VORWORT

Ludwig August Lebrun ⟨1752-1790⟩ und Johann Christian Fischer ⟨1733-1800⟩ waren die Oboenvirtuosen ihrer Zeit. Während nun Druckausgaben der Oboenkonzerte von Fischer in der Königlich Britischen Musiksammlung lückenlos vorhanden sind — die handschriftliche Überlieferung wollen wir außer acht lassen — sind solche von Lebrun äußerst schwierig nachzuweisen. Robert Münster mußte deshalb in seinem MGG-Artikel noch einräumen, die genaue Zahl der Konzerte von Lebrun sei nicht feststellbar.

Heute können wir die Drucklegung von 13 Konzerten des Mannheimer Meisters nachweisen. Die erste Folge von 7 Konzerten erschien in den Jahren 1776-87 bei Sieber in Paris. Bei der vorliegenden Ausgabe handelt es sich um die Nr. 4 dieser Folge. Ihr Sammeltitel lautet: *CONCERTO / A Flute ou Hautbois Principal / Premier et Second Violon Alto et Basse / Composé / par / MR. LE BRUN / Musicien De S. A. S. Electorale Palatine / Prix 3 tt / A PARIS / Chez le Sr Sieber Musicien; rue St. Honoré à l'hôtel / D'Aligre où l'on trouve plusieurs nouveautès.* Diese Folge wurde auch von Longman & Broderip in London ausgeliefert. Die Pariser Verlagsangabe wurde dort überklebt.

Die Nrn. 1 und 6 dieser Folge tragen in der Solostimme ausdrücklich die Instrumentenbezeichnung *Flauto Traverso Principale.* Sie sind für die Oboe ungeeignet. Eine zweite Folge von 6 Konzerten erschien 1804 bei André in Offenbach. Ihr Sammeltitel lautet: *Six / Conce tos / pour le / Hautbois / composés par / Le Brun. / ler Numéro / No 1845 Prix f. 2.45 Xr / A OFFENBACH s / M, / chez Jean André.* ⟨Zahl und Plattennummer im Titel fortlaufend⟩. Wesentlich ist, daß André keines der bei Sieber erschienenen Konzerte nachgedruckt hat. Die — gleichzeitig mit den André-Ausgaben — von Duhan ⟨später Omont⟩ in Paris vertriebenen Oboenkonzerte von Lebrun hat der Herausgeber nicht gesehen. Sie müssen aber mit den André-Ausgaben identisch sein.

Die Erstausgabe des vorliegenden Konzerts, dem noch ganz das Siegel des jugendhaft empfindsamen Instrumentalstils der Mannheimer Schule aufgeprägt ist, erschien im Jahre 1777. Lebruns Spätwerke aber, besonders die bei André erschienenen Konzerte Nr. 1 posth. in d-moll und Nr. 2 posth. in g-moll, empfangen entscheidende Impulse aus der Frühromantik. Der hohe musikalische Gehalt des Konzerts Nr. 4 in C-dur veranlaßte den Herausgeber, es wieder allgemein zugänglich zu machen.

Bad Homburg, im Mai 1964

Walter Lebermann

PREFACE

Ludwig August Lebrun ⟨1752-1790⟩ and Johann Christian Fischer ⟨1733-1800⟩ were the foremost oboists of their time. Although the printed editions of the oboe concertos by Fischer are all available in the Royal British Music Collection — the handwritten copies do not concern us here —, it is very difficult to find traces of Lebrun's oboe concertos. Robert Münster had to admit ⟨in his MGG article⟩ that the exact number of Lebrun's concertos was unknown.

We are now able to state that 13 concertos of the Mannheim Master were printed. The first 7 concertos were published in 1776-1787 by Sieber of Paris. The present edition is No. 4 of the collection. Its complete title is: *CONCERTO / A Flute ou Hautbois Principal / Premier et Second Violon Alto et Basse / Composé / par / MR. LE BRUN / Musicien De S. A. S. Electorale Palatine / Prix 3 tt / A PARIS / Chez le Sr Sieber Musicien; rue St. Honoré à l'hôtel / D'Aligre où l'on trouve plusieurs nouveautés.* The 7 concertos were sold in London by Longman & Broderip, the name of the Paris firm being pasted over.

The solo parts of No. 1 and 6 of the collection mention explicitely: *«Flauto traverso principale».* They are not suitable for the oboe. A second collection of 6 of the concertos was published in 1804 by André of Offenbach. The complete title being: *Six / Concertos / pour le / Hautbois / composés par / Le Brun. / ler Numéro / No. 1845 Prix f. 2.45 Xr / A OFFENBACH s / M, / chez Jean André.* André has not reprin ed any of the concertos which were published by Sieber. The Editor did not see an edition of Lebrun's concertos sold in Paris by Duhan ⟨later Omont⟩ which seems to be identical to the André edition.

The first edition of this concerto appeared in 1777. It is written in the youthful instrumental style of the Mannheim School, full of sensibility. Lebrun's late works, especially those published by André ⟨No. 1 posth. d-minor and No. 2 posth. g-minor⟩ are without doubt inspired by the early romantics. The great musical merit of this Concerto No. 4 in C doubtlessly induced the editor to republish the work.

