The Life and Music of Oskar Böhme

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DEDICATION

To my grandfather Ken Damp, who valued education more than most.

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ABSTRACT

German-born cornetist and composer Oskar Böhme (1870-1938) is widely regarded as a pivotal figure in the history of trumpet, both through his own performing career and his many compositions for the instrument. And yet, despite Böhme's importance in the development of the trumpet and music composed for it, he is the subject of little serious research . Detailed sholarship on Böhme's life is limited, and a discussion of Böhme as a composer has yet to take place.

There are two components to this project. The first establishes a timeline of Oskar Böhme's life and career. The second analyzes specific aspects of his expressive style, examining melody and chromatic harmony, with a particular focus on common melodic schemata used as techniques of musical expression.

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Part 1:

The Life of Oskar Böhme

   Oskar Böhme was born on February 24, 1870, in the small mining town of

Pottschappel southwest of Dresden, Germany, to Heinrich Wilhelm Böhme (b. 1843), a

Potsschappel native, and Juliane Henriette Böhme *née* Kästner from Neudöhlen.[1] Oskar's

father Heinrich was a wind instrumentalist and music teacher who taught in Dresden and

who played in a miners band in nearby Burgk.[2] Heinrich later taught music to each of his

five sons, three of whom would be cornetists themselves, including Oskar and two of his

three brothers, Max William (Willi), and Gustav. Other brothers, Georg and Benno, did

not become trumpeters, and Benno went on to become a wood sculptor.[3]

   Heinrich Böhme's musical education came mostly came as member of a military

band. Months after young Oskar was born, Heinrich left to join the Saxon war effort

against France, and given the one-sided nature of that war, Heinrich became a busy man.

During the advance to Paris, the triumphant sound of the trumpet was in especially high

demand. Heinrich had already taken part in the war against the Austrians in 1866, also as

a trumpeter, but the eight-month campaign in France was particularly inspiring for him.

He received several military decorations, but above all he composed the concert polka

Gruss ans Herzliebchen ("Greeting to the Sweetheart") during the advance, which was

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[1] Edward H. Tarr, *East Meets West* (Hillsdale, NY: Pendragon Press, 2006), 203. There is no death date recorded for Heinrich Wilhelm Böhme.

[2] Tarr, *East Meets West*, 203.

[3] Edward H. Tarr, "Oskar Böhme Revisited: Young Musicians' Training, Instruments, and Repertoire in the Late Nineteenth and Early Twentieth Centuries," *Brass Scholarship Review: Proceedings of the Historic Brass Society Confrence, Cité de la Musique, Paris, 1999*, ed. Stewart Carter (2006): 189.

subsequently played all over the world and scratched into shellac.[4] Heinrich was also an arranger and editor published. His sons, Oskar and Willi, followed their father's interests and soon became prominent cornetists and composers in Europe like their father.

Early Career and Education

For Oskar Böhme, his musical career began at an early age. By age fifteen, Oskar was already a prominent cornet virtuoso, touring as a soloist in nearby surrounding areas of western Europe and traveling as far as Helsinki, performing with various spa orchestras during summer months. Between 1885 and 1894, he spent time studying composition, piano, and music theory with Professor Cornelius Gurlitt, music director of Altona and professor at the Hamburg Conservatory, Prof. Benno Horowitz in Berlin, and finally Hungarian composer and violinist Victor von Hertzfeld in Budapest, a highly decorated professor at the Royal Hungarian Academy of Music.[5] Prior to the 1870s, Oskar was assumed to have studied with these teachers at the Leipzig Conservatory of Music, but it is more likely that he took lessons sporadically during his travels as a soloist.[6]

After touring as a soloist in Europe, Oskar relocated in 1894 to Budapest, where he joined his brother Willi as a member of the Royal Hungarian Opera House Orchestra. The older Willi, also a successful cornetist and composer, had settled in Budapest in

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[4] Christian Neef. *Der Trompeter von Sankt Petersburg. Glanz und Untergang der Deutschen an der Newa.* München: Siedler Verlag (2019): 23–24. All translations by author unless otherwise indicated. Gruss ans Herzliebchen was composed by Heinrich Wilhelm in 1866. Shellac refers to an early material used in records. The fact that Heinrich Wilhelm's music was published by Bellmann, & Thümer and recorded on a shellac record speaks to its popularity.
[5] Christian Neef. *Der Trompeter, 25.*
[6] Tarr, East Meets West, 204.

1889, and was the principal trumpet of the ensemble.[7] The two brothers performed recitals together around Europe to great acclaim, with reviews lauding their virtuosity and musicianship. They frequently performed their own compositions as well as standard repertoire from their contemporaries. The Bayreuth Daily Leaf wrote of one performance in August of 1892:

> The artistic talent of the brothers is very important; their musical training is unprecedented in virtuosity. Both have a very excellent technique, clean down to the smallest detail, an unsurpassable approach and a tone that is as powerful as it is soft, and what seems to us to be the main thing, a deep feeling that combines with their technical ability to produce a really brilliant effect, which must excite the listeners. It is indeed singing, warm, heartfelt singing, that the Böhme brothers know how to elicit from their instruments.[8]

The many glowing reviews recived by the brothers is especially astonishing since the Böhmes had almost no professional training at all prior to their successful solo careers. Oskar and Willi's first and only teacher, their father Heinrich Wilhelm, was obviously an effective teacher of his young sons.

However, there was eventually only room for one brother in town. When Willi, already principal trumpet of the orchestra, earned the position of professor of trumpet at the National Hungarian Music Academy (now the Franz Liszt Music Academy) in 1897, Oskar was left with little chance for career advancement.[9] Therefore, Oskar — the more talented of the two — decided to emigrate to Russia in 1897 after a year of study at the Leipzig Conservatory.

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[7] Mikolaj Sluzewski, "Oskar Bohme," *Brass Music Online* (April 18, 2019) https://brassmusiconline.com/blogs/articles/oskar-bohme.
[8] Tarr, *East Meets West*, 216–17. The editor of The Bayreuth Daily Leaf in 1892 referred to only as Zimmermann.
[9] Tarr, East Meets West, 215.

A Formative Year in Leipzig

Böhme entered the Leipzig Conservatory on November 2, 1896, and departed one

year later on December 1, 1897. During his time there, we only know that he studied

composition with Salomon Jadassohn, a prolific pianist and composer in Leipzig.[10]

Despite being most strongly associated with cornet and trumpet performance, there is no

evidence that Böhme was ever a trumpet student at the conservatory, but instead was

there exclusively to refine his compositional skill set. Surviving records from his time in

the conservatory describe Böhme as "talented and diligent," by his teachers, but his piano

playing was described by Jadassohn as that of an "absolute beginner." Nonetheless,

Böhme improved markedly while in school. There were also numerous performances of

Böhme's own compositions by his fellow students in recitals at the conservatory,

including works for solo instruments, voice, and chamber ensembles, including a Scherzo

for two trumpets and two prelude and fugues for brass.[11]

In addition to studying composition at the conservatory, evidence strongly

suggests Böhme took lessons with the principal trumpet of the Gewandhaus Orchestra in

Leipzig, Ferdinand Weinschenk (1831-1910).[12] Weinschenk, who was the first teacher at

the Leipzig Conservatory in 1882 after its founding by Felix Mendelssohn in 1843, was a

renowned teacher whose students frequently performed virtuoso cornet repertoire,

including works by Böhme. The presumed world premiere of Böhme's Concerto for

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[10] Tarr, East Meets West, 205.
[11] Tarr, *East Meets West*, 204–05. December 3, 1877: "Mr. Fugue, acquired in instrumentation and in the musical forms, also tried his hand at compositions for wind instruments with talent and expertise." The talented young man is already composing, his father taught him that too. The result is a "Scherzo for Two Trumpets" and a "prelude, fugue and chorale for two trumpets, horn and trombone." - Jadassohn (Neef, *Der Trompeter,* 26)
[12] Tarr, East Meets West, 207.

Trumpet in F Minor, Op.18, was performed by one of Weinschenk's students, Friedrich Steuber, during one of these student recitals on June 9, 1899.[13] Böhme dedicated the concerto — first published in 1899, shortly after leaving the conservatory — to Weinschenk, which suggests there was a strong relationship between the two. The early success of Böhme's concerto was the propulsion he needed to burst onto musical landscape in St. Petersburg in 1898.

