that Herschel used. These shortcuts are instances where Herschel gives no indication in the score or parts, but are most likely notations that he would have meant, but for some reason did not include. One excellent example of such a problem is in m. 141 of the third movement. On the final sixteenth note of that measure, the bassoon and all the string parts, except the second violin and viola, have an E-flat. The second violin and viola parts are marked as E-natural. This is most likely an oversight on Herschel’s part and should be E-flats, which is how they appear in this edition.

There were also similar issues regarding Herschel’s articulation markings. In the second movement, throughout the B section beginning at m. 22, the string and bassoon parts all begin with *staccato* and *tenuto* markings over each of their repeated eighth-notes. In both the parts and the manuscript score these instructions are indicated throughout the B section but not all in the same part at the same time. It is reasonable to assume that Herschel wanted the *staccato/tenuto* marking to be pervasive to this section, therefore this edition includes those markings on all the steady, eighth-note accompanying figures in that section.

Herschel was also imprecise with his ornament markings. In the first movement, there are three instances where a ritornello statement is closed by a chord progression consisting of two half-notes followed by a dotted half-note. These can be found in mm. 25–26, 69–70 and 116–117. The first occurrence has a trill on the second half-note marked in the first violin part, but not the manuscript score. In the second occurrence,
both first and second violins have trills on the second half-note in the manuscript score, but the trill is omitted in the second violin part. In the third occurrence, the trill is in both lines in both the part and the manuscript score. This inconsistency in notation seems to be an oversight by Herschel and the trills are in both violin parts in all three occurrences in this edition.

The treatment of Herschel’s cadenzas is another issue that needed to be addressed in the editing process. The final short cadenza in the third movement had different versions in the manuscript score and part. This edition uses the cadenza written in the part. The cadenzas for the first and second movement proved to be more problematic. These cadenzas were written at the end of the oboe part with no markings indicating which cadenza belonged to which movement. Neither cadenza has a tempo marking or uses any melodic material that can be identified as being specific to either the first or second movement. It is possible that Herschel used them interchangeably. It is also possible that Herschel improvised different cadenzas in performance. This edition uses the cadenza appearing first at the end of the manuscript part in the first movement and the second cadenza in the second movement.

The end of the third movement also posed an editing problem. The last twelve measures of the third movement include a final statement of the ritornello and a four-measure cadential extension. The published score indicates that the oboe is unison with the violins in this section. This is problematic because the violin line includes a B3 which the oboe would not have been able to play in Herschel’s time. The manuscript score does not include the oboe in this section, however the violin line is written in the manuscript oboe part along with the marking “tutti.” I believe Herschel intended the violin line in the
manuscript to be cues rather than intended to be performed by the oboe. This edition will include the violin line as cues in the oboe part.
Chapter Six: Piano Reduction

This edition will include a piano reduction of the orchestra. The goal of producing this reduction is to allow for a more accessible performance option. As the name suggests, creating the piano part is a reductive process. I started with the entire score and judiciously removed parts to make the score playable by two hands.

My primary goal in this procedure was to preserve as much of Herschel’s original work as possible. When reductions were necessary, the most important material to preserve was the thematic content. Next, it was critical to maintain Herschel’s voice leading, particularly in the outer voices. After all those conditions were met, making the piano part playable became a priority.

It was important to limit the size of any harmonic intervals in each of the hands to an octave in order to make the part accessible to pianists with average sized hands. Secondly, it was important to consider comfortable fingering. Because the thumb and index finger are the strongest and most agile fingers, as well as having the widest possible interval on the hand, I made every effort to put the more complicated voice leading and faster notes in the middle voices, so they would be executed by the thumb and index fingers. Lastly, Herschel’s style was taken into consideration for any final adjustments to the piano part.

The first movement presented the most challenges in creating this reduction. However, there were a few passages in the first movement that required no alterations. For example, mm. 27–30 have a very thin texture with small enough harmonic intervals to fit into an average hand. That type of passage was a rarity in the first movement.
When the score had thicker texture, some voices were eliminated to allow the passage to be played by two hands. In these cases, all efforts were made to preserve the thematic content. This was achieved by first eliminating voices with notes that were also being played in another voice. For example, in m. 9, the horn parts were eliminated from the reduction. The quarter-note A’s in the first horn part are matched in the first violin part and the half-note F is matched in the viola part. Similarly, the quarter-note F’s in the second horn part are matched in the viola part and the half-note D is matched in the first violin part. No other eliminations were necessary in m. 9 to make the texture thin enough for the reduction.

It was also critical to preserve the outer voices to maintain the harmonic structure of the piece. In mm. 23–24, after the horn parts were eliminated for redundancy, the easiest way to make the parts playable would have been to lower the second violin part by an octave, but that would have put the second violin line lower than the bass line, changing the voice leading of the outer voices. Instead, the second violin part was split between the right and left hands, and incorporated into the bass line.