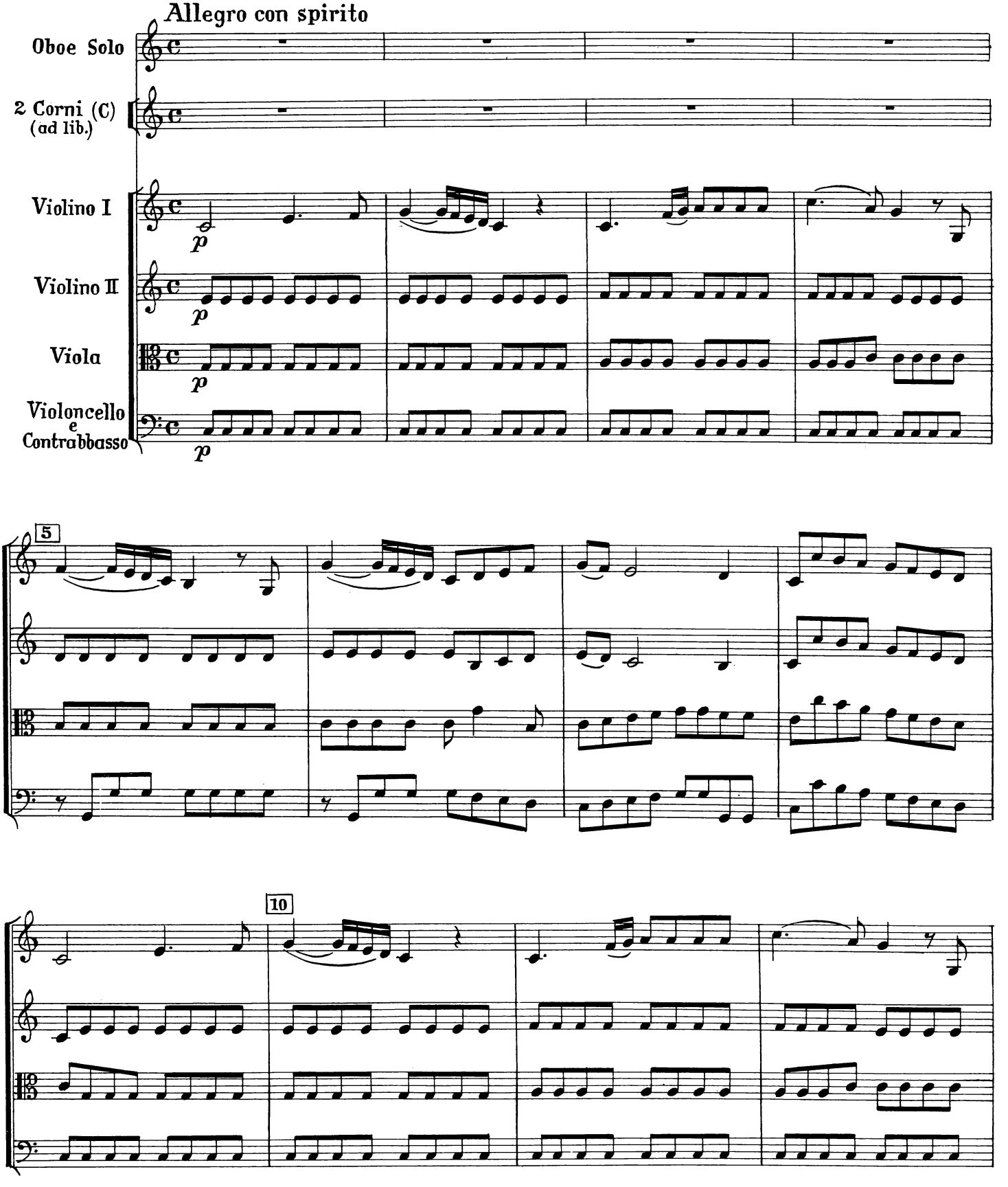
Bad Homburg, May 1964

Walter Lebermann

CONCERTO No. 4

C-dur C-major Ut-maggiore

Ludwig August Lebrun
herausgegeben von Walter Lebermann



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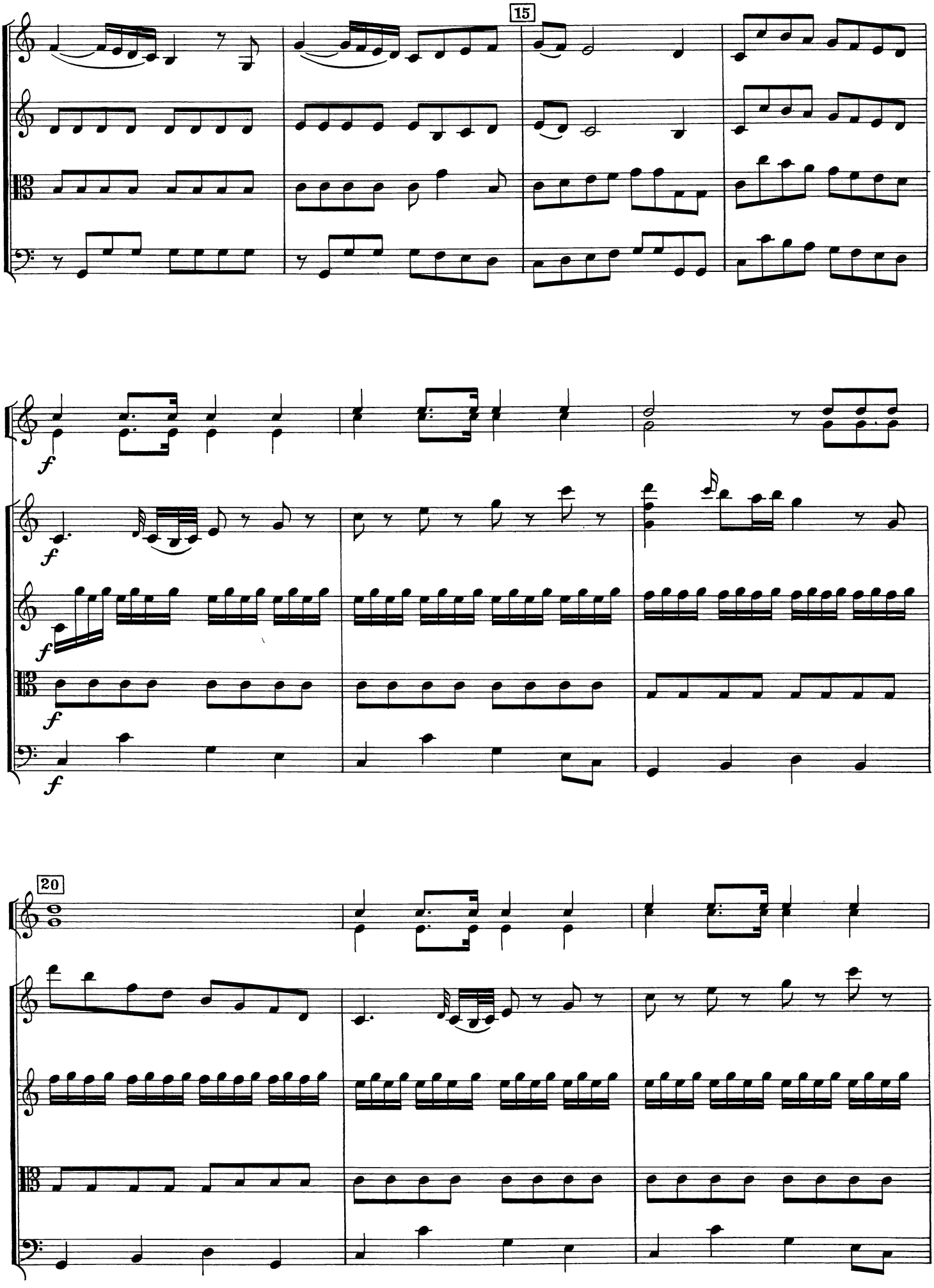
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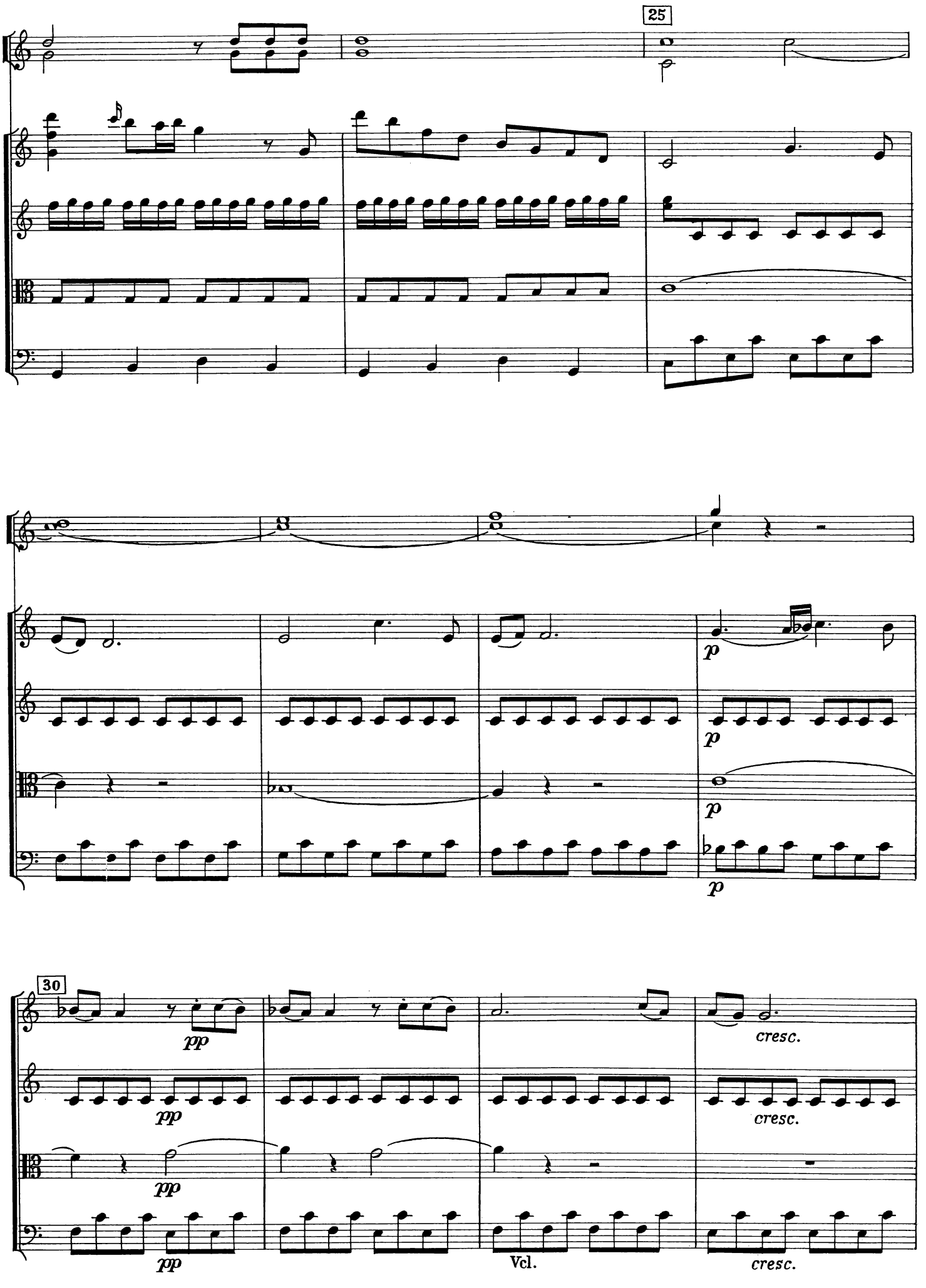
