

A "New" English Horn Concerto

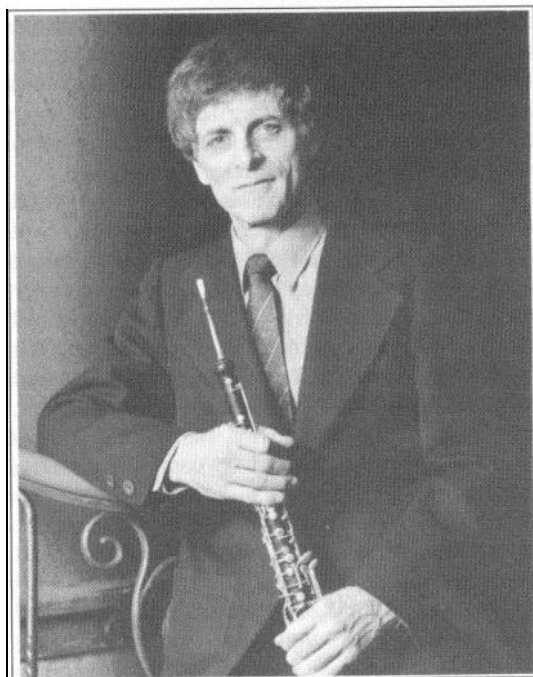
by **Giuseppe Ferlendis (1755 - 1802)**
as revised by **Marcia Kraus**

[Editor's Note: We are happy to print news of this "new" concerto. The program note is reprinted from the Cleveland Orchestra's program book, as are the biographies of Marcia and Felix Kraus.]

Felix Kraus, english horn, performed the Ferlendis/M. Kraus Concerto for English Horn and Orchestra with the Cleveland Orchestra led by maestro Christoph von Dohnanyi on May 16 and 18 and maestro Jahja Ling on May 17. The performances took place in Severance Hall on the Cleveland Orchestra's regular series. The Ferlendis/M. Kraus Concerto is based on the Oboe Concerto in C major by Giuseppe Ferlendis, a contemporary of Mozart. It lasts approximately 26 minutes, is in three movements, and uses a small string section and pairs of oboes, bassoons, and horns. It was broadcast nationally in June and again in November 1991. The piece was twice reviewed by The Cleveland Plain Dealer music critic in the following words: "... a winsome concerto..a substantial, novel, and interesting work.. ..played by Kraus with lovely sound. In the first movement there are some delicious little bird-call effects back and forth between soloist and winds..,An enjoyable work especially for the doleful aria of its slow movement and the jolly variations of its finale. Felix Kraus played it last night with beautiful tone and flawless digital dexterity."

**Concerto in C major for
English Horn and Orchestra**
by **Giuseppe Ferlendis (1755-1802)**
as revised by **Marcia Kraus**

Giuseppe Ferlendis was born in Bergamo, Italy, in 1755 and died in Lisbon, Portugal, in 1802. The date of composition of this concerto is unknown. While it may originally have been written for english horn (see discussion below), it was published posthumously in Paris,



Felix Kraus

sometime between 1805 and 1810, as a concerto for oboe and orchestra.

Marcia Kraus, a native of Portland, Oregon, first began working on Ferlendis's concerto in 1986. After a preliminary chamber music scoring (performed at the Cleveland Institute of Music), her arrangement for english horn was first performed in 1987 in San Francisco by Felix Kraus and the San Francisco Chamber Orchestra, conducted by Edgar Braun. Following that performance, Marcia Kraus made further revisions, in particular rewriting much of the second and third movements. The new score, being heard for the first time at this weekend's performances, was completed earlier this year.

The present version of this concerto runs nearly 30 minutes in performance (Ferlandis's original score would run about 20 minutes). In her arrangement, however, Kraus has maintained Ferlendis's original orchestration, which calls for 2 oboes, 2 bassoons, 2 horns, and strings, in addition to the solo instrument.

Our love for the great classics often makes us forget about those who in German are called the *kleinmeister* (literally "small masters"), the less-known composers whose works are often still catching dust on library shelves, awaiting modern editions and performances. Not only is our

knowledge of music history incomplete without taking the minor figures into account, but there is always the chance of discovering unknown masterpieces, or at least works that add welcome diversity to our classical repertoire.