Sometimes, it was necessary to change the outer voices to make the harmonic intervals small enough to fit into an average hand. For example, the opening of the first movement has the viola line on a G3 and the bass line sounding a C2, which is too wide for the average hand. By raising the bass line one octave, the part becomes playable.

The most challenging problems came from the passages with thick texture and fast-moving notes. One such section occurs in mm. 12–14. In this section, the second violin and viola have steady sixteenth notes which if left in as written, would have made the piano part very cumbersome. Instead, the sixteenth notes in the viola part on beats
one and two and from the second violin part on beats three and four were eliminated from the reduction. This kept the steady sixteenth note pulse, but thinned out the texture enough to make the piano part easier to play and the bass line more clear (Fig 6 and 7).

Fig. 6: String parts as written in score

First movement, measures 12–14, strings

Fig. 7: Piano reduction

First movement, measures 12–14, piano reduction
Lastly, Herschel’s style was taken into consideration. In mm. 31–33, only the first violin and the basses are playing. Both parts were playable by the piano as written. However, because the bass line needed to be raised by an octave in m. 34 to facilitate the pianist’s reach, the bass line in mm. 31–33 was raised as well. It would have been against Herschel’s style for the bass line to have a leap larger than an octave.

Creating a reduction for the second and third movements required solving similar problems, but the first movement was far more complicated than the other two. The first movement generally has a thicker texture than the other two movements and therefore required more editorial decisions. The third movement was the least complicated movement to reduce because it was the most homophonic of the three. The second movement was less complicated than the first because it has a slower tempo and finger dexterity was not an issue. When problems arose, I used the same process to create the reduction for the second and third movements.
Chapter Seven: Conclusion

Herschel’s *Oboe Concerto No. 2* is an interesting work from a time period that is underrepresented in oboe literature. While there were many oboists performing throughout Europe at the time, a small fraction of their works are available in a published form today. This concerto is a representative of the vast numbers of unpublished oboe works from that period.

Herschel, as a composer, gives us an example of a completely independent voice from this era. His works demonstrate aspects of both Baroque and Classical techniques. His use of martial themes along with this combination of technique gives Herschel his own unique compositional voice. It is my hope that this performance edition helps to make Herschel’s music, particularly his oboe concertos, better known.

This concerto gives us insight into the work and performance practices of a working musician in England in the mid eighteenth century. Compositions for oboe from this time period are rare today, despite the oboe being the most common wind instrument to perform concertos in London at the time. This concerto’s similarity in form to J.C. Bach’s contemporary concertos shows that Herschel was conforming to the stylistic trends of the time, yet still held to some of the techniques of the Baroque period.

Further study of Herschel’s music could provide us with a better understanding of the music of mid eighteenth-century England. Little is known of Herschel’s musical activity after he left his public music career. It is possible that his private performances for the royal family had some manner of influence on the music of his time. While Herschel’s influence as a composer may have been minimal, it could be that his connections to the aristocracy were influential to their opinion and taste in music.
Appendix A
Orchestral Score
Concerto No. 2 in C
I

Maestoso

William Herschel

Bassoon

Horn in C I

Horn in C II

Violin I

Violin II

Viola

Violoncello

Double Bass

38
\begin{align*}
\text{C Hn.} & & & & \text{Vln. I} & & & & \text{Vln. II} & & & & \text{Vla.} & & & & \text{Vc.} & & & & \text{Db.} \\
& & & & & & f & & & & & & f & & & & & & f \\
\text{Ob.} & & & & & & f & & & & & & & & & & & & sfz \\
\text{Vln. II} & & & & & & f & & & & & & & & & & & & f \\
\text{Vla.} & & & & & & f & & & & & & & & & & & & f \\
\text{Vc.} & & & & & & f & & & & & & & & & & & & f \\
\text{Db.} & & & & & & f & & & & & & & & & & & & f \\
\text{C Hn.} & & & & & & f & & & & & & & & & & & & f \\
\text{C Hn.} & & & & & & f & & & & & & & & & & & & f \\
\text{Ob.} & & & & & & f & & & & & & & & & & & & f \\
\text{Vln. II} & & & & & & f & & & & & & & & & & & & f \\
\text{Vla.} & & & & & & f & & & & & & & & & & & & f \\
\text{Vc.} & & & & & & f & & & & & & & & & & & & f \\
\text{Db.} & & & & & & f & & & & & & & & & & & & f \\
\end{align*}
Bsn.

C Hn.

C Hn.

Vln. I

Vln. II

Vla.

Vc.

Db.
Bsn.

C Hn.

C Hn.

Vln. I

Vln. II

Vla.

Vc.

Db.

72
Bsn.
C Hn.
C Hn.
Ob.
Vln. I
Vln. II
Vla.
Vc.
Db.
120

Bsn.

C Hn.