The Trumpeter of St. Petersburg

Böhme's emigration to Russia came at an opportune time and was a clear turning point in his career. After the 1860s, during which time music education in Russia was falling significantly behind European counterparts, Russian institutions sought to entice Western-European musicians with new academic and performance opportunities, so much so that conservatories in Moscow and St. Petersburg were quickly established.[14] The climate in the Soviet Union at the time was quite friendly to Western European musicians like the ambitious young Böhme, who planned to use the compositional and performing success he had already achieved to become a member of one of the orchestras of the Imperial Theaters.[15]

Upon arrival in St. Petersburg in December of 1897, Böhme's life featured several dramatic changes, which occurred in part to allowed him to quickly assimilate into his new home. While initially working as a music teacher and choir director, composing

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[13] Edward H. Tarr, "Ferdinand Weinschenk (1831-1910), Pivotal Figure in German Trumpet History," *Historic Brass Society Journal 11* (1999): 17.

[14] Sluzewski

[15] Imperial Theaters were the most prestigious ensembles in the Soviet Union prior to the October Revolution of 1917. They were directly subordinate to the Imperial Court and existed from 1756.

various pieces, Böhme obtained Russian citizenship in 1901, and met his wife, native

Russian Alexandra Ignatyevna Yakovleva, who lived in the apartment across the hall in

his first residence in St. Petersburg.[16] Böhme viewed his new Russian citizenship as a

catalyst that would smooth his path to the Imperial Theater, and colleagues and friends

advised Böhme to do the same.

At the beginning of 1901, Böhme penned an impassioned plea — on a three-sided

piece of calligraphic gem, meticulously written with a quill — to Imperial Ruler Nikolai

Alexandrovich, professing his newfound connection with Russia; he explained that he has

recently married a Russian woman, subsequently converted to the Russian Orthadox

Christian faith, and pleaded to be enlisted as a Russia citizen to make and teach music for

the Russian people. Of course, the tone is coaxing and subservient, as befits the ruler of

all Russians, but the sentences seem a bit breathless and are usually only separated by

commas:

> Your Imperial Majesty, placing my request at your feet, I take the liberty
> of begging you to enlist me in the ranks of your most humble citizens.
> Although I was born in Germany and received my musical education
> there, I have been living in Petersburg since 1898, where I have been
> involved in music education, and in the same year I married a Russian
> orthodox woman, which consequently changed my life spiritually as well
> as Morally completely changed, I am now connected with Russia with my
> whole soul and now work according to ability and strength to contribute
> for the good of Russia. Your Majesty will certainly see from the
> attachments to the petition that during my hitherto short stay in Russia I
> have always tried, as best I could, to contribute to the benefit of the
> Russian people, who are now my native country, through my work as a
> composer, soloist, and teacher to make art. Do not refuse, Most Merciful
> Monarch, to enlist me in the ranks of your most subject citizens, and I
> hope, as far as I can, not to become the last of your subjects, and so I and
> my family will offer warmest prayers to God for them greatest mercy
> bestowed by Your Majesty.

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[16] Neer, *Der Trompeter*, 15.

The German subject Oskar Böhme. St. Petersburg March 7, 1901[17]

On November 20, the time had come: The Most Gracious Ruler — Minister of the Interior, Dmitri Sipjagin — granted citizenship of the Russian Empire to citizen Oskar Böhme under number 12223.[18] In contrast to Böhme, many Germans were careful not to give up their German citizenship and were less certain of the Tsarist regime's long-term survival.[19]

The plan certainly worked in the short term, as Böhme soon gained employment as a cornetist in the Mariinsky Theater in St. Petersburg and remained in that position until 1921. Details around this period are lacking, but there is evidence of Böhme performing during the Mariinsky Theater's four-month summer breaks, with at least one summer spent at a Baltic Sea resort called *Majorenhof* in 1900.[20] Böhme was also a soloist during wartime and was eventually made an honorary citizen of St. Petersburg.

Böhme's Role in Russian Pedagogy

As both a musician and pedagogue, Böhme quickly established himself as a key figure in the new St. Petersburg school of cornet and trumpet playing. Following the footsteps of his predecessor at the Mariinsky Theatre, Wilhelm Vurm, himself a hugely influential trumpeter and pedagogue, and alongside his colleagues August Vasil'evich

[17] Neef, *Der Trompeter*, 61. According to Neef, the last line is written in a different handwriting and contains grammatical mistakes. Apparently, Böhme had his wife write most of the letter and only wrote the very end. The "attachments" Böhme refers to included with letter comprised of his marriage certificate, testimony of the Imperial Philanthropic society, letter of thanks from his wife's high school, a similar letter from the Beklemishevaja school, the program of a music evening for the Officers' Society of the Guard Corps, a list of Böhme's compositions, as well as police and military reports. Neef also describes physical aspects of the letter, saying "the salutations of Imperial Highness are emphasized in larger letters and additionally emphasized by pressing the quill down harder."
[18] Five months later, Sipyagin was shot dead by a Social Revolutionary in the State Council building.
[19] Neef, *Der Trompeter*, 58–62.
[20] Tarr, East Meets West, 208.

Johanson and Alexander Gordon, Böhme added his own contribution to the canon of pedagogical materials. Böhme's collection of 24 Etudes, Op. 20 — one in every major and minor key progressing around the circle of fifths — was published in 1900 and remains essential study for music students in Russian conservatories, like the Saratov Conservatory, and countless others around the world.[21]

After his distinguished career at the Mariinsky Theater, Böhme held various positions in and around St. Petersburg. As a teacher, he taught at the Leningrad Military College on the nearby Vasilevsky Island and later at a college in Chkalov from 1934 until 1938 after his exile.[22] In addition to his teaching positions, Böhme also briefly returned to performing, joining the Great Drama Theater, currently known as Tovstonogov Bolshoi Drama Theater, in St. Petersburg from 1930 until 1934, the beginning of the "Great Terror," which I address in more detail as it pertains to the end of Böhme's life.[23]

However, amidst the anti-immigrant sentiment, many non-native trumpeters and teachers after the Russian Revolution were gradually pushed out of teaching or transferred to lesser positions to diminish their reputation and importance. Following the first World War and leading up to the second, Böhme was a target of particularly cruel and growing anti-German sentiment, leading to multiple arrests and his

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[21] Tarr, *East Meets West*, 208. In the years following the establishment of conservatories in St. Petersburg and Moscow in 1862 and 1866 respectively, other important schools of music such as the Music-Drama School of the Moscow Philharmonic, the Kiev Music School, the Saratov Conservatory, and the Gnesin Institute located in Moscow were founded.

[22] Geoffrey Herther Scheusner, "The Trumpet and Cornet Works of Émile Joseph Trognée (1868–1942): Musical and Pedagogical Contributions" (DMA diss., The University of Arizona, 2009), 63. Most of the larger conservatories in Moscow and Leningrad were often led by Russian musicians already affiliated with them. After Stalin rose to power, it was increasingly common for many accomplished immigrant musicians to be pushed toward smaller, more remote schools.

[23] Tarr, *East Meets West*, 208. Also referred to as the "Great Purge" and the Yezhovshchina period, the "Great Terror" was Joseph Stalin's campaign to solidify his unchallenged power over the Communist party and state by purging political rivals and those perceived as threats to his regime, such as scientists, artists, and political rivals. This period lasted roughly from August 1936 to March 1938.

eventual exile. Although the final years of Oskar Böhme's life were until recently

shrouded in mystery, new research has brought many unknown details to light. [24]

The Beginning of the End

The early 20th century was a perilous time in the USSR for anyone perceived as a

threat to the Communist regime, which included non-native artists like Oskar Böhme.

After seizing power in 1924, Joseph Stalin began a gradual purge of artists, scientists, and

many others seen as potential threats to communist rule called the "Great Terror."[25] At

the height of the "Great Terror," between 1937 and 1938 according to Razumov, Stalin

called for the "final elimination of the capitalist elements" by signing secret order No.