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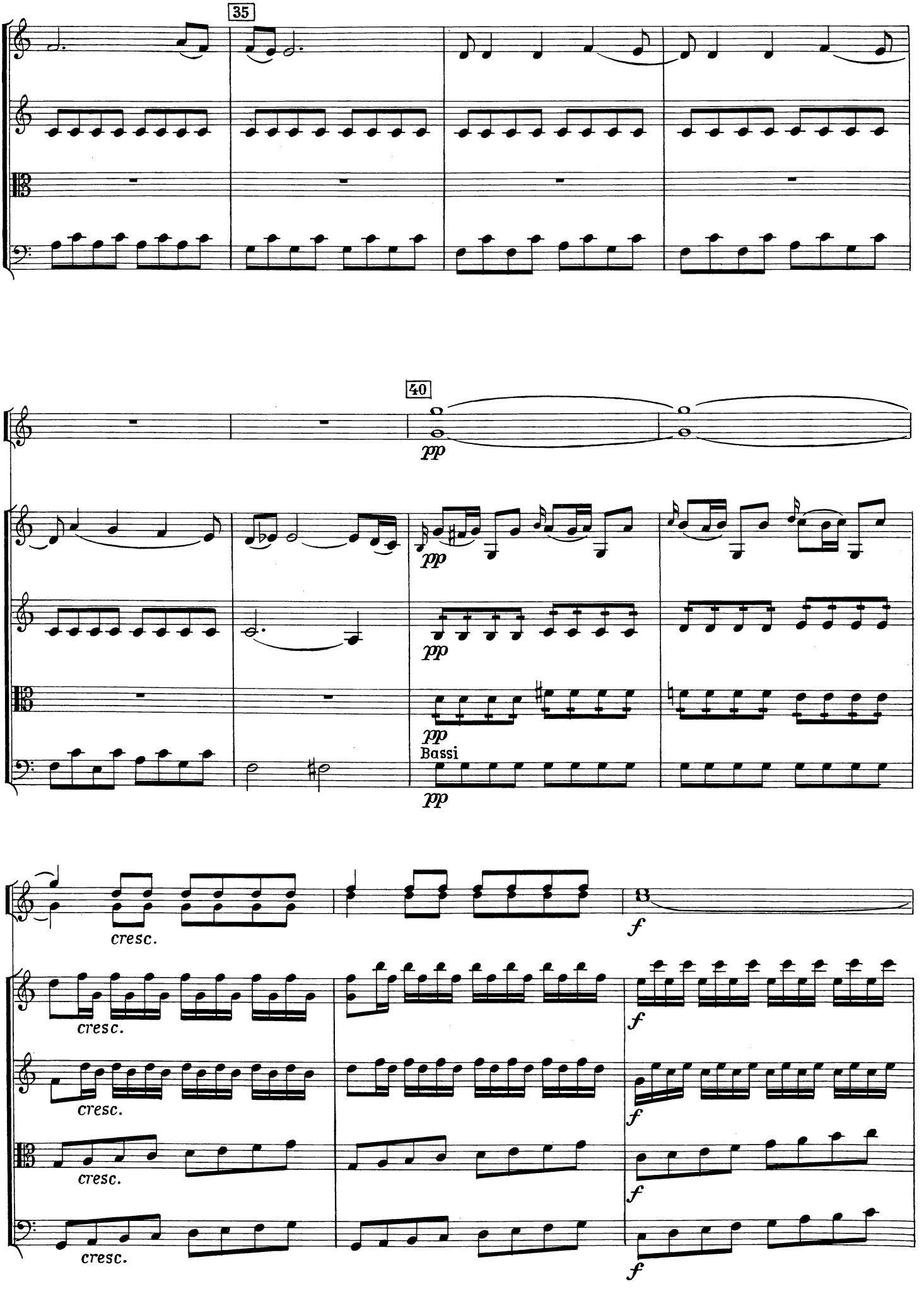
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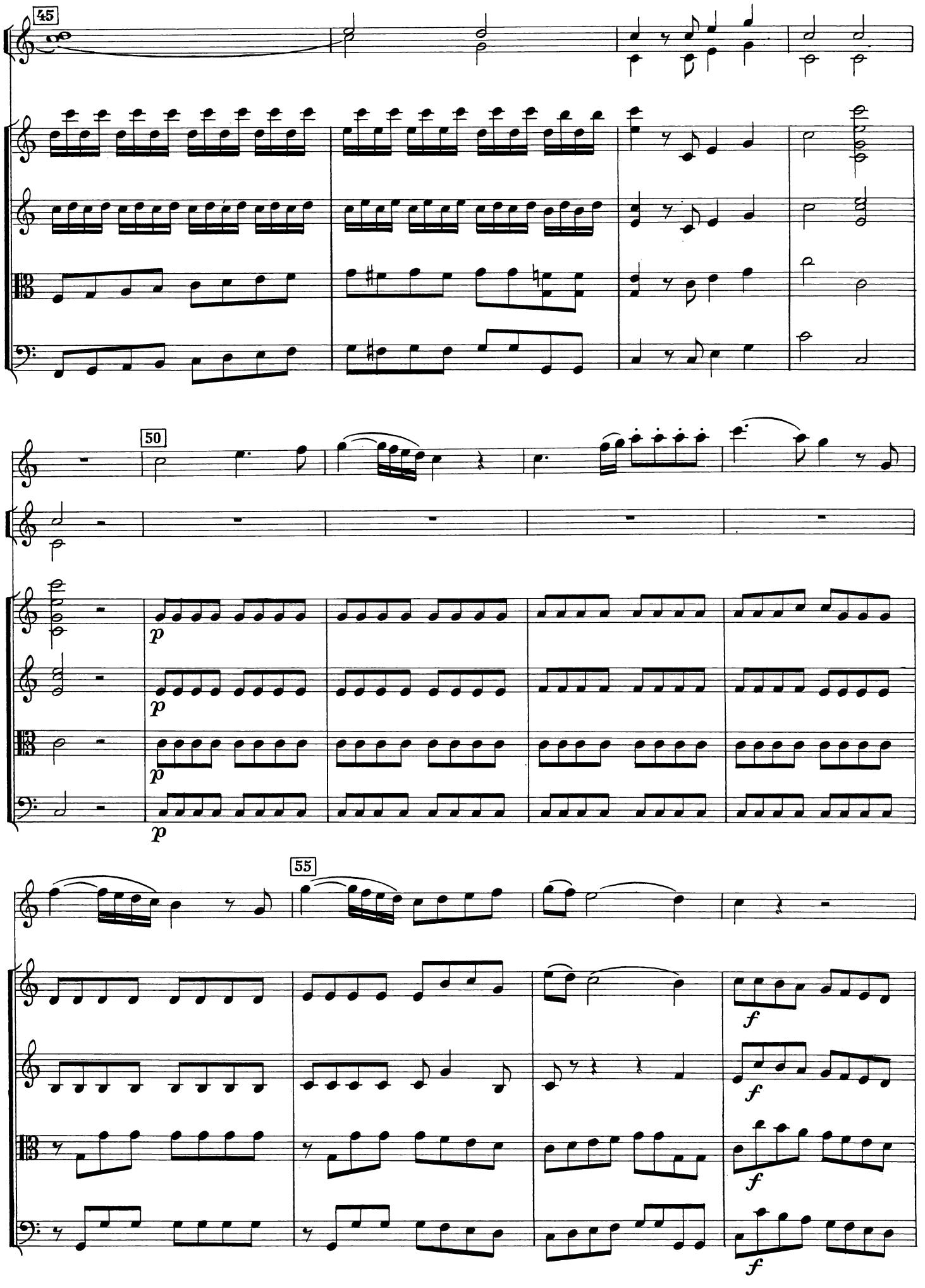
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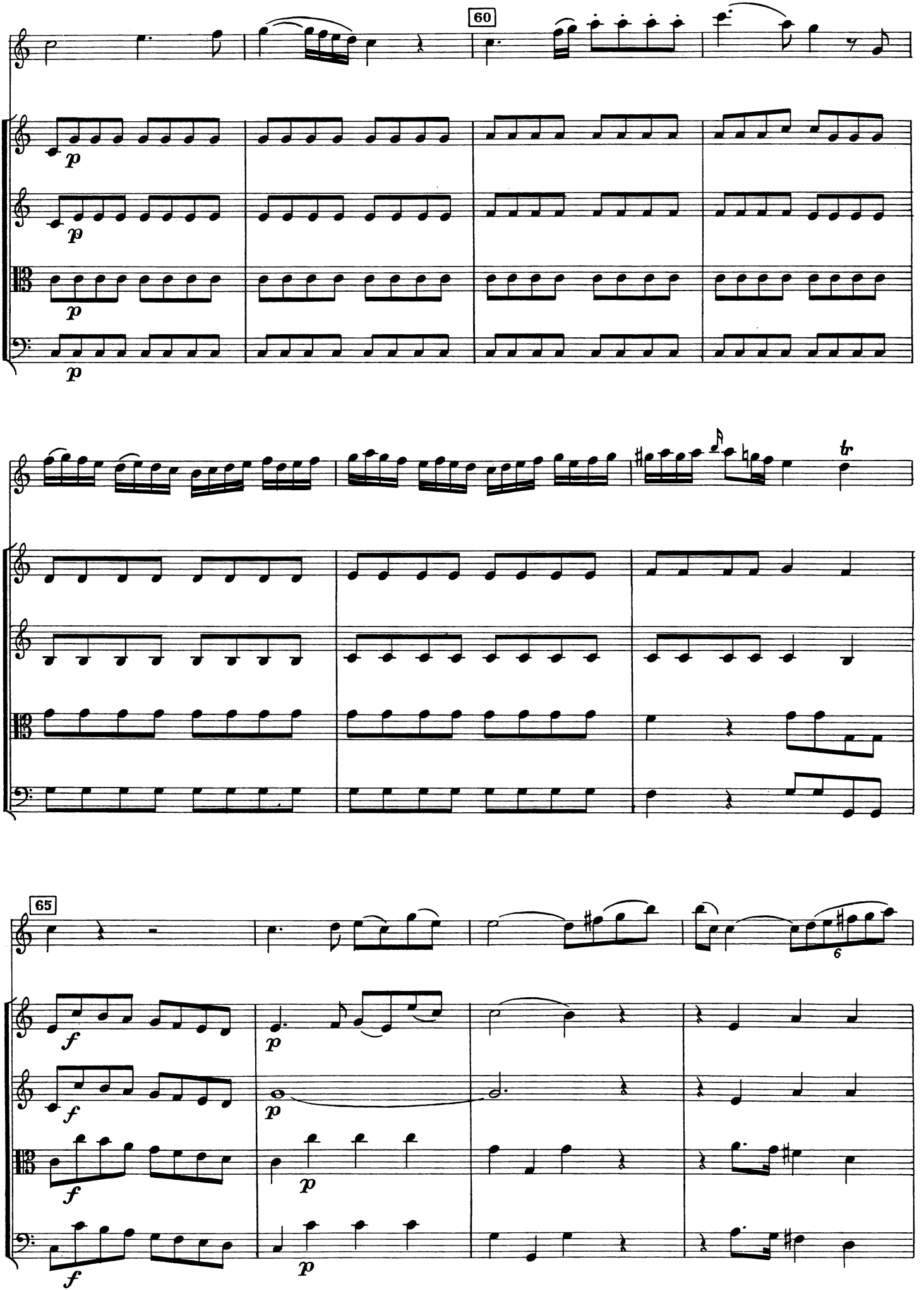
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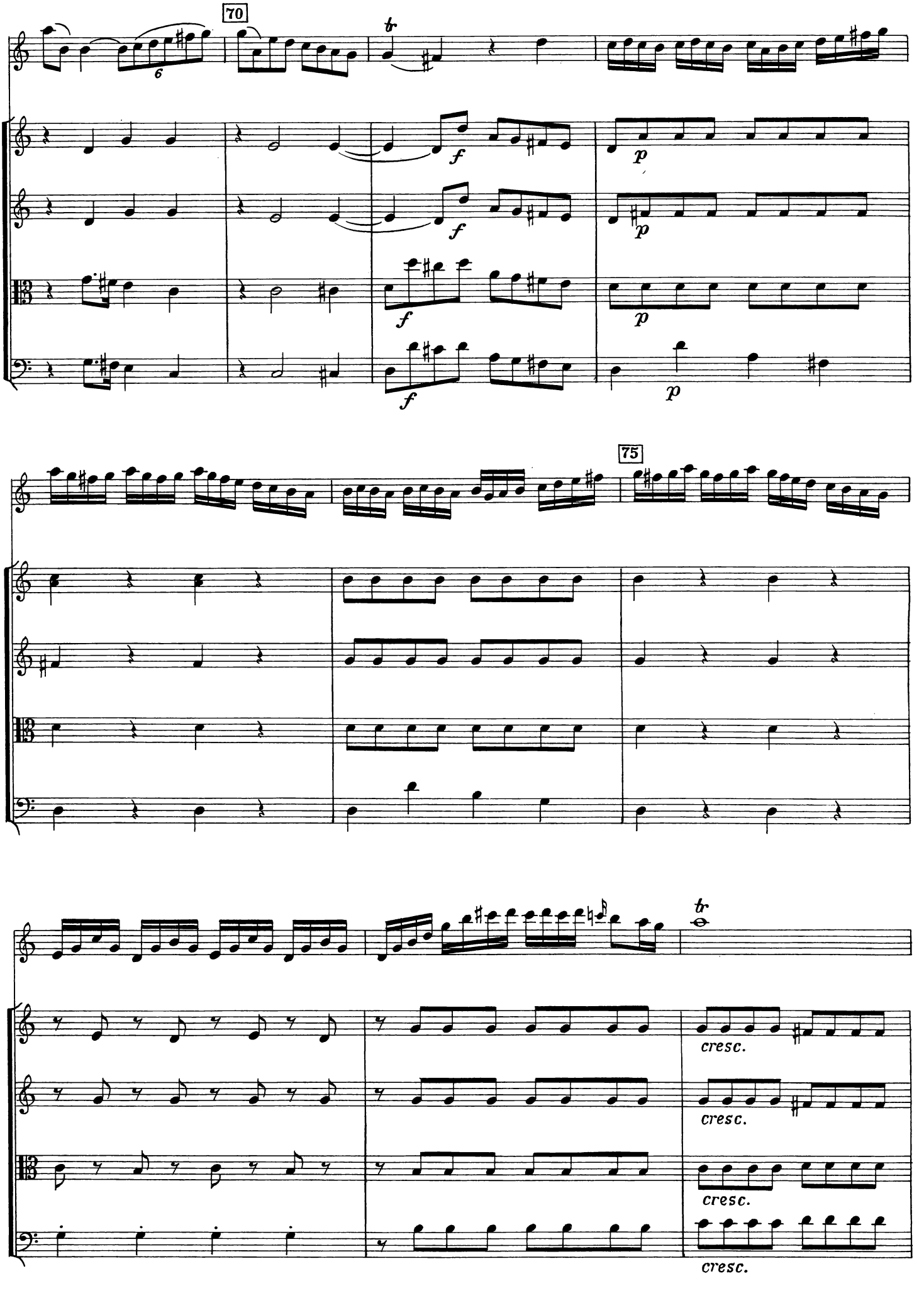