In 1920, the French musicologist Georges de Saint-Foix, one of the greatest Mozart specialists of his time, wrote the first modern study on the music of one such *kleinmeister*, Giuseppe Ferlendis. Born in Bergamo, Italy, in 1755, Ferlendis was an almost exact contemporary of Mozart (although he outlived his more famous colleague by more than a decade). Ferlendis accrued some fame as a virtuoso on both oboe and english horn and performed widely throughout Europe. As a composer, his only surviving works are two oboe concertos (No. 1 in F major [recently recorded by Heinz Holliger] and No. 2 in C major), a sonata for english horn and cello, and some studies. The two concertos were printed in Paris during the decade after Ferlendis's death and in this form were conserved at the library of the Milan Conservatory.

In discussing Ferlendis's two oboe concertos in 1920, Saint-Foix hypothesized that the second of the two might originally have been written for the english horn and argued, if this were so, that the Milan score was merely a transcription for oboe.* Saint-Foix arrived at this conclusion by a close examination of the solo part. He also noted the presence of two orchestral oboes, an unusual practice in oboe concertos at the time (most 18th-century composers tended to avoid duplicating the timbre of solo wind instruments).

From April 1777 to June 1778, Ferlendis spent a year in Salzburg as a member of Archbishop Colloredo's orchestra. Here he was introduced to Mozart, who was also in the Archbishop's service. And it was during this time that Mozart wrote his own Oboe Concerto, K.314, specifically for Ferlendis. (Mozart later transcribed his K.314 concerto for flute, but that is a different story...)

These connections, together with other

factors, led Saint-Foix to believe that Ferlendis's own concertos were written during his time in Salzburg, and even that the first of the two was actually by Mozart. There is little to support these claims, however. The attribution of the first concerto to Mozart seems untenable on stylistic grounds, and the second concerto was almost certainly written after 1789 because its third movement is a set of variations on a theme from an opera by Paisiello first performed that year.* (Saint-Foix's conjecture that this theme may have been taken from an earlier Paisiello opera, or may have been a folk song in common currency, seems entirely unfounded.)

Saint-Foix's other claim, however, namely that the second concerto is the arrangement of an original work for the english horn, has never been seriously challenged. Ferlendis was, in fact, one of the first great champions of this instrument and is often credited with improving its construction. He performed widely on the english horn, and at least one concerto by him for the instrument was mentioned in a contemporaneous source, even though the concerto has yet to be found in its original form.

It therefore makes good sense to attempt a restoration of the hypothetical original of the C-major concerto. Marcia Kraus, a composer and the wife of Cleveland Orchestra principal english horn player Felix Kraus, first undertook this task in 1986 and has, to date, taken the project from an initial performing version in 1987 to its current revised arrangement.

In the process, however, Kraus encountered some unexpected difficulties. A close examination of the score revealed many compositional flaws, inconsistencies, and awkwardnesses that she felt needed correcting. (The modern editor of Ferlendis's sonata for english horn and cello, Giovanni Carli Ballola, found himself in need of weeding out some similarly "unpresentable passages" when preparing that work for publication in 1984.)

Thus, in the end, Kraus has produced a version that ventures quite far from what Ferlendis originally wrote. She has jettisoned

*The double-reeded oboe traces its origins back to ancient times and, more recently, from the shawm of the Middle Ages. Its modern form is generally credited to a number of French instrument makers and players in the mid-1600s.

The english horn is the tenor member of the oboe family and is usually pitched a fifth below the orchestral oboe. (Much of the solo line of the Ferlendis/Kraus concerto is written an octave lower for the english horn than it is in the "original" scoring for oboe.)

*The aria for the variations, entitled "*Nel cor piu non misento*" ("I no longer feel in my heart), is from the opera *La Mollinard* by Giovanni Paisiello (1740-1816), one of the most famous opera composers of the late 18th century. (His *Barber of Seville* was immensely successful before it was eclipsed by Rossini's masterpiece of the same name. It is a brilliant work that has recently been recorded to great critical acclaim.)