00447 in Moscow in July of 1937, which declared who or what was considered anti-

Soviet enemies based on political past, social background, or nationality. Most *Troikas*,

or "quick courts," were created to efficiently target and process individuals and were

stacked with pro-party officials. Many immigrant individuals of high repute, like Böhme,

were arrested in St. Petersburg, but transported elsewhere in secret to avoid potential

public outcry.[26]

Böhme was arrested on April 13, 1935, on false charges, and was sentenced to

three years of exile. He was then transported from St. Petersburg to Orenburg, a

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[24] Scheusner, 62–63.

[25] Neef, C. (2015, December 24). "Archivar des Terrors." Retrieved from
https://www.spiegel.de/spiegel/print/d-140604356.html. 2021. From 1928 to 1954, Stalin deported and/or
executed an estimated over four million people, in pursuit of ridding his regime of any potential disloyalty.
Historian and scientist Anatoly Yakovlevich Razumov, whose 14-volume series "Leningrad Martyrology"
documents victims of Soviet political persecution, claims the total could be well over 50 million people
from 1917 to 1953.

[26] Neef, *Der Spiegel*, 94–97.

traditionally German town at the base of the southern Ural Mountains.[27] Upon arrival, Böhme, along with other exiled persons, was forced to show two documents to show to secret service. The first is his indictment for File 2778, signed on June 8, 1935, by Deputy Chief of the Leningrad *Narodny Kommisariat Vnutrennikh Del* (NKVD), or "People's Commissariat for Internal Affairs," Nikolai Nikolayev, stating that Böhme had "expressed his hostile attitude towards the Soviet state system, sharply criticized the socialist construction and thus enraged the student body against Soviet power." [28] At the end it says that Böhme "did not admit his guilt. But the statements of former students have fully confirmed his counter-revolutionary activities."[29]

The second paper is an excerpt from the protocol of the special consultation at the NKVD from June 20, 1935. The text consists of only three lines:

Böhme, Oskar Wilgelmowitsch is to be sent to Orenburg for three years because of his participation in a counter-revolutionary organization. The period begins on April 13, 1935.[30]

Until 1938, Böhme taught at a local music school, but was denied any correspondence with the outside world. On October 3, 1938, Oskar Böhme was executed by gunshot by a Soviet officer, one of the final victims of Stalin's purge. Böhme's guilty plea was finally annulled in 1989, since it was determined to have been extracted through torture.[31]

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[27] After the assassination of Central Committee Secretary Sergey M. Kirov on December 1, 1934, Stalin's efforts increased in banishing those with German origin, including musicians holding prestigious positions, to remote locations. Orenburg bore the name "Chkalov" from 1938–1957, named after a Soviet test pilot.
[28] Stalin's secret police NKVD, later known as the KGB and currently the FSB, arrested individuals and held them without cause in military prisons where many prisoners were shot in the neck or killed in other ways.
[29] Neef, *Der Trompeter*, 14.
[30] Neef, *Der Trompeter*, 14.
[31] Neef, *Der Trompeter*, 349–350.

Oskar Böhme's death was never made known, and there is no documentation

from the NKVD of where he was buried. The first indications that Böhme was shot in

Orenburg appeared in the Soviet Union in 1989, but for a long time there was no

certainty, and a rumor that Böhme was still seen in a labor camp of the Soviet Gulag after

1938 persists to this day. For years, Böhme's brothers continued to believe that Oskar was

alive. In a letter to Willi Liebe, solo trumpeter at the Deutsche Oper Berlin, Benno

Böhme wrote on May 19, 1940:

> My brother Oskar is still in Russia, he and we are not allowed to have any
> correspondence and to this day have not heard from [him] received. My
> brother is a Russian citizen, that was conditional upon the acceptance of
> the position at the Imperial Russian Opera.[32]

Tragically, Benno Böhme's letter came at a time when his brother, Oskar, had already

been interred? in Russian soil for a year and a half.

The fact that Oskar Böhme was among the last to fall victim to Stalin's Great

Terror is particularly tragic. A few weeks later, on November 17, 1938, Stalin halted his

campaign with a letter to all NKVD leaders, public prosecutors, and senior party

secretaries, declaring that the internal enemies had been successfully removed. A few

months later the German-Soviet non-aggression pact was signed, and suddenly the

Germans were friends and allies again among the Soviet public. Journalist Christian

Neef, who has unveiled much of the new information on Böhme in his 2019 book *The

Trumpeter of St. Petersburg*, states plainly about the timing of Böhme's death: "That

doesn't help Oskar Böhme anymore, he's dead, like many thousands of other Germans as

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[32] Neef, *Der Trompeter*, 347.

well. He will be forgotten as it was in the Union and in his former homeland, Germany."[33]

In Figure 1, I provide a timeline of the final significant events in Böhme's life, beginning with his arrest and indictment in St. Petersburg, then his transportation and execution in Orenburg, and finally the posthumous signing of a non-agression pact by Germany and Soviet Union and the annulment of Böhme's guilty plea fifty years after his death.

Figure 1: Timeline of events from Böhme's arrest to annulment of guilty plea.
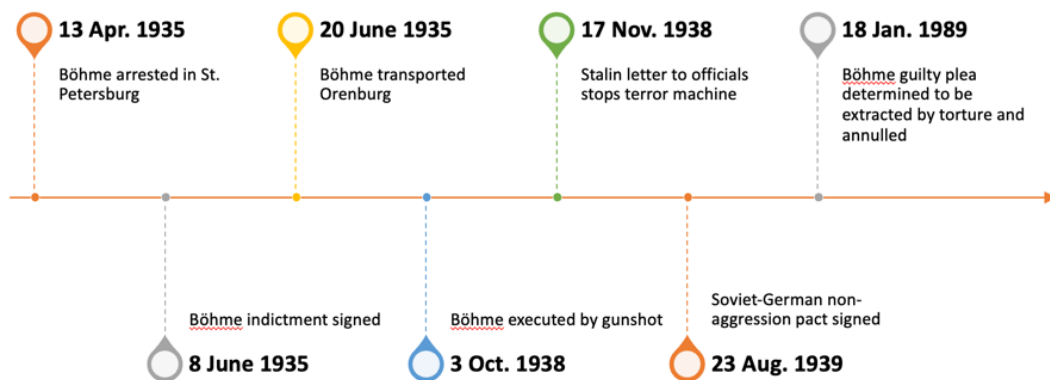
In the following section, I will discuss how aspects of Böhme's life and career discussed so far influence interpretation of his musical style.

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[33] Neef, *Der Trompeter*, 348.

Part 2:

The Music of Oskar Böhme

His cruel fate at the hands of Stalin's crusade must have been hard for Böhme to accept, especially given how quickly he fell in love with and assimilated into Russian society. Böhme's desire to be accepted by his new home manifests itself throughout his music in works such as *Russian Dance*, *Soirée de St. Petersbourg*, *Fantasy on Russian Folksongs*, *Rokoko-Suite*, and *Souvenir de St. Petersbourg*. While a full investigation of Russian compositional or musical influences is outside the scope of this study, I will examine how melodic features are connected to Böhme's expressive style, which I am at times interpreting through the lens of his love for Russia. I will begin with more general aspects of Böhme's compositional style, then focus on specific features of his melodic expression.

Before examining expression in Böhme's music, the meaning of word "expression" should be addressed, more specifically, its application to music. Expression in music is often viewed in the context of expressing what a specific composer was feeling at the time, but American musicologist and philosopher, Peter Kivy, clarifies that music itself is *expressive,* or its specific features carry emotional references, and not simply an *expression* of a specific emotion.[34] More simply, Böhme's works are expressing emotions through specific elements of musical and structural framework of the composition, rather than generally interpreted as a literal expression, a distinction that will become clearer through my analysis of specific aspects of Böhme's music.

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[34] Peter Kivy, *Sound Sentiment: An Essay on the Musical Emotions,* (Philadelphia: Temple University Press, 1989), 48.

Virtuosity and Melodicism

Like many composers, Böhme's compositional style was influenced by his performance background, in this case cornet and trumpet playing. His pieces consistently combine a high level of virtuoso technique and tuneful melodies, which are often stepwise with a mostly conventional harmonic structure and serve as the foundation for his musical style. Several of Böhme's pieces for cornet or trumpet, such as *Russian Dance, Ballet Scene,* and *La Napolitaine (Tarantelle)* are composed in large forms that directly alternate between those two contrasting aspects of his style.