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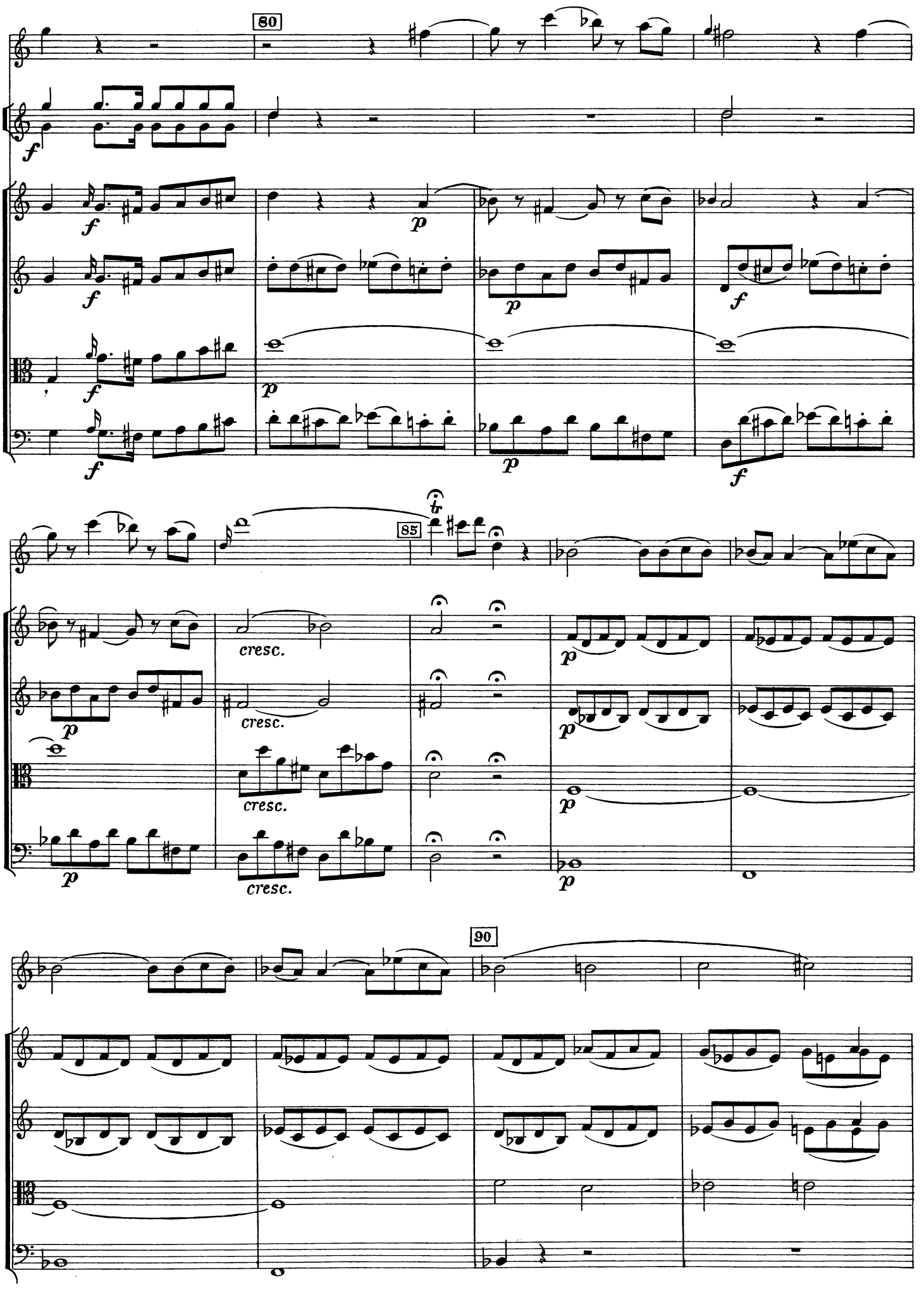
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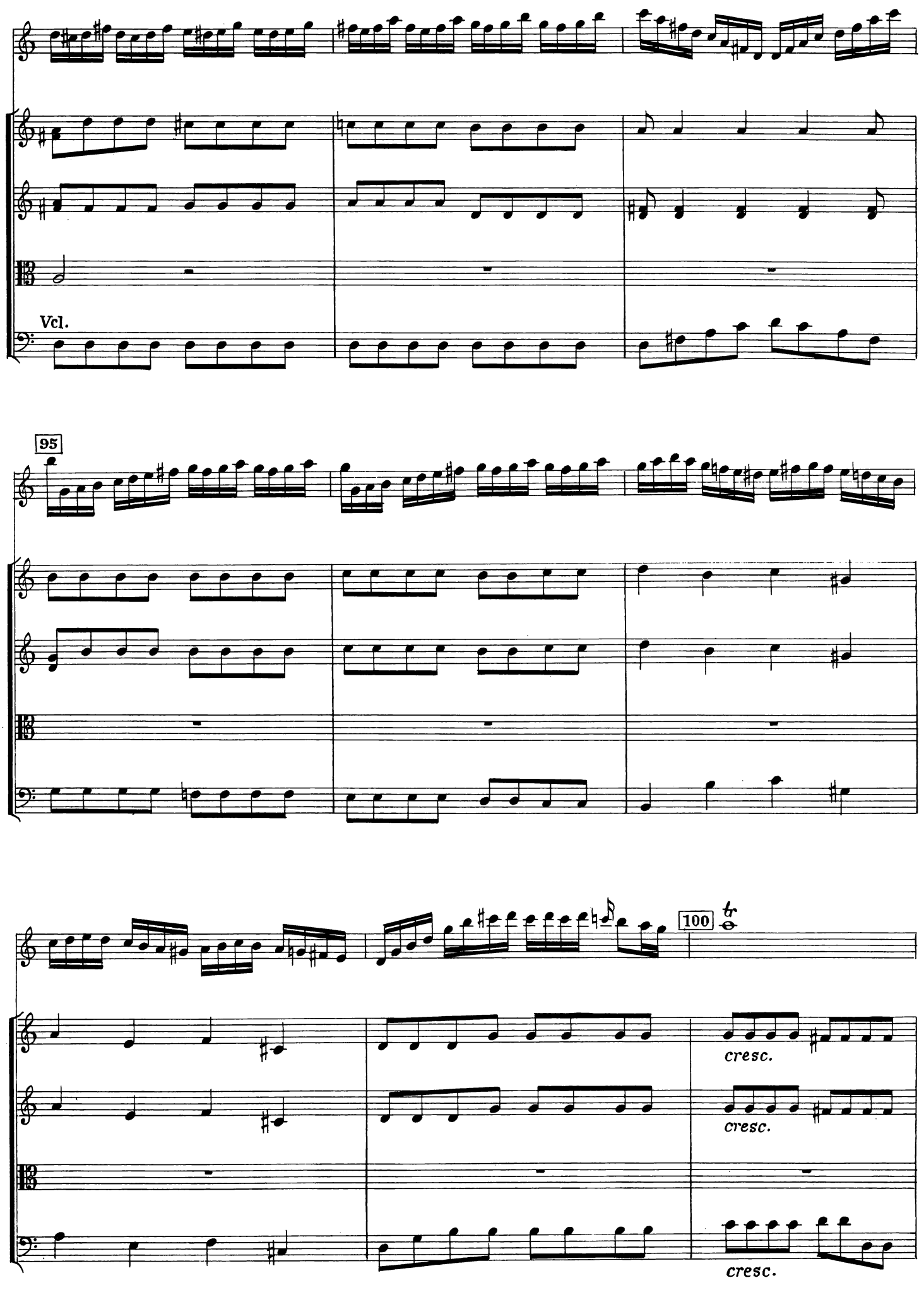
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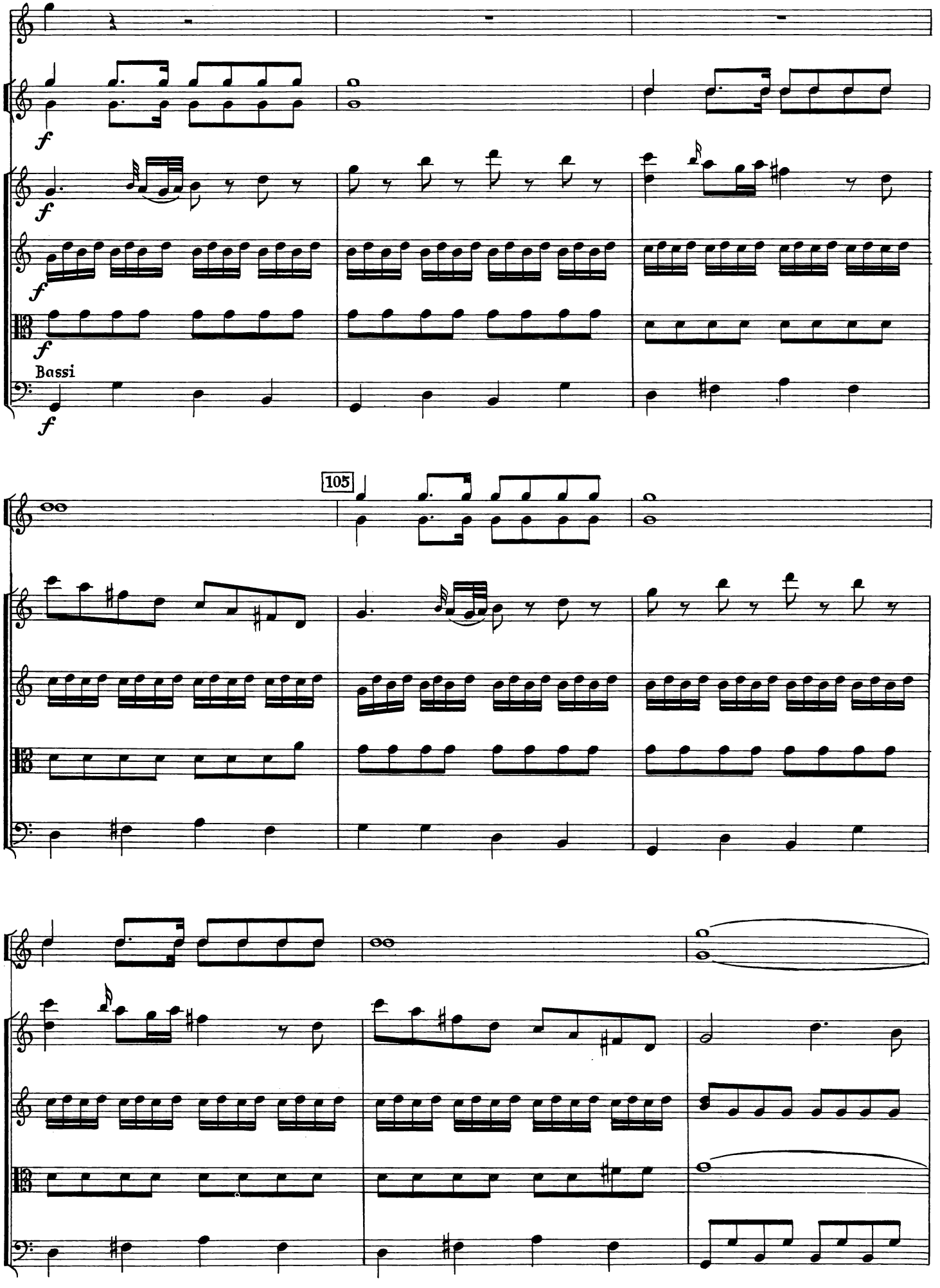
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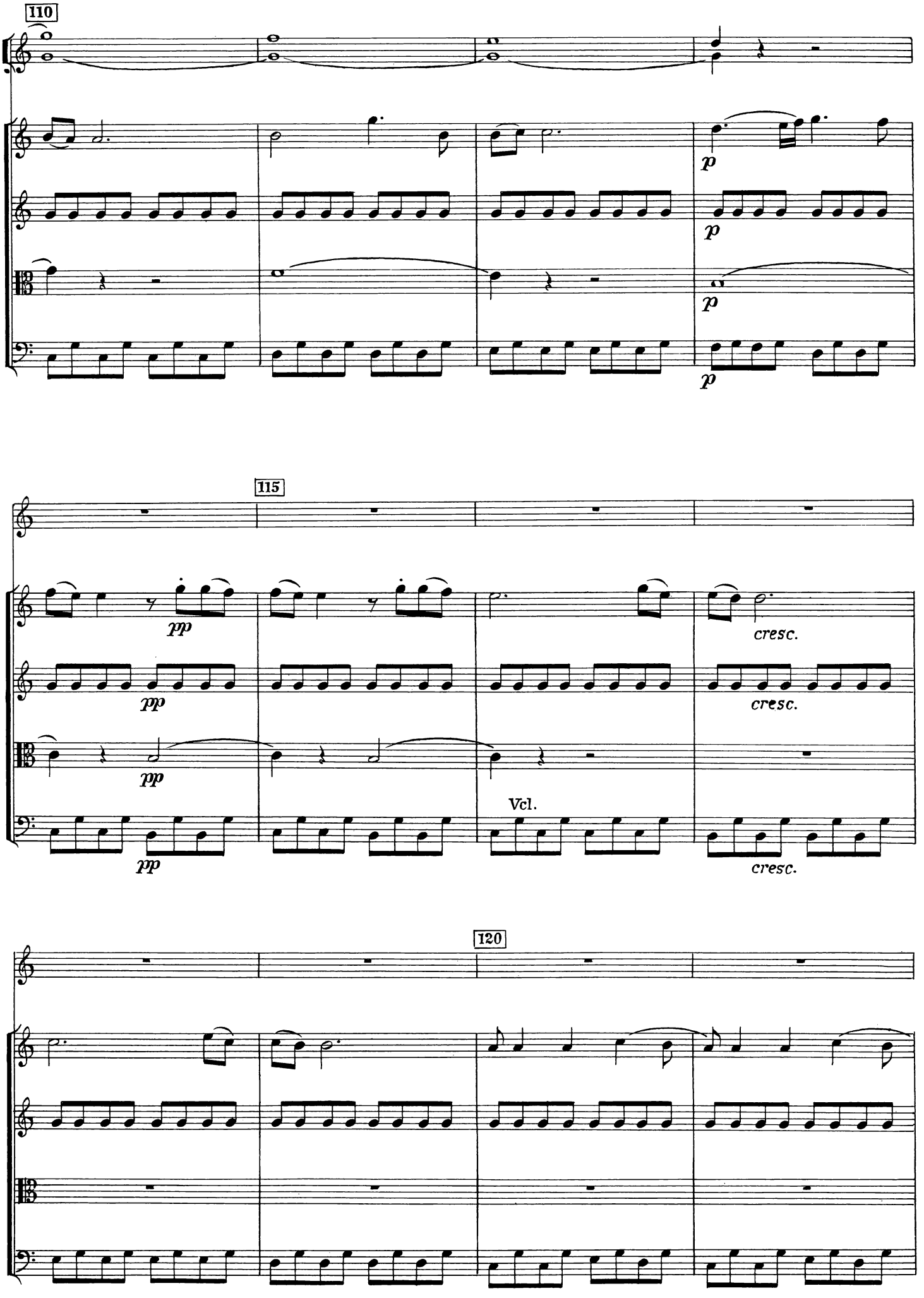
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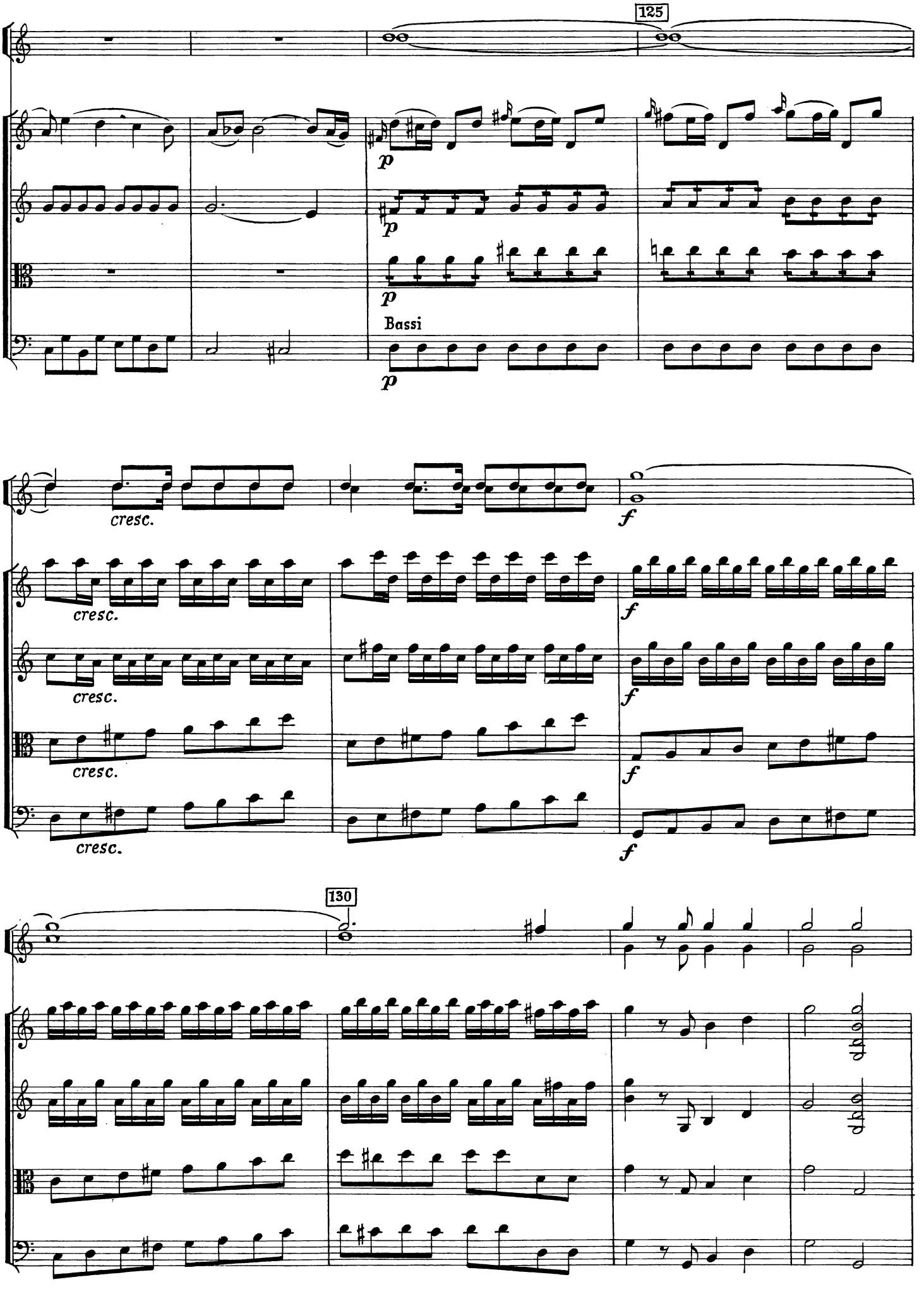