"*Nel cor piu non mi sento*" became a favorite theme for variations; several composers wrote sets in the 1790s. Including Beethoven, whose six variations for piano date from 1795.

much that she judged banal or superfluous and added a considerable amount of new material. In particular, she has written what is practically a new slow movement (based on the few measures of transitional material Ferlendis had placed between his two outer movements). She also replaced Ferlendis's variations in the last movement with a set of her own.

Ultimately, Kraus has striven to bring the work closer to the Mozartean type of concerto by giving it a more rigorous formal plan, but she has also added modulations and harmonic turns that seem to point well beyond Mozart's time. The following statement by Ballola, in relation to his work on the sonata for english horn and cello, might therefore apply to Kraus's work, too:

Faced with the choice between renouncing the idea of enriching with a work full of character and beauty the far from copious original...literature for english horn, and just this once betraying our principles of absolute fidelity to the original, the latter course seemed the lesser evil.

The revision has resulted in a highly effective piece that highlights the virtuosic capacity of the english horn and draws attention to the work of an 18th-century composer who is certainly not a household name.

-Peter Laki

Marcia Kraus

A native of Portland, Oregon, Marcia Kraus attended Lewis and Clark College and Portland School of Music, where she studied harmony and composition with Carl Beecher. As principal cellist of the Portland Youth Orchestra, she received that organization's first Tanglewood Scholarship and was subsequently one of twenty American cellists selected to participate in the first Pablo Casals masterclass in Berkeley, California.

After several years playing cello in the Portland Symphony, Marcia Kraus played in the Washington DC Opera orchestra for a number of years. Upon coming to Cleveland, she founded the Hampshire String Quartet, utilizing members of The Cleveland Orchestra. The Quartet has played extensively under the auspices of Young Audiences Inc. For her work, Ms. Kraus has received Surdna Foundation grants for presentations of her ten-program multi-media series entitled *The Good Earth Festival*.

For The Cleveland Orchestra's Friday Evening Lecture Series (a forerunner of today's Concert Previews), she wrote a play entitled *The Emperor and the Nightingale* based upon the life of Hans Christian Anderson; it featured her husband, Felix Kraus, in the dual role of narrator

and oboist/nightingale. Severance Hall audiences have also heard her work as a composer in an interpolation in the Donizetti Concertino for english horn in 1982 and the transition section of Mozart's unfinished "Adagio" for English Horn and Orchestra, K.580a, in 1983.

Ms. Kraus is currently at work on a piece for orchestra and children's chorus. She resides in Cleveland Heights with her husband, Felix Kraus.

Felix Kraus

Solo English Horn

Samuel C. and Bernette K. Jaffe Chair

The Cleveland Orchestra

A member of The Cleveland Orchestra's oboe section since 1963, Felix Kraus was appointed solo english horn player of the Orchestra by Lorin Maazel in 1979. He was born in Vienna to philologists Drs. Karl and Elsa Kraus. He studied oboe with **Leslie Schiavo and Raymond Duste** of the San Francisco Symphony, and was subsequently a student of Marcel Tabuteau at the Curtis Institute of Music in Philadelphia.

After serving as english horn player of the United States Army Band in Washington DC, he returned to college as a mathematics major at the University of California at Berkeley. A year later, he became first oboist of the Portland Symphony (now Oregon Symphony). He subsequently served for three years as principal oboist of the National Symphony Orchestra in Washington, DC, prior to being invited by George Szell to join The Cleveland Orchestra.

In addition to his performances of the extended solo passages for english horn in the standard orchestra repertoire-at home in Cleveland and on tour-Felix Kraus has been featured as soloist with The Cleveland Orchestra in a variety of works, including Donizetti's Concertino for English Horn and Orchestra, Copland's *Quiet City*, Mozart's "Adagio" in C major for English Horn and Strings (K.580a), Reicha's *Scena* for English Horn and Orchestra, and Sibelius's *Tounelan Joutsen* ("The Swan of Tuonela").

Felix Kraus has appeared several times as soloist with the San Francisco Chamber Orchestra, among other ensembles. As a chamber musician, his performances have included the world premiere of Paul Turok's Quintet (for english horn and strings), which had been written specifically for him.

Mr. Kraus plays an english horn made by F. Loree of Paris.

He resides in Cleveland Heights with his wife, Marcia. His hobbies include the study of foreign languages (particularly Japanese).