Generally, Böhme's compositions can be considered a return to the past, and in many ways adheres to idioms and techniques of previous Romantic composers. Despite Böhme's birth at the end of the Romantic period, his style more-closely resembles the chromatic language of early Romantic composers like Felix Mendelssohn and Franz Schubert, by whom he was undoubtedly influenced given the number of stylistic similarities. Böhme's works often emphasize the mediant relationship, or the distance of a third, between tonal centers.

Perhaps Böhme's most famous piece, the Trumpet Concerto, Op. 18, which was originally composed in E minor for solo trumpet in A, was modeled after Mendelssohn's Violin Concerto, including its overall key, movement structure, and several other musical characteristics. For example, in the first movement of Mendelssohn's concerto (see Example 1), the violin opens with an anacrusis figure beginning a passionate melody with a flowing eighth-note accompaniment outlining the harmony.

Example 1: Entrance of solo trumpet in Böhme's Trumpet Concerto, Op. 18, mm. 7–8.

Böhme's first movement (Example 2) opens in a remarkably similar fashion:

Example 2: Entrance of solo violin in Mendelssohn's Violin Concerto, Op. 64, mm. 1–4.

The two pieces also have identical tonal relationships between movements: a diatonic mediant relationship from the opening movement in E Minor to a slow movement C Major, and a chromatic mediant relationship between C Major and the third and final movement in the key of E Major, the parallel key of the opening movement.

Böhme's concerto can be viewed as an early indication of his affinity for more Romantic styles that appear in later works.

Chromatic Mediant Tonal Relationships

Several of Böhme's pieces highlight a chromatic mediant relationship using abrupt modulations between musical phrases, most notably perhaps, in *Ballet Scene,* Op. 31, in which Böhme quickly transitions several times from the home key of F major to its chromatic mediant neighbors using various methods.[35]

After the opening cadence in F major in m. 28 (shown in Example 3), the piano rests while the cornet carries the shared pitch, or common tone, of a written G (F concert) into the new key D-flat major, one of two possible chromatic mediants below the tonic F.

Example 3: Chromatic mediant modulation using common tone of F concert in *Ballet Scene,* Op. 31, solo cornet, mm. 26–29.

A similar modulation occurs later in m. 92, again using a common tone, but this time transitioning from F major to D major, the other lower chromatic mediant possibility. After a piano interlude, Böhme uses the same modulation technique again in m. 126, but instead shifts to the chromatic mediant of D major, B-flat major. The piece

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[35] A "chromatic mediant" refers to chromatically altered mediant and submediant chords. A "chromatic mediant relationship" involves two chords or sections whose roots are related by a major third or minor third, contain one common tone, and contain one chromatically altered tone. For example, the diatonic mediant and submediant of C major are E minor and A minor respectively, but E major and A major share a chromatic mediant relationship with C major since they both share a common tone of E, are related by a third up or down, and have one chromatic alteration.

eventually returns more gradually to and concludes in the home key of F major. A full

account of the tonal relationships in *Ballet Scene* has been provided in Table 1 below.

These unprepared shifts from one tonal center to its chromatic mediant creates a striking

aural separation between sections of the piece. By using distinctions in both harmonic

and melodic material between formal sections, Böhme creates clearly contrasting musical

"scenes" for the performer and listener.

Table 1: Modulation structure in *Ballet Scene,* Op. 31.

Old Key	New Key	Tonal Relationship	Modulation Measure	Modulation Technique
F Major	D-flat Major	Chrom. Mediant	m. 28	Common tone (F)
D-flat Major	F Major	Chrom. Mediant	m. 58	Diminished 7th Chord
F Major	D Major	Chrom. Mediant	m. 94	Common tone (A)
D Major	B-flat Major	Chrom. Mediant	m. 129	Extended harmonic development
B-flat Major	F Major	Dominant-Tonic	m. 195	Extended harmonic development

Böhme's art song, "Im süßen Zauber" ("In Sweet Magic"), Op. 16, one of two art

songs composed while at school in Leipzig, is in the key of F major, is composed in

ABAB form, and is foundationally constructed using chromatic mediant tonal

relationships between A and B sections.[36]

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[36] *Im süßen Zauber*, Op. 16, was dedicated to "Fräulein Lisbeth Haffheiser," and was premiered by a "Miss Pickelmann," along with *Margarethens Lied* in a two-song set, as part of a student recital at the Leipzig Conservatory in 1899.

Table 2: Tonal trajectory of *Im süßen Zauber,* Op. 16.

Starting Key	Ending Key	Tonal Relationship	Measure #
F Major	D Major	Chromatic Mediant	mm. 1–12
D Major	D Minor	Parallel Minor	mm. 12–22
F Major	D Major	Chromatic Mediant	mm. 23–30
D Major	D Major	Unchanged	mm. 31–45

The melodic material found in the A sections are firmly grounded in the key of F major, while the B sections are in the key of D major, the chromatic mediant of F major. Transitions between A and B sections highlight the chromatic mediant relationship through an unfulfilled cadential motion using a descending motion to the relative minor. Instead of resolving down as expected to D, the melody in both cases moves to F-sharp, the third scale degree in the new key of D major.

The use of different key areas, specifically the choice to end the piece in the secondary key of D major, can have deeper expressive meaning upon closer examination of the song's text.[37] Both the first and third stanzas in the key of F involve the narrator only beginning his enchantment by the subject of the poem, with statements of being drawn to an "alluring" voice in the first stanza and being ensnared in their "magical bonds" with "no hope" of escape in the third.[38]

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[37] There is no clear author or other source from which the text of this art song was derived.
[38] All translations of song text are by author unless otherwise specified.

Table 3: Text and translations of *Im süßen Zauber,* Op. 16.

German	Poetic Translation
Einmal hab' ich deine Augen. Einmal hab' ich sie geschaut. Nur ein einzig mal vernommen lockend deiner Stimme laut	Once I have your eyes. Once I have looked at you. Only once I heard your voice enticingly loud.
Und von deinen Feuer blicken einen einzigen sandst du mir. Und doch hast du schnell gestohlen meines Herzens Ruhe mir.	And from your fiery gaze, you send me a single one And yet you quickly stole my heart's rest from me.
Und mit zauberischen Banden hast du tanzend mich umstrickt Dass mir nirgends ein Entrinnen nirgends eine Hoffnung blickt.	And with magical bonds you ensnared me while dancing It looks that there is no escape for me, No hope anywhere.
Und ein süßes Sehnen nicht mich immer näher zu dir hin. Bis ich dann dir ganz gehören glücklich dann deine Eigen bin.	And a sweet yearning does not make me ever closer to you Until then I am all yours, happy then I am your own.

Meanwhile, in the second and fourth stanzas in D major, the narrator expresses a resignation to his lost love; a "heart at rest" in second stanza, and in the fourth stanza, proclaiming, "a sweet yearning does not make me closer" and "I will never be happy until I am yours." I interpret the choice not to return to the home key of F major, withholding harmonic resolution, as Böhme's musical depiction of the narrator's desire for love that goes on incomplete, which will be discussed further in a future section.

Similar tonal shifts from a tonic to an upper or lower chromatic mediant is a technique commonly found in the art songs of Romantic composers, such as Schubert's *Der Musensohn* and *Ratloseliebe,* and even some post-Romantic art songs, such as

Mahler's *Ging heut morgen übers feld* from his "Songs of a Wayfarer." A few examples are summarized below in Table 2.

Table 4: Other Romantic and Post-Romantic art songs that feature chromatic mediant modulation through use of common tone.