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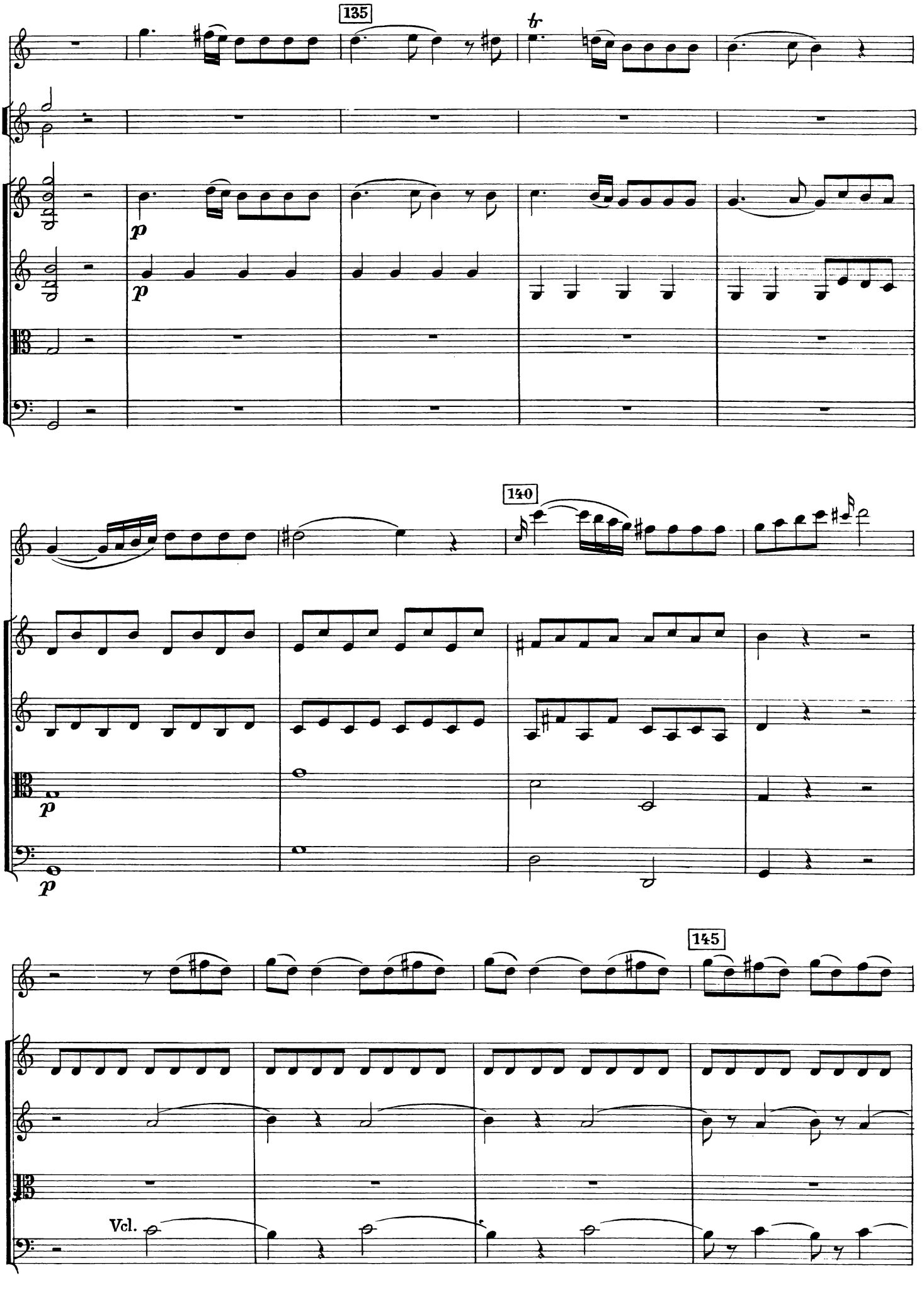
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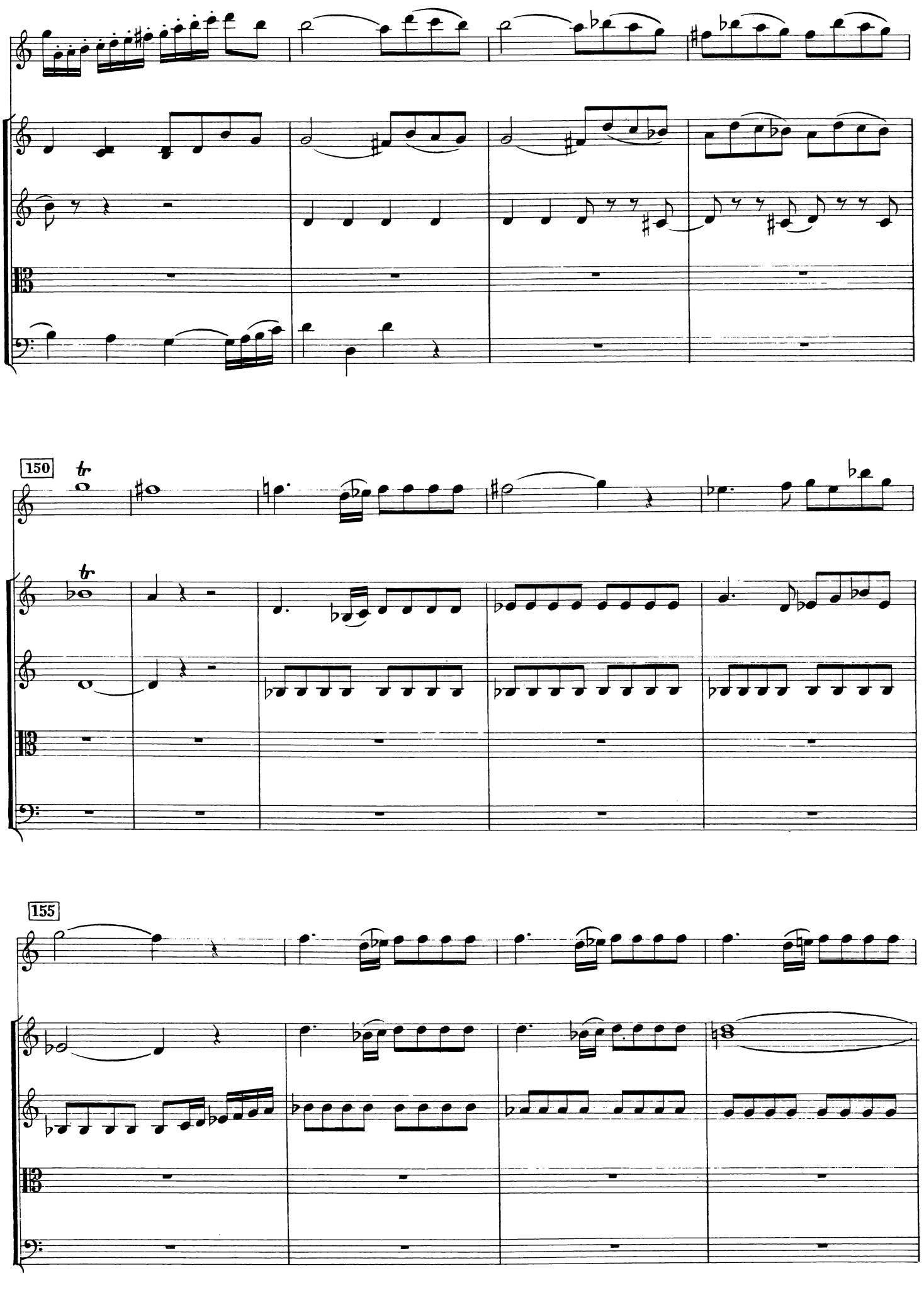
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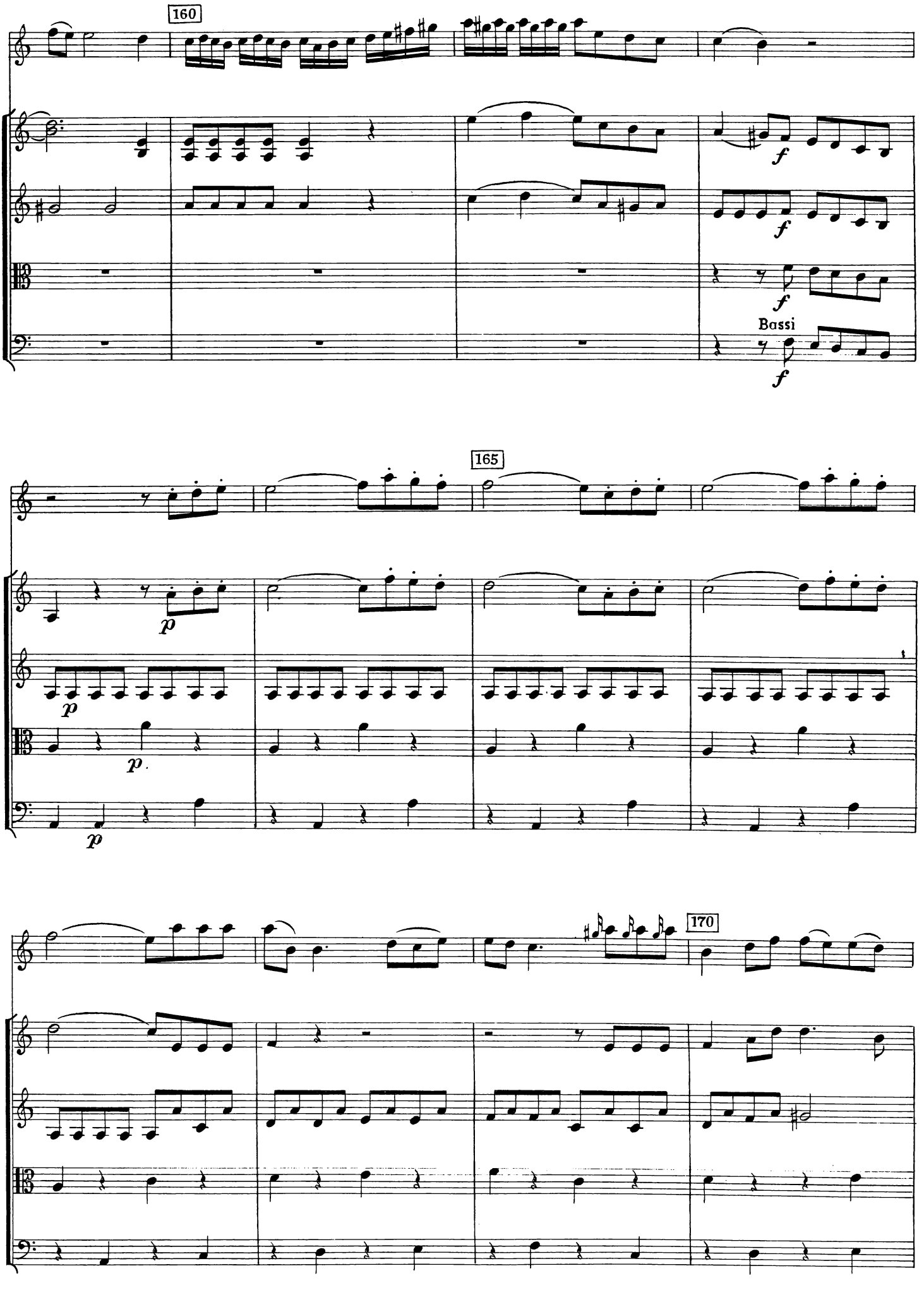
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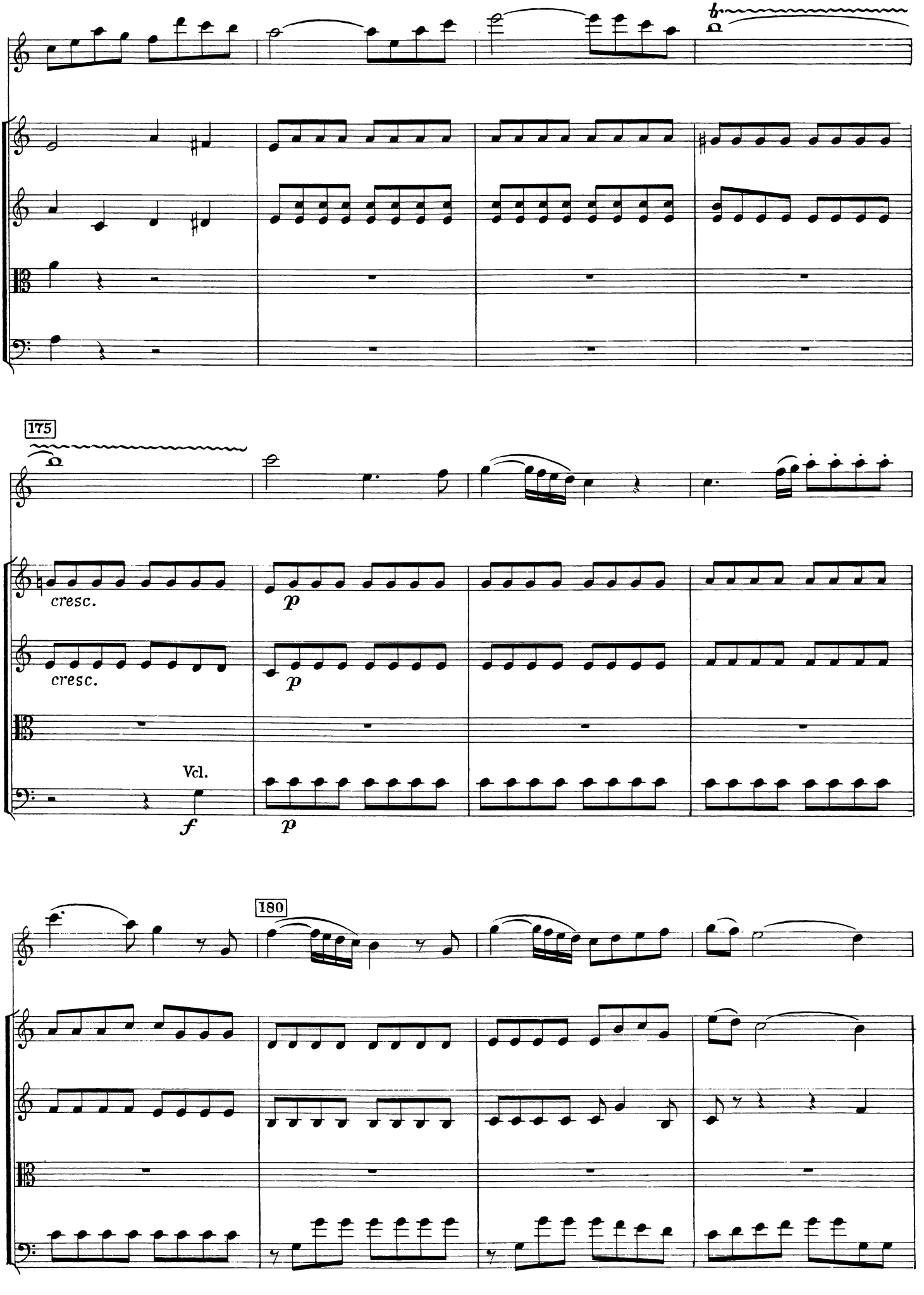
