Combining Operatic Air Varié with Style Hongrois in Carl Maria von Weber’s Andante and Rondo Ungarese (1813): A Recipe for Success

Ahnabella Kolacki
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How does Carl Maria von Weber achieve exoctism and virtuosity through popular genre (air varié) and style (style hongrois) markers?
Background

Carl Maria von Weber (1786-1826) was a German Composer during the Romantic Era.

- **Born**: 1786, Eutin, Germany
- **1803**: Moved to Vienna, Austria
- **1809**: Returns to Germany, composed Andante and Rondo Ungarese originally for viola
- **1813**: Concerto transposed for bassoon and orchestra by Georg Vogler

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Weber’s *Andante and Rondo Ungarese* (1813) for bassoon fits two established stylistic categories of the time:

- **First Movement** exemplifies the genre of *Air Varié*

- **Second Movement** utilizes the musical dialect known as *Style Hongrois*
**Air Varié**

1st Movement

**Melodic Elements**
- Lyrical/songful
- Simple and accessible

**Variations**
- Increasing activity in surface rhythm (quarter to eighth-note to sixteenth-note etc.)
- Virtuosity

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1st Movement (*air varié*)

**Main Theme**
Mm. 1-17
Silicana rhythm, 6/8

**First Variation**
Mm. 22-37
Sixteenth notes in the bassoon

**Second Variation**
Mm. 40-55
Thirty-second notes; unexpected “exotic” harmonic shift

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1st Movement: Main Theme

Variations on this theme ensue (*Air varié*)

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1st Movement (air varié)

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<tr>
<th>Section</th>
<th>Time</th>
<th>Description</th>
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<tr>
<td><strong>Main Theme</strong></td>
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| **Second Variation** | Mm. 40-55 | Thirty-second notes; unexpected “exotic” harmonic shift            Slide 8
1st Movement: First Variation (air varié)

Sixteenth notes in the bassoon

Orchestral accompaniment (up to this point has been pizzicato chords) takes up the theme, while the bassoon plays a new obligato.

First Variation

Main Theme

Silvana rhythm, 6/8

Second Variation

Thirty-second notes; A flat major, this key shift is unprepared and sudden creating exotic fluctuation of happiness and sadness

Mm. 1-17

Mm. 22-37

Mm. 60-75
Sectional Variations

The progression on variations on the theme is effective, each adds a new layer of complexity and energy.

**Main Theme**
- Mm. 1-17
- Silicana rhythm, 6/8

**First Variation**
- Mm. 22-37
- Sixteenth notes in the bassoon

**Second Variation**
- Mm. 40-55
- Thirty-second notes; unexpected “exotic” harmonic shift

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1st Movement: Second Variation (air varié)
Characteristics
- Dotted Rhythm
- Augmented 2nds
- Syncopation
- Alla Zoppa
- Anapests

Hongrois

Hungarian National Dialect
- Verbunkos Dance
- Gypsy Sound
Stylistic Indicators

Mm. 99
- Spondee

Mm. 106
- Syncopated
- Accents
- Alla Zoppa

Mm. 132
- Anapests
- Ties

Mm. 194
- Bokazo

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Stylistic Indicators

- Spondee
- Syncopated Accents
- Alla Zoppa
- Ties
- Spondee: measure 99
- Bokazo: measure 194

Slide 14
Stylistic Indicators

Mm. 99
- Spondee

Mm. 106
- Syncopated Accents
- Alla Zoppa

Mm. 132
- Anapests
- Ties

Mm. 194
- Bokazo

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Stylistic Indicators

- Mm. 99: Spondee
- Mm. 106: Syncopated Accents
- Mm. 194: Bokazo

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Stylistic Indicators

- Mm. 99: Spondee
- Mm. 106: Syncopated Accents
- Mm. 129: Anapests, Ties
- Mm. 194: Bokazo
Stylistic Indicators

- Turn Motifs
- Leaping 8ths
- Dotted Rhythms

Hungarian Anapest: measure 132
Stylistic Indicators

- Mm. 99
  - Spondee

- Mm. 106
  - Syncopated Accents

- Mm. 129
  - Anapests
  - Ties

- Mm. 194
  - Bokazo

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Weber: Life and Works

Julius. Benedict *Carl Maria Von Weber*.


J. Palgrave Simpson. *Carl Maria Von Weber: the Life of an Artist*.

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**Literature**

*air varié genre*


**style hongrois**

Bellman, Jonathon. *The Style Hongrois in the Music of Western Europe*.

Kritzer, Melissa. “Discovering the ‘Hungarian’ in Andante and Rondo.”

Andate and Rondo Ungarese

Air Varie

Hongrois

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Resources