Song Title	Composer	Key Areas	Mod Type	#
Der Musensohn, D. 764	Schubert	A-flat major to C major	Chrom. Med.	m. 30
Ratlose Liebe, D. 138	Schubert	E Major to G Major	Chrom. Med.	m. 34
Ging heut morgen übers feld	Mahler	D Major to B Major	Chrom. Med.	m. 51

Expressive Melodic Schemata

Arguably, the most prominent aspect of Böhme's music is his focus on melody, more specifically, the way in which Böhme constructs his melodies using several repeating ideas, or *schemas*. To classify Böhme's expressive use of schemas, I draw on two important theoretical ideas: 1. Raymond Monelle's theory of musical topic, which states that a musical item carries with it a signification, and 2. Robert Gjerdingen's theory of melodic *schemata*.[39]

According to Monelle, musical figures, whether instrumental or settings of text, can suggest objects or ideas that exist outside of the music in which they are composed.[40] Whether a musical idea is considered *iconic*, a fragment that resembles its intended

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[39] "Schemata," consistent with Gjerdigen's writings, refers to multiple schema types. In the remainder of this research, I use the terms "schemata" and "schemas" interchangeably. Robert Gjerdingen, *Music in the Galant Style*, (Cary: Oxford University Press, Incorporated, 2007. Raymond Monelle, *The Sense of Music: Semiotic Essays*, (2000).

[40] Monelle, 14.

reference like a "cuckoo" resembling a bird, or *indexical*, which illustrates a more

tangential connection like the hunting call of a horn, each idea connects one piece with

others that incorporate similar constructions. Later in this research, I will use Monelle's

view of musical signification as a method of examining melody and meaning in Böhme's

music.

Robert Gjerdingen defines schema as a "stock musical phrase" with discernible

internal characteristics, such as voice leading, number of events, and varying degrees of

metric strength and weakness.[41] The central focus of his research is on schemata as

hallmarks of 18th-century Galant style; however, since Böhme is situated later

historically, I will be modifying his theory for two purposes: to (a) to accommodate his

more recent tonal language and (b) to focus on schema as a means of defining and

interpreting expressivity in Böhme's melodicism.[42]

Through my own close study of nearly every available work by Oskar Böhme, I

have identified and labeled three important schema types that manifest in virtually every

piece of melodic material: The Wish, The Jump, and The Close. [43] These schemas allow

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[41] Gjerdingen, 6.

[42] Gjerdigen defines *Galant* as a broad reference to a "collection of traits, attitudes, and manners associated with cultured nobility… *Galant music*, then, was music commissioned by galant men and women to entertain themselves as listeners, to educate themselves as amateur performers, and to bring glory to themselves as patrons of the wittiest, most charming, most sophisticated, and fashionable music that money could buy." p. 7.

[43] Due to the unfortunate and mysterious circumstances of Böhme's death, many of his works are still being discovered. Much of the music composed by Böhme after around 1907 has not been discovered. Several newly discovered pieces by Böhme have been published over the last 25 years. I compiled my own list of known works by using sources like music publishing websites, recording databases, and reproductions of recital programs and other documents collected by Edward Tarr and other researchers. Many pieces that are available also do not have accurate information regarding date(s) of composition. Böhme's choral works (*3 Lieder*, Op. 33, *2 Geistliche Gesänge*, Op. 35, and *Lukillios: Einseitige Liebe. Lamento*, Op. 36) are virtually unknown, as well as *Margarethens Lied,* which was written as the first of two art songs composed by Böhme in Leipzig, along with *Im süßen Zauber*, Op. 16. The availability of two later works for brass ensemble, *Fantasie über russische Volkslange*, Op. 45, No. 1, and *Rokoko-Suite*, Op. 46, are quite limited.

for better defining and understanding Böhme's expressive style when interpreting his works.[44]

As shown in the works to be discussed, each schema type is repeated often by Böhme, both individually and in combination with one another. Each exhibit certain characteristics that have led to their individual indentification: The Wish is named for its sense of yearning and seeking a point of arrival, which does not come. The Jump is identified through a skip or leap causing an interruption in an otherwise stepwise melodic line. And The Close is, on the surface, a routine cadential preparation, but one whose expectation of resolution is manipulated by Böhme for musical expression. The individual characteristics of these schemata are also in dialogue with other features of musical language in Romantic tonal music, as well as with some of Gjerdingen's schemata used in galant style. A brief description of each of the three types of schemas can be seen in Table 3.

Table 5: Description of three schema types.

Name	Description	Expressive Impact
The Wish	Downward stepwise anticipation into suspension on a strong beat. Often used in succession.	Sense of yearning, longing. Arrival unfulfilled.
The Jump	Stepwise motion down or up followed by skip or leap up into appoggiatura.	Dramatic interruption of stepwise motion.
The Close	Stepwise downward motion to tonic. Fulfills or evades expectations at cadential points. Commonly scale degrees 3-2-1.	Fulfillment or evasion of expectations for tonal closure.

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[44] Schema types were identified and labeled by the author for the sole purpose of analyzing and interpreting expressive aspects of music by Oskar Böhme. Applications to to other composers or compositional eras should include a careful consideration of individual style of each composer and period.

Through my analyses, I propose that Böhme uses these schemas for two central purposes: to enhance melodic interest and to convey musical expression. Although Gjerdingen's schemata analysis often incorporates harmonic elements as well, I will primarily focus on the melodic characteristics of these schemas.

Schema Type 1: The Wish

The first schema consists of a downward moving anticipation into suspension on a strong downbeat, which I define as "The Wish," due to its yearning and longing nature. The Wish can be divided into three parts: first, an anticipation, or non-chord tone approached from above in a stepwise motion, followed by a suspension on a strong beat, and finally the resolution down by step. An expected construction of The Wish can be seen in Table 4.

Table 6: Structure of The Wish schema type.

Part 1	Part 2	Part 3
Anticipation	Suspension	Resolution
Approached by stepwise motion from above.	Dissonance on strong beat	Down by step.

The trajectory of The Wish schema can be compared to what Raymond Monelle calls the *pianto* or "crying" topic, which involves a descending pair of notes a half-step away and was traditionally used to depict pain, grief, or longing by composers of the

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Baroque period.[45] The Wish schema, although similar in its falling gesture, differs from the *pianto* in that it has no clear ending point, and includes a preparatory aspect.

While The Wish resembles a typical suspension motion, there is a slight difference. While a suspension is prepared by chord tone, The Wish is prepared with another dissonance, an anticipation.[46] With the addition of an extra non-chord tone in its construction, The Wish builds on the expectations of a typical suspension and expresses a sense of yearning or longing, eluding the satisfaction of an anticipated point of arrival. To achieve this, Böhme often uses repeated iterations of The Wish schema, moving in downward sequential patterns to increase the desired longing effect.

In the introduction of the first movement of Böhme's *Trompetten-Sextett*, Op. 30, the first entrance of the solo cornet in mm. 8–12 (shown in Example 4). shows a clear sequence of The Wish schemata. After an initial leap, the melody begins to gradually descend using repetitions of The Wish schema, each following The Wish's three-part structure. The first example of The Wish schema begins after the written high A-flat in m. 8 with an anticipation on the following G sixteenth note, followed by a suspension on the same G, and is then resolved down stepwise to F. Böhme's placement of suspension on the following strong beat temporarily eludes arrival to the F, which creates The Wish's longing quality.

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[45] Monelle, 17.

[46] Edward Aldwell and Carl Schachter, *Harmony & Voice Leading,* (Australia: Thomson/Schirmer, 2003), 348–350.

Example 4: Repeated iterations of The Wish in *Trompetten-Sextett*, Op. 30, movement 1, solo cornet, mm. 8–12.

Following the first statement of The Wish, the next pitch F acts as the first note of a second statement of The Wish. The second schema has an identical structure to the first: an identical anticipation on E-flat, a suspension on the downbeat of the following measure, and resolution down by step. In the fourth bar of the example, a third statement of The Wish ends the first four-measure phrase of the melody, starting with a B-flat anticipation, and ending by resolving to the mediant scale degree of A-flat on beat two of the fourth measure. The Wish also strongly resembles Gjerdingen's "Sol-Fa-Mi" schema of the Galant style, which was often used in slow movements or sections.[47] The motion of the final statement of The Wish in the previous excerpt is identical to the pitches involved in Gjerdingen's schema. As we shall see in the analyses below, The Wish schema helps to evoke a sense of longing within Böhme's works, which at times I see associated with his love for Russia as an adopted country.