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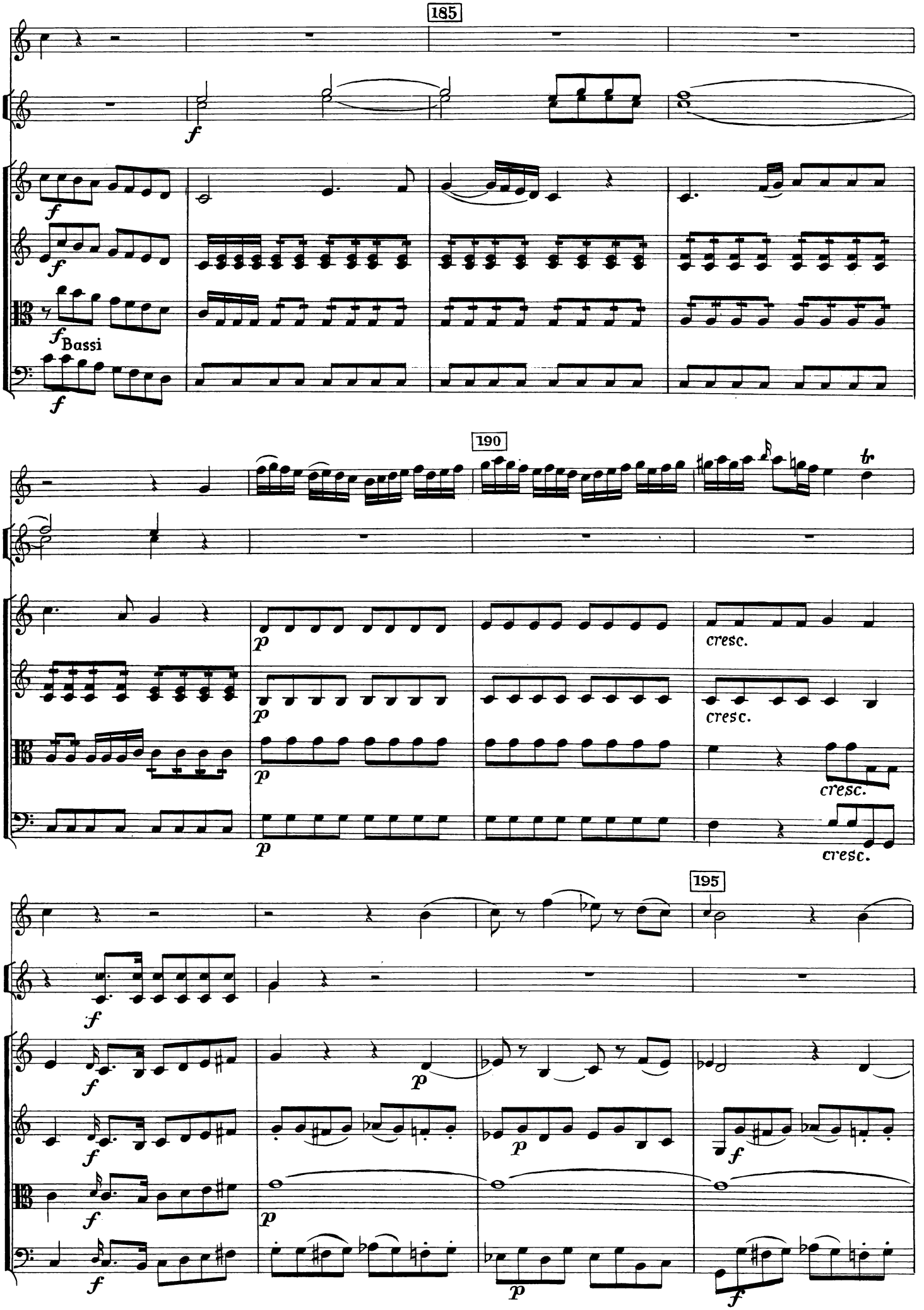
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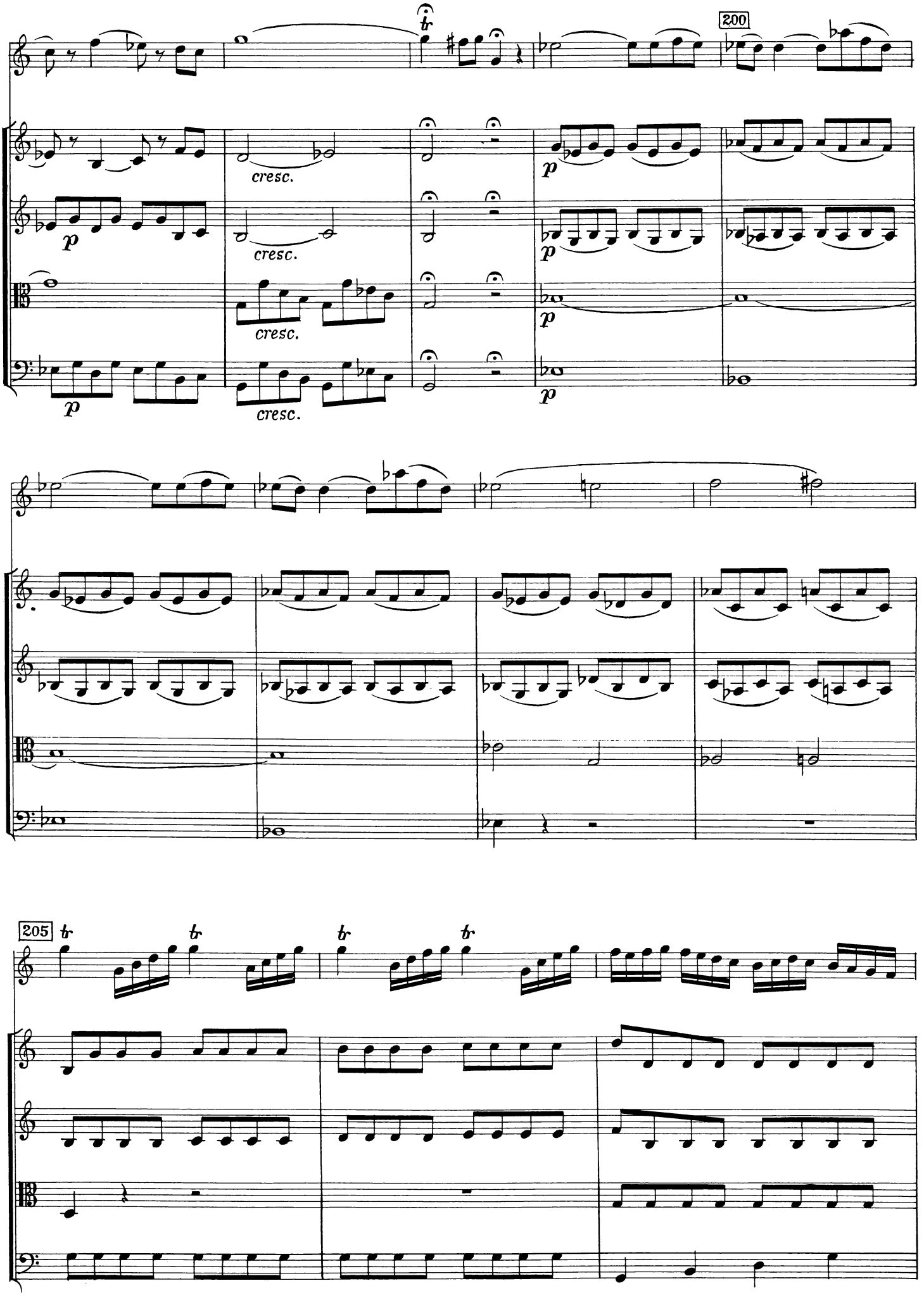
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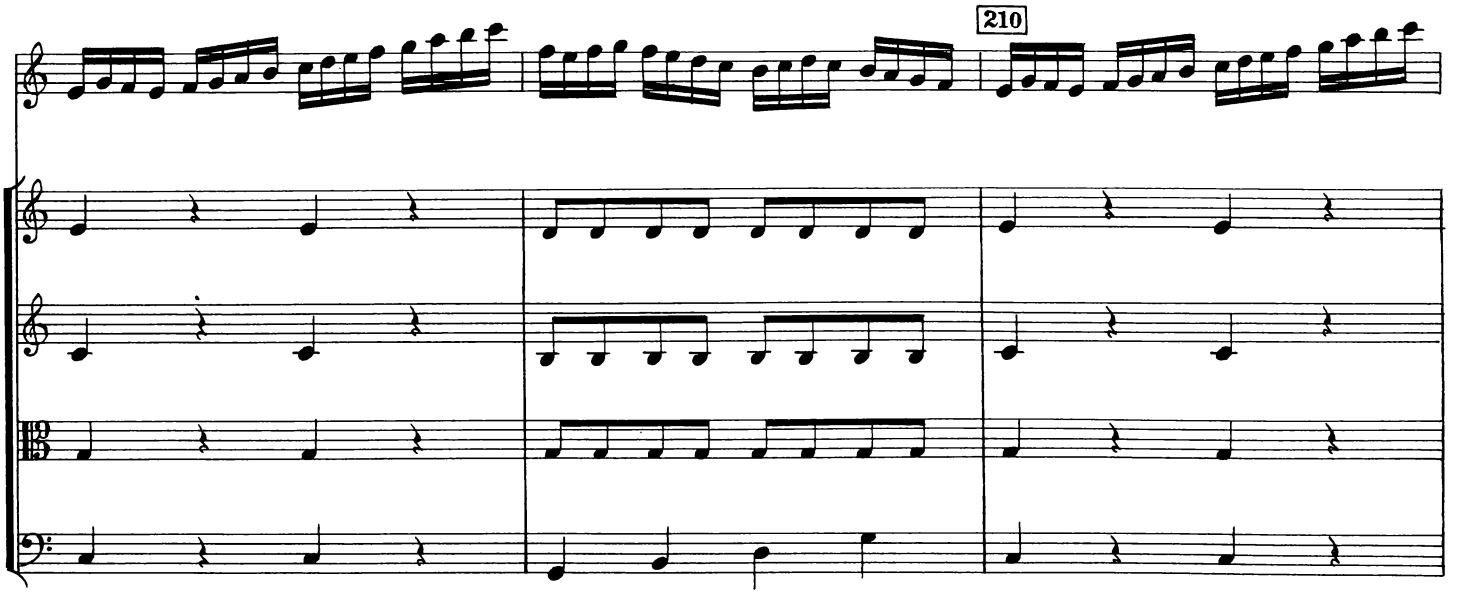
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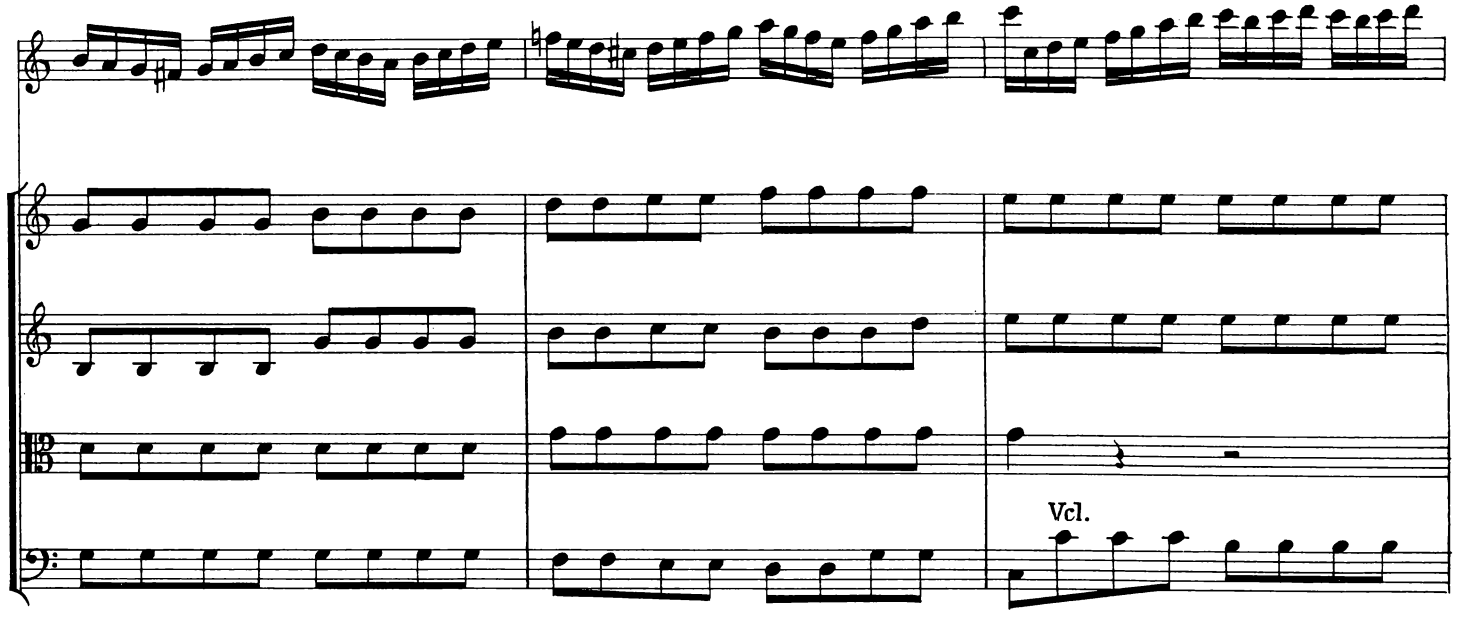