C Hn.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Db.
C Hn.  
C Hn.  
Ob.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.  
154  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.
Appendix B
Oboe/Piano Score
Concerto No. 2 in C

I

William Herschel
81
Ob.
\[ \text{tr} \]
\[ \text{p} \text{ cresc.} \]

Pno.
\[ \text{f} \]
\[ \text{p} \text{ cresc.} \]

85
Ob.
\[ \text{f} \]
\[ \text{p} \text{ cresc.} \]

Pno.
\[ \text{p} \text{ cresc.} \]

90
Ob.
\[ \text{tr} \]
\[ \text{sfz} \]
\[ \text{sfz} \]
\[ \text{sfz} \]

Pno.
\[ \text{f} \]
II

Adagio

Oboe

Piano

f

f p f p f p p p f p f p f p pp f p f p f p f p

f p f p f p f p p p f p f p f p

pp

f p f p f p f p f p f p f p f p
Bibliography


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Curriculum Vita

Education

Degrees

Doctor of Musical Arts in Oboe Performance and Literature 2013  
University of Nevada, Las Vegas

Master of Music in Oboe Performance and Literature 2007  
University of Illinois at Urbana-Champaign

Bachelor of Music Education 2005  
University of Illinois at Urbana-Champaign

Teaching Experience

Part-time Oboe Instructor: University of Nevada, Las Vegas 2012–current  
Las Vegas, NV

This position requires me to teach one undergraduate student a 50 minute lesson once per week. Lessons typically include technique exercises, literature study, and reed-making. I must also meet with the head of the oboe studio to ensure my student is meeting the standards of the studio at large.

Oboe Instructor 2007–current  
Private Studio: Las Vegas, NV and Rockford, IL

This position requires me to develop and maintain a studio of private oboe students. These students range from beginning band students to adults. I must guide my student through 30 minute or 60 minute lessons. Several of my students also purchase reeds from me.
Graduate Assistant: University of Nevada, Las Vegas 2009–2012
Las Vegas, NV

This position required me to teach two 16-student group piano classes each meeting twice a week. I had to develop a curriculum, lessons, assignments, and exams. I had to work with the head of the group piano program to assure the program standards were being met. I had to oversee my students’ development and ensure that they are progressing in a manner that is appropriate for the program and for their own personal goals.

Oboe Instructor 2010
Bailey Middle School Band Department: Las Vegas, NV

This position required me to teach group oboe lessons for the oboe students at Bailey Middle School. These lessons occurred during the band period, so I was required to be very efficient in my lessons. I also had to keep students of varied talent levels engaged throughout the lessons.

Oboe Instructor 2003–2007
Mahomet-Seymour Band Department: Mahomet, IL

This position required me to teach the oboe students in the Mahomet-Seymour band program much like in a private studio.

Performing Experience

Substitute Oboe 2010–current
Las Vegas Philharmonic: Las Vegas, NV

Oboist 2009–current
Las Vegas Wind Quintet: Las Vegas, NV

Principal Oboe 2002–current
Kable Concert Band: Mount Morris, IL

Co-Principal Oboe 2009–2010
UNLV Symphony Orchestra: Las Vegas, NV

Substitute Oboe 2007–2009
Rockford Symphony Orchestra: Rockford, IL

Substitute Oboe 2007–2009
Dekalb Municipal Band: Dekalb, IL
Co-Principal Oboe  2005–2007
University of Illinois Philharmonia: Urbana, IL

Substitute Oboe  2004–2006
Champaign-Urbana Symphony: Urbana, IL

Substitute Oboe  2004–2006
University of Illinois Sinfonia da Camera: Urbana, IL

Co-Principal Oboe  2003–2004
University of Illinois Symphony Orchestra: Urbana, IL

Arts Administration Experience

Graduate Assistant, Patron Services  2006–2007
Krannert Center for the Performing Arts: Urbana, IL

This position required me to work as an office assistant in the Patron Services department and to complete any tasks assigned to me by the Director of Patron Services. One of my primary responsibilities of this position was to work with other directors throughout the performing arts center including the ancillary volunteer group to recreate and update the building tour program. I fact-checked the current tour, developed a new tour manual, and wrote the script for the tour.

Assistant House Manager, Patron Services  2004–2007
Krannert Center for the Performing Arts: Urbana, IL

This position required me to run the performance operations of the performing arts center. I had to oversee the Patron Services aspects of up to four simultaneous performances including a staff of up to 50 hosts, and two supervisors. The Assistant House Manager becomes acting director of the center in emergency situations such as medical emergencies and natural disasters.

Supervisor, Patron Services  2003–2004
Krannert Center for the Performing Arts: Urbana, IL

This position is the liason among the Patron Services, Ticketing and Stage Management departments during performances. The Patron Services Supervisor communicates with the Stage Manager to coordinate the start of the performance. The Supervisor also makes lobby announcements and answers patron questions.

Host, Patron Services  2002–2003
Krannert Center for the Performing Arts: Urbana, IL

This position includes taking tickets, assisting patrons with disabilities around the building and operating coat check.
Professional Memberships
   International Double Reed Society
   Kappa Kappa Psi