Schema Type 2: The Jump

The second melodic schema, which will be referred to as "The Jump," can be divided into two parts: first, it is prepared by a skip or leap upwards to an accented non-

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[47] Gjerdigen, 254.

chord tone on the subsequent downbeat, and second, a resolution down by step, like The

Wish schema. I call this schema The Jump for the way in which it avoids an expected

resolution through the metric placement of a non-chord tone, but also by the "jumping"

physical gesture of the pitches themselves, evading the goal of an otherwise stepwise

trajectory. Typically, this schema acts as an interuption to a downward, stepwise melodic

line, or as a pick-up into a new phrase. Regardless of placement, the gesture is more

expressive as the interval of The Jump increases, which should be reflected in

performance. The structure of The Jump schema can be seen in Table 5.

Table 7: Structure of The Jump schema.

Part 1	Part 2
Introduction	Completion
Skip or leap of at least a third. Often preceded by stepwise motion.	Appoggiatura followed by a downward stepwise resolution.

In many cases, The Jump schema is often prepared with a stepwise motion down

followed by a skip up a third or other distance, as you can see in Example 5. However, as

with other schema types, The Jump occurs in varying degrees of expressive impact,

determined most by size of the skip or leap and placement in the phrase. Since Example 5

involves a smaller skip of a third and is positioned in the middle of a larger phrase, The

Jump should be played with a smaller, gentler crescendo to the downbeat of m. 81 as

compared to larger examples I will discuss later.

Example 5: The Jump schema in *Ballet Scene*, Op. 31, solo cornet, mm. 80–81.

Example 5 contains all essential aspects of The Jump schema: a stepwise passage downward, a skip in contrary motion to an accented dissonance on a written E, and a downward stepwise resolution. Performers should always lead their phrasing into the dissonance on the metrically strong beat and not away from it to intensify the expressive impact for the listener. We can see some signs of Böhme's awareness of this impact, with The Jump in *Liebeslied*, Op. 22, No. 2, seen in Example 6, with appropriate crescendo and descrescendo markings at the moment of The Jump.

Example 6: The Jump schema in *Liebeslied*, Op. 22, No. 2, mm. 53–56.

Both Examples 5 and Example 6 involve a relatively small size of The Jump schema, only a third, as they are both taken from weaker structural points in their respective pieces. However, returning to the previously discussed melodic excerpt from Böhme's *Trompetten-Sextett*, Op. 30, seen in Example 7, The Jump schemata appear in m. 8 and m. 12 and are larger intervals of a sixth and octave respectively, which carry

more expressive weight than those of a third. Since melodies so often move in the opposite direction after a large leap, The Jump carries a natural sense that downward motion must occur, especially after a large upward leap like a 6th or 8ve. Given the increased interval size, and its placement at the climax of the phrase, the second occurrence of The Jump should be played with greater expression in mind by the performer than the first.

Example 7: The Jump schema in *Trompetten-Sextett*, Op. 30, solo cornet, movement 1, solo cornet, mm. 8–13.

By temporarily withholding the expected goal of each of the first two schema types, Böhme can combine and transition between them seamlessly. In the excerpt from Böhme's sextet seen in Example 7, The Jump connects directly with The Wish, the first of several combinations of the three schema types contained in this analysis.

Schema Type 3: The Close

The third and final schema is called "The Close," named primarily for the strong historical and practical connections of its construction. The Close schema involves descending stepwise motion from scale degree 3 to scale degree 1, or Mi-Re-Do in solfege, and appears at the end of a phrase, formal section, or piece. This is a melodic motion common to common-practice tonal music that often occurs in support of perfect authentic cadences.

Table 8: Structure of The Close schema.

Part 1	Stepwise motion starting from scale degree 3.
Part 2	Passing melodic motion to scale degree 2.
Part 3	Arrival or withholding of tonic for expressive effect.

The structure of The Close is a direct mirror of what Gjerdingen refers to as the Do-Re-Mi schema in galant style, which he describes as an "opening gambit," and involves solfege *do*, *re*, and *mi* (scale degrees 1, 2, and 3), as its name suggests.[48] Gjerdingen's schema is also characterized by an underlying harmonic structure that implies expansion of a tonic harmony in the following stages: an opening tonic harmony supporting scale degree 1, followed by a dominant harmony implied by scale degree 2, and closed with a closing tonic coinciding with scale degree 3. The Close schema, although not as reliant on its underlying harmonic structure, is the exact opposite of Gjerdingen's Do-Re-Mi schema. Rather than serving as an opening expansion of tonic to open a passage, The Close almost always prepares cadential function near the end of a passage where the expected tonic is either fulfilled or not.

Like Gjerdingen's Do-Re-Mi, which he refers to as one of the most common opening gambits in every decade and genre of galant music, the structure and implementation of The Close, with solfege 3-2-1, and melodic fragments like it, has a long history as a melodic closure found in tonal music spanning most musical eras.[49]

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[48] Gjerdingen, 53–54.
[49] Gjerdingen, 457.

However, building on that history and as a melodic closure, Böhme plays on the expected

resolution of The Close, and more significantly the avoidance of cadential resolution, as a

structural tool for musical expression. The two forms of The Close I will examine include

one that is fulfilled, or one that arrives at the tonic pitch, and an unfulfilled version that

withholds or evades arrival of the tonic pitch.

Table 9: Two prototypes of The Close schema.

Type	Conclusion
Fulfilled	Arrives melodically on tonic pitch.
Unfulfilled	Withholds or evades tonic pitch.

The lyrical middle section in Böhme's *La Napolitaine (Tarantelle)*, Op. 25,

provides a clear example of The Close schema with and without fulfillment of the tonic

pitch. The first section is organized into two 16-bar phrases, with 8-bar sub-phrases with

nearly identical melodic material throughout. At the closure of each phrase, there is

similar downward stepwise motion towards a possible resolution on the tonic of F, or E-

flat concert. Fulfillment of the tonic is evaded three separate times before finally arriving

at the tonic in m. 130. Example 8 shows one unfulfilled version of The Close by evading

tonic through leap down to the dominant C. Reductions of both the unfulfilled and

fulfilled versions of The Close appear in Example 9.

Example 8: Unfulfilled version of The Close in *La Napolitaine (Tarantelle)*, Op. 25, solo cornet, mm. 99–106.

Example 9: Reductions of The Close schemata in Op. 25.

The following 16-bar phrase is made up of identical material transposed in the relative minor, which ends in The Close schema in the dominant of C, or B-flat concert. This dominant version of The Close leads forward into a familiar melodic motion to tonic, but this time arrives in the parallel minor mode in mm. 152–153, before an uncertain reiteration of a low dominant pitch C transitions directly into the next section of the piece. Iterations of The Close throughout this section are purely melodic examples due to their placement above a static drone in the bass in the left hand. Example 10 shows a different evasion of The Close, this time deceptive resolving to F minor instead of the expected tonic of F major.

Example 10: Evaded version of The Close in *La Napolitaine (Tarantelle)*, Op. 25, solo cornet, mm. 147–157.
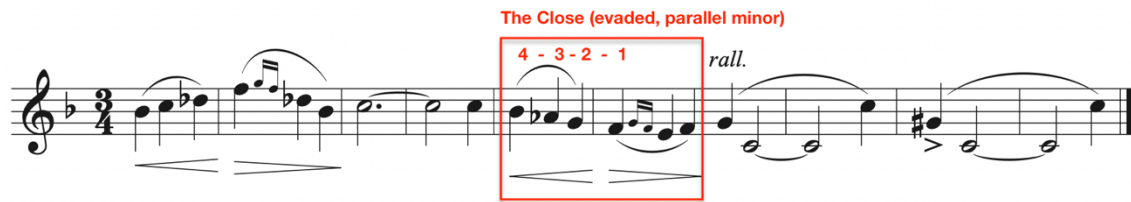
Continuing in the piece, the following 16-bar phrase is made up of identical material transposed in the relative minor and ends in a descending statement of The Close schema in the tonicized dominant of C, or B-flat concert. After a brief modal mixture in mm. 147–150, the melodic line descends stepwise into a familiar motion to tonic, but instead arrives in the parallel minor mode in measures 152 and 153. The section ends with reiteration of a low dominant pitch C, which transitions directly into the next section of the piece. Consequentlly, entire lyrical section ends in a melodically unfulfilled version of The Close in the solo cornet, handing the melody off to the piano.