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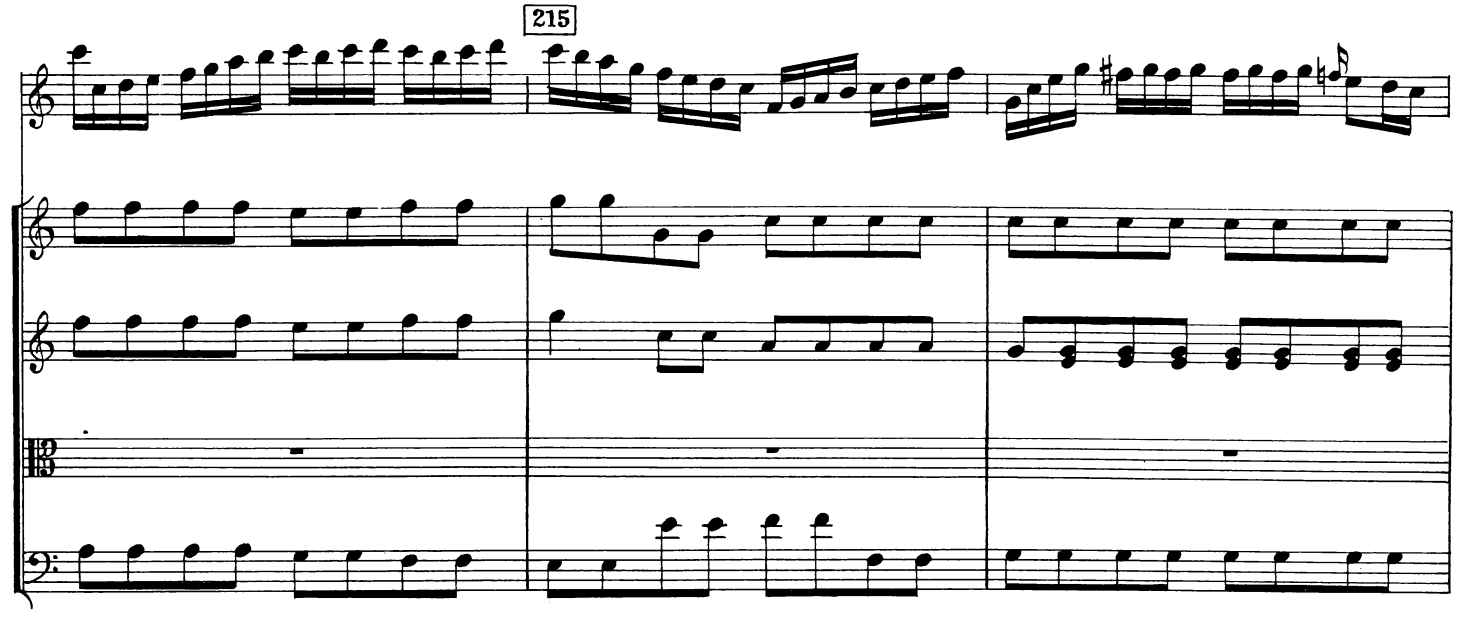
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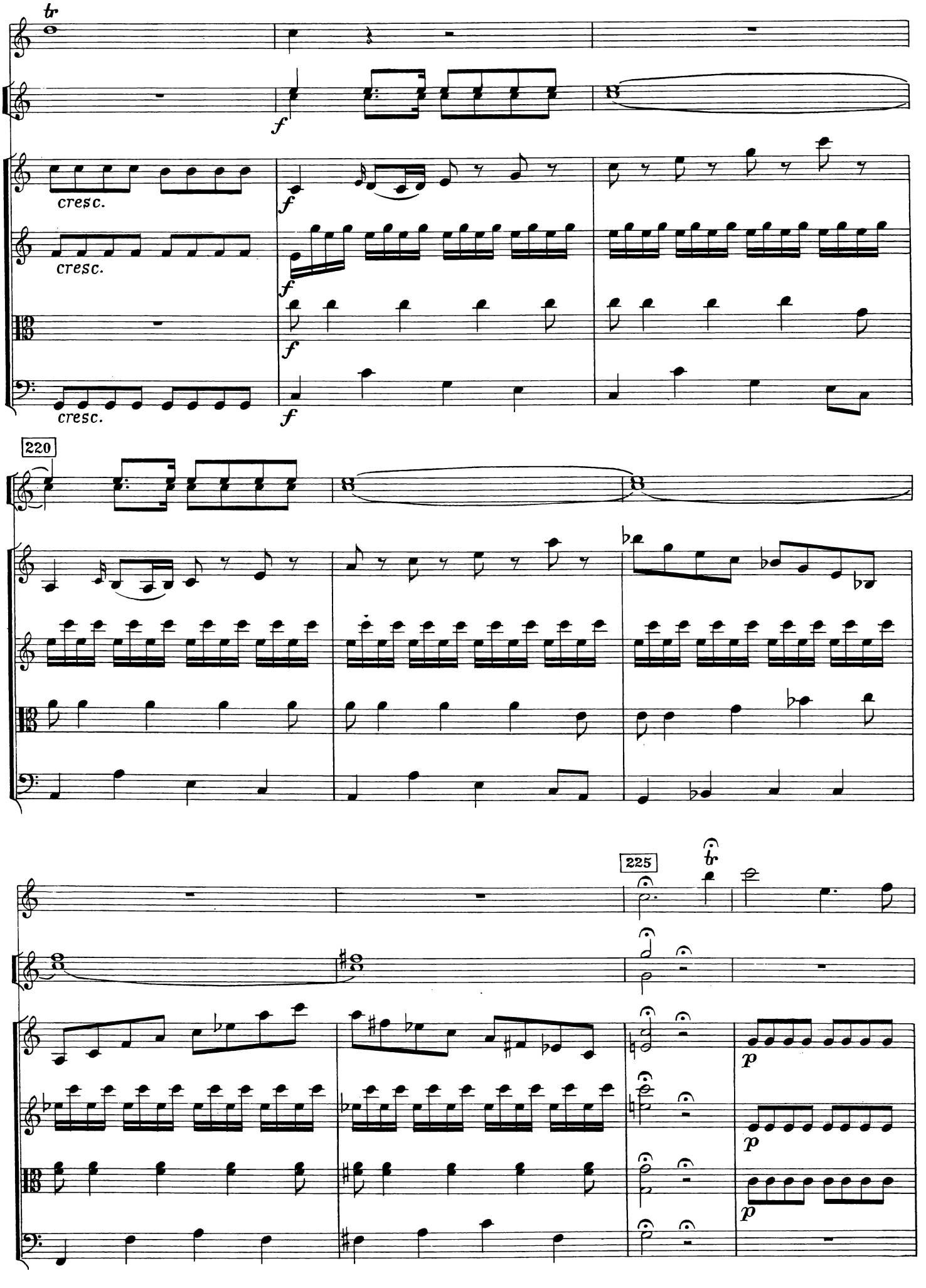
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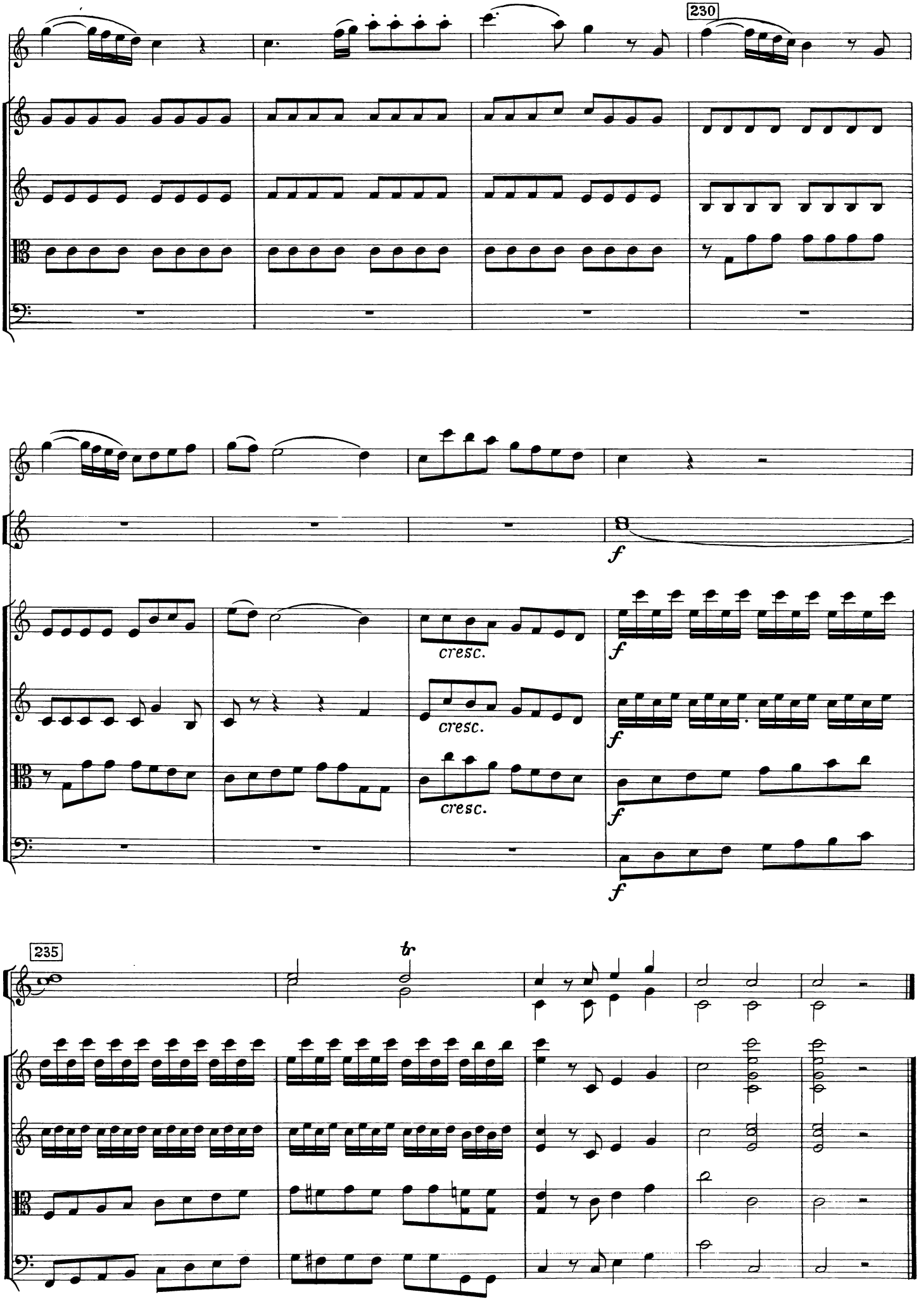
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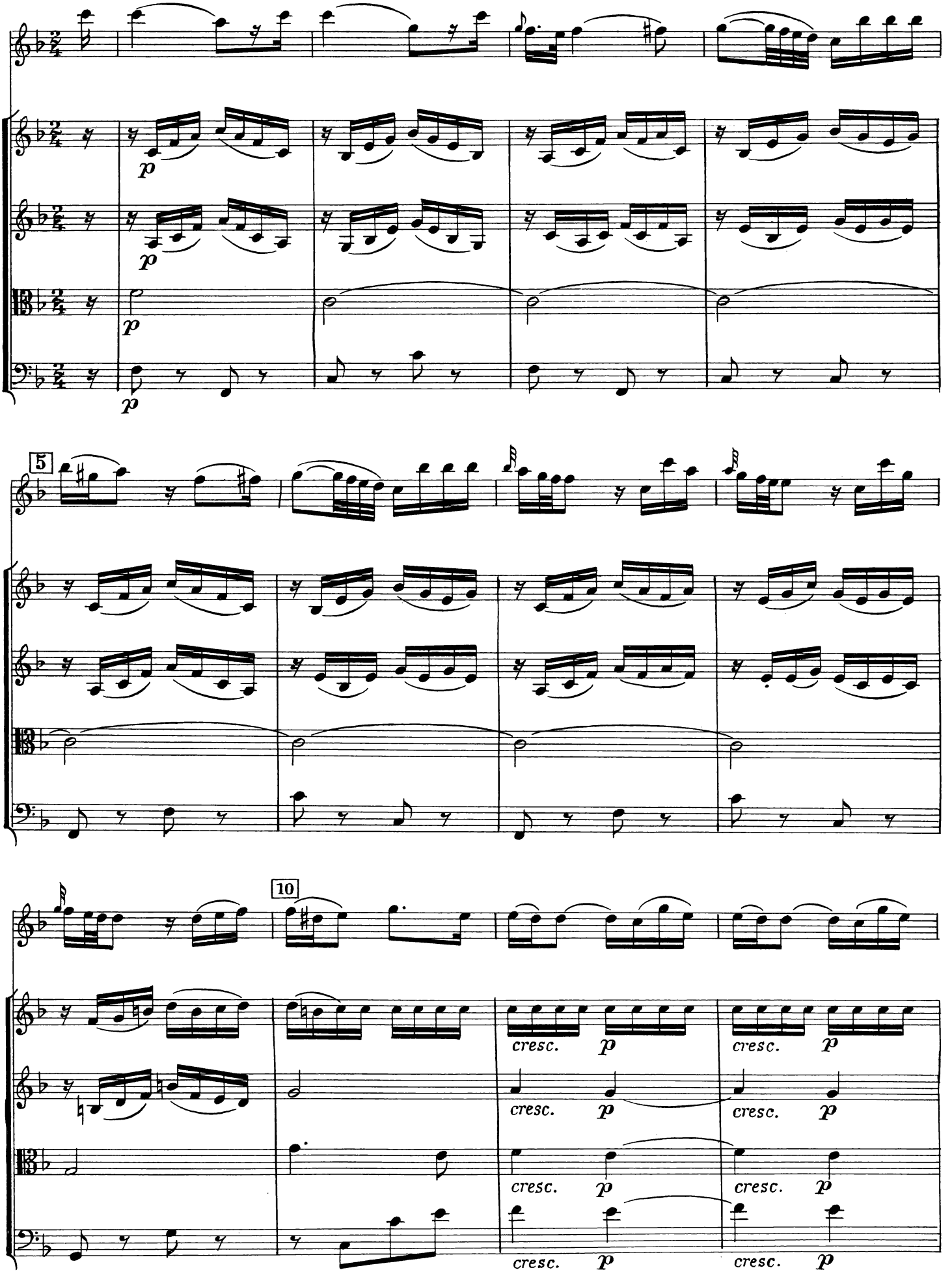