Unlike in Op.25, the withholding of closure in Böhme's *Liebeslied*, Op. 22, No. 2. *Liebeslied* ("Love Song"), can be viewed as expressive of the love that Böhme felt during this period of his life, both for his family and for his adopted country. I propose that this sentiment is specifically communicated through an expressive structural use of The Close schema. Each formal section of the piece is concluded with The Close, but the fulfilled version remains elusive.

There are five total iterations of The Close: The first occurrence of The Close comes in mm. 11–12 on the dominant of concert A-flat major (seen in Example 11), which goes unfulfilled since it does not resolve to the tonic. The resolution in mm. 25–27 is similarly unfulfilled, taking place in the relative minor mode of B-flat minor. There are

only two fulfilled versions of The Close schema in the piece: first, at the midway point of

the piece in m. 44, and second, at the final cadence of the piece (seen in Example 12).

The arrival of the latter is intensified by the deceptive cadence in mm. 43–44, which

begins a build of musical forces to finally arrive at the tonic in m. 77. To see the

annotated score with a complete analysis of The Close schemata, please see Appendix 2.

Example 11: Unfulfilled version of The Close schema on the dominant of B-flat.
Liebeslied, Op. 22, No. 2, solo cornet, mm. 11–12.
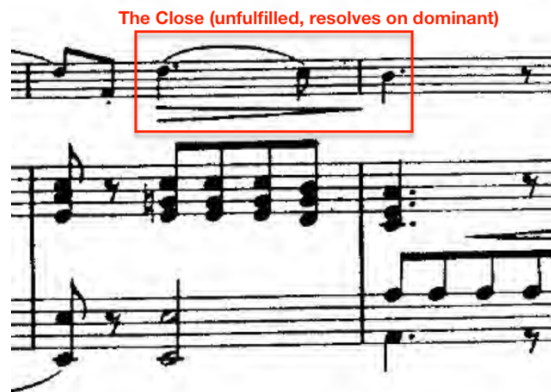
Example 12: Fulfilled version of The Close schema in *Liebeslied*, Op. 22, No. 2, solo
cornet, mm. 76–77.

Böhme intentionally withholding a fulfillment of The Close until the very end reflects a journey towards and finally attaining happiness. We now know that during the composition of this piece that he was married, found career success, and was granted citizenship in his new home, and the degree with which the music arrives at the end of the piece is especially notable. Not only does The Close schema arrive on tonic, Böhme adds a fermata on the previous bar, and then writes a repetition of the tonic of D-flat in the accompaniment afterwards, further emphasizing its arrival.

Notable Combinations of Schema Types

Each schema type from the previous sections has specific expectations for their behavior, structure, and potentially different expressive impacts. When used in combination, their expressive potential increases. One example of this can be found in the final cadence in m. 77 of *Liebeslied*, Op. 22, No. 2 (Example 12). Prior to final cadence, Böhme builds momentum over the course of almost 20 measures using a combination of The Jump and The Wish schemata, which begins and concludes with The Close. All instances of The Jump have been labeled in blue, all instances of The Wish labeled in pink, and each occurrence of The Close is indicated through note heads circled in red.

Most notably in this example is Böhme's use of all three schema types directly after the climax of the piece occurs two bars earlier. The musical momentum of the entire piece climaxes on the downbeat in measure 72 with a fortissimo written high B-flat, which then descends in a dramatic arpeggio when The Jump schema leaps up a major seventh to a written D on the downbeat of m. 74, which simultaneously prepares The Wish schema leading into m. 75. In this case, this construction of The Close on scale

degrees 7-6-5 to the dominant of B-flat. The final fulfillment of The Close occurs in mm. 76–77 with a fermata on scale degree 3 to increase the sense of arrival on tonic on the downbeat of m. 77. A complete excerpt with annotations can be seen in Example 13.

Example 13: Combinations of all three schema types in *Liebeslied*, Op. 22, No. 2, solo cornet, mm. 72–79.

For a performer to recognizing that the result of The Jump and The Wish is primarily to avoid resolutions is essential for authentic conveyance of musical expression. When I perform this passage, I interpret these avoided resolutions as especially important. In this piece, The Jump and The Wish schemata are used together and both carry elements of Monelle's *pianto* topic, thus they should be played in a similar fashion by the performer, with emphasis on the first note and a slight decay on the second.

An understanding of the ways in which Böhme utilizes The Close as either satisfying or withholding resolution at important formal points will help performers make better decisions about phrasing, as well as musical pacing so that the final statement of The Close schema becomes the peak of the entire performance. To achieve the desire

musical effect, the sense of arrival in each iteration of The Close schema must be tempered until the final occurrence in m. 77.

The relatively simple and stepwise construction of The Close schema lends itself toward integratation into multiple melodic contexts. In mm. 213–271 of Böhme's *Ballet Scene*, Op. 31(Example 14), The Close is incorporated into the overall melodic content rather than only at formally structural points as in *Liebeslied*, Op. 22, No. 2. As previously discussed, the transitions between sections in this piece are abrupt and unpredictable for the listener. To that end, Böhme teases an arrival of the next section by repeating The Close three times, only fulfilling the expected cadence on the third. Instead of two measures, the third instance of The Close is extended to three measures of the mediant scale degree of B, delaying the final resolution of The Close until the start of the "presto" section in m. 271. By using The Close as both a cadential and non-cadential melodic material, Böhme can further obscure the listener's perception of melodic closure. Böhme's indication that the final iteration of The Close is to be played *morendo*, or "dying," also produces a greater surprise for the listener when a sudden forte-piano and change of tempo and style occurs in m. 271.

Example 14: The Close incorporated into melodic material to prolong expected resolution. *Ballet Scene*, Op. 31, solo cornet, mm. 195–279.

Combinations of the three types of schemata are also used heavily in other works with a similar melodic style. Originally written for solo cornet and harp, Böhme's *Soiree de St. Petersburg*, Op. 23, is composed in a similar compound meter feel as *Ballet Scene*, Op. 31, and also contains several expressive uses of all three schema types, particularly The Jump and The Close. In fact, all three can be found in the opening phrase of the excerpt (Example 15). The Jump appears as an anacrusis into m. 21, beginning The Close, which avoids fulfillment by leaping down to scale degree 6 instead of arriving on the tonic pitch of A-flat, and The Wish appears immediately to propel melodic motion into the next phrase.

Example 15: Combination of all schema types. *Soiree de St. Petersburg*, Op. 23, solo cornet, mm. 20–23.

Although each schema type contributes to musical expression, Böhme's use of The Jump schema offers a more overt expressive gesture. The first appears in the third measure with a skip of a third from a written A-flat to C to delay stepwise resolution to the B-flat. The second occurrence of The Jump in mm. 10–11 of the excerpt is prepared almost identically but executes a more dramatic leap of a sixth from a written A-flat to F. The end of the second 8-bar phrase effectively applies both The Jump and The Close simultaneously (Example 16). The notes circled in red show an outline of stepwise motion from the dominant pitch of written E-flat to the tonic of A-flat at the conclusion of the opening phrase. By using The Jump within this overall framework of an elongated version of The Close starting on the dominant pitch of E-flat, Böhme further obscures the expected resolution utilizing diatonic and chromatic ornamentation.

Example 16: Combination of The Jump and The Close schemata. *Soiree de St. Petersburg*, Op. 23, solo cornet, mm. 29–36.

As with previous examples, Böhme's art song *Im süßen Zauber*, Op. 16, further illustrates the ways in which melodic schemata, alongside elements of chromatic harmony and text previously discussed, strengthen musical expression. Throughout the song, Böhme uses The Close as a structural marker for each section of the piece. There are four occurrences in total, and each goes unfulfilled in varying capacities.

Since they are repetitions of one another, the first and third versions of The Close, in m. 12 and m. 30 respectively, are identical except for their text, however, the second and fourth play important expressive roles. The second iteration of The Close that comes in measure 22, comes directly before the repeat of the A section, is a partially fulfilled version of The Close in the sense that it completes the 3-2-1 descending motion. However, I interpret it as unfulfilled since it does not resolve to the tonic pitch of F, but instead the tonicized relative minor of D.