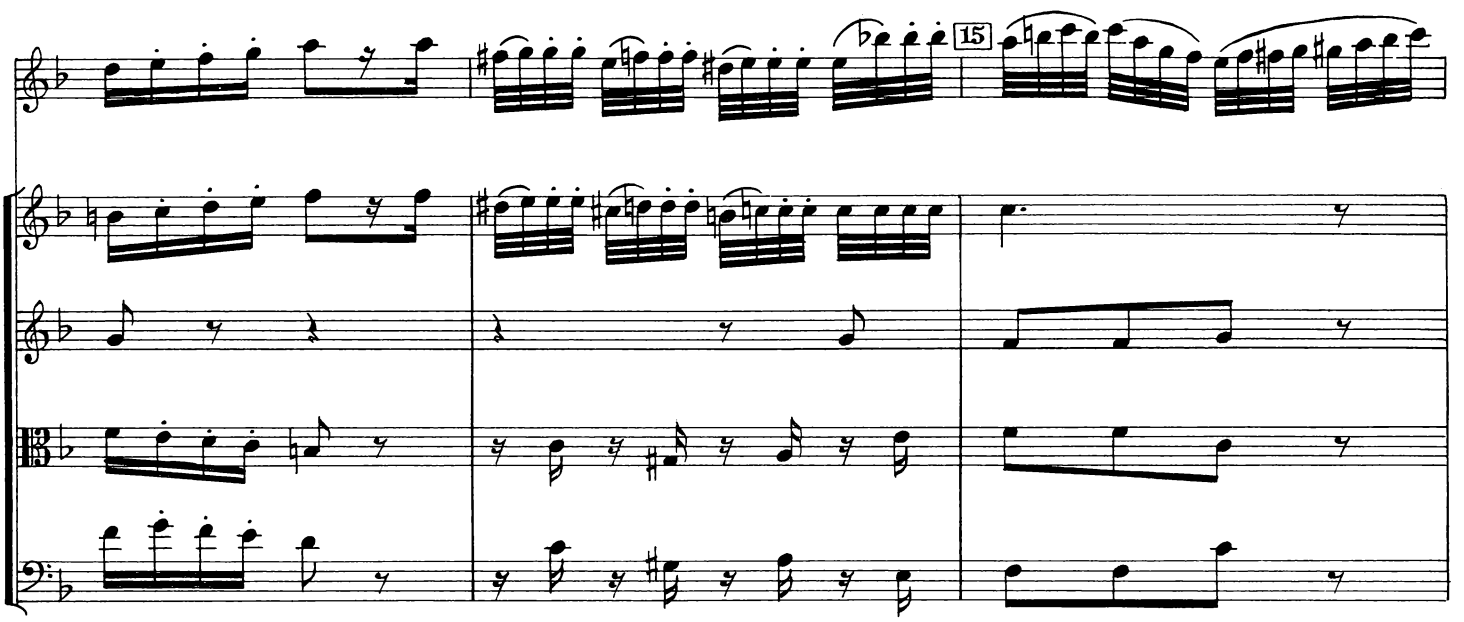
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