Resolution to the relative minor of D Minor instead of F Major, seen in Example 18, can be better explained when paired with the text at this moment in the piece, which states "and yet you quickly stole my heart's rest from me." The use of The Close in this instance, therefore, is an ironic one, stealing one possible resolution option and replacing it with another. Although the music does come to a rest, the meaning of this line of text instead is that subject's rest that has been stolen. Changing modes from major to minor, in addition to adding variety of color and texture, allows for Böhme to shift the musical deptiction of poetic meaning without changing tonic.[50]

Example 17: Evasion fulfillment of The Close schema by modulation to chromatic mediant of D major. *Im süßen Zauber*, Op. 16, mm. 12–13. [51]

[50] Deborah Stein and Robert. Spillman, *Poetry into Song Performance and Analysis of Lieder* (Oxford: Oxford University Press, USA, 1995), 118.
[51] All musical examples taken from the author's own edition of *Im süßen Zauber*, Op. 16. Identical evasion of The Close and modulation also occurs in mm. 30–31.

Example 18: Evaded fulfillment of The Close schemata by resolution to relative minor instead of tonic of F. *Im süßen Zauber*, Op. 16, mm. 22–23.

As the music builds to the final version of The Close, Böhme uses the other two schemata to again enhance the meaning of the text. In measures 33 through 38, The Jump and The Wish schema are used independently then in overlapping succession. Contrary to the ironic nature of the piece's second occurrence of The Close, The Wish in this case is used in a more literal sense, as the text reads, "and a sweet yearning does not make me ever closer to you." The second occurrence of The Wish is further intensified by the upward leap of The Jump that precedes, and translates as, "until then I am all yours," which infers a version of The Wish that is stronger when the subject wants to be reunited with the poem's subject but there will be no such closure.[52] This version of The Wish is also significant because it is identical to the fourth and final iteration of The Close that comes just two bars later.

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[52] Although the original manuscript was unavailable for this research, secondary sources place a fermata on the final occurrence of The Wish in m. 38.

Example 19: Final occurrences of The Jump and The Wish schemata instesifying expressive "yearning." *Im süßen Zauber*, Op. 16, solo voice, mm. 33–39.

The final instance of The Close (Example 20), is the only instance where the schema is fulfilled and resolves to stepwise 3-2-1 to tonic, but remarkable also is that the tonic is not the original tonic. Again, the music does not return to the original key of F Major, insteading ending in the secondary key of D Major, which weakens the sense of finality otherwise triumphal ending. Examining the accompanying text, which reads, "I am happy then to be your own," Böhme is conveying musically an unsatisfied desire through withholding the original tonic from the final version of The Close.

Example 20: Final iteration of The Close in *Im süßen Zauber*, Op. 16, solo voice, mm. 40–41.

An important aspect of Romantic German *Lied* is a clear tonal reprise, or returning to the home key, at the conclusion of a particular song, which typically follows a strong dominant and creates a coherent tonal framing of the composition. [53] Individual sections of German art songs are often written in contrasting keys to add contrast and reflect a changing poetic meaning but ending a piece in a key other than the original tonic indicates a clear poetic signification. For example, the final two stanzas of Schubert's *Schäfers Klagelied*, D. 121, "Shepherd's Lament," conveys a similar poetic narrative; the fifth stanza is written in the key of E-flat major, which throughout the song signifies the shepherd dreaming of his lost love, but the sixth and final stanza in C minor, the relative minor of E-flat major, represents the end of his dream and a return to a lonely isolation on his mountaintop. [54]

Along those lines, the way in which Böhme intentionally withholding a return to the home key musically illustrates a love that remains unrequited or otherwise unattainable to the poem's subject. Throughout the song's structure, Böhme plots the expressive narrative through carefully placed iterations of The Close schema, which not only prepares listeners for the arrival of the final cadence, but also its unfulfilled tonal trajectory culminating in the final cadence where the original tonic of F major is withheld.

Knowledge of Böhme's schemata is essential for any performer when interpreting this art song, but especially his use of The Close. Each version of The Close schema must be performed in a way that conveys meaning of the accompanying text, but also in a way

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[53] Deborah Stein and Robert Spillman, *Poetry into Song: Performance and Analysis of Lieder*, (Oxford University Press, Incorporated, 1996), 118.
[54] Stein and Spillman. *Poetry into Song*, 123–124.

that creates an expectation for the listener, so that the final occurrence of The Close carries the desired musical and expressive impact. A comprehensive poetic translation and corresponding key areas can be seen below in Table 8.

Table 10: Stanza numbers, text, translations, and key areas of *Im süßen Zauber*, Op. 16.

Stanza	German	Poetic Translation	Key Area
1	Einmal hab' ich deine Augen. Einmal hab' ich sie geschaut. Nur ein einzig mal vernommen lockend deiner Stimme laut	Once I have your eyes. Once I have looked at you. Only once I heard your voice enticingly loud.	F Major
2	Und von deinen Feuer blicken einen einzigen sandst du mir. Und doch hast du schnell gestohlen meines Herzens Ruhe mir.	And from your fiery gaze, you send me a single one And yet you quickly stole my heart's rest from me.	D Major
3	Und mit zauberischen Banden hast du tanzend mich umstrickt Dass mir nirgends ein Entrinnen nirgends eine Hoffnung blickt.	And with magical bonds you ensnared me while dancing It looks that there is no escape for me, No hope anywhere.	F Major
4	Und ein süßes Sehnen nicht mich immer näher zu dir hin. Bis ich dann dir ganz gehören glücklich dann deine Eigen bin.	And a sweet yearning does not make me ever closer to you Until then I am all yours, happy then I am your own.	D Major

Conclusion

My hope is that the information provided in this study leads to a greater awareness of Oskar Böhme's style and work as a composer, not only his contributions as a trumpeter. Through greater knowledge of the successes and tragedies he experienced throughout his life, combined with a new focus on and analysis of his music, Böhme's musical style can be better understood and more accurately interpreted through performance of his works. My identification of The Wish, The Jump, and The Close schemas (alongside other tonal and musical analysis) allows future performers of Böhme's compositions to have another tool with which to make more informed and more

expressive choices about his music, further enriching experiences for both listener and musician alike.

Appendix 1 (List of Scores, etc.)

Souvenir of St. Petersburg: Polka Brilliante (no opus number or date)

Wiegenlied: Berceuse, Op. 7 (unknown date)

Scherzo, Op. 10 (~1877)

2 Lieder, Op.9 (1897)
    Margarethens Lied (unknown opus number)
    Im süßen Zauber, Op. 16

Praeludium, Fuge und Choral für zwei Trompeten, Horn u. Posaune (1897 or early 1898)

Concerto in E-Minor, Op. 18

Entsagung: Romanze, Op. 19 (1899)

24 Melodic Etudes (in all tonalities), Op. 20 (unknown date)

Serenade, Op. 22, No. 1 (unknown date)
Liebeslied, Op. 22, No. 2 (~1907)

Soirée de St. Petersburg (Romance), Op. 23 for cornet and piano or harp (1900)

La Napolitaine (Tarantelle), Op. 25 (unknown date)

Three-Voice Fugues for Brass, Op. 28, (1897 or 1898)
    No.1 E-flat Major
    No. 2 C Minor

Trompetten Sextett in Es-moll, Op. 30 (~1907)

Ballet-Scene, Op. 31 (1907)

Russischer Tanz, Op. 32 (unknown date)

3 Lieder, Op. 33 for 4-part women's choir, a capella (unknown date)

2 Geistliche Gesänge, Op. 35 for 4-part women's choir (unknown date)

Lukillios: Einseitige Liebe. Lamento, Op. 36 for mixed solo quintet or 4-part women's choir (unknown date)

2 Lieder, Op. 38 for 4-part women's choir (unknown date)

Two works for Brass Quintet, Op. 44 for 2 trumpets and 3 trombones (unknown date)
    No.1 Nokturno, Andante tranquillo
    No. 2 Barkarole. In ruhiger Bewegung

Fantasie über russische Volksklänge, Op. 45, no. 1 (1928)

Rokoko-Suite, Op. 46 for brass quartet (1928)
  1. Kleiner Marsh
  2. Gavotte
  3. Menuett
  4. Deutscher Reigen

The Close (unfulfilled, in relative minor)   1 - 7 - 6

Come prima.

The Close (fulfilled resolution to tonic)

3 - - - 2 - - 1

The Close (fulfilled, resolution to tonic)
3 - 2 - 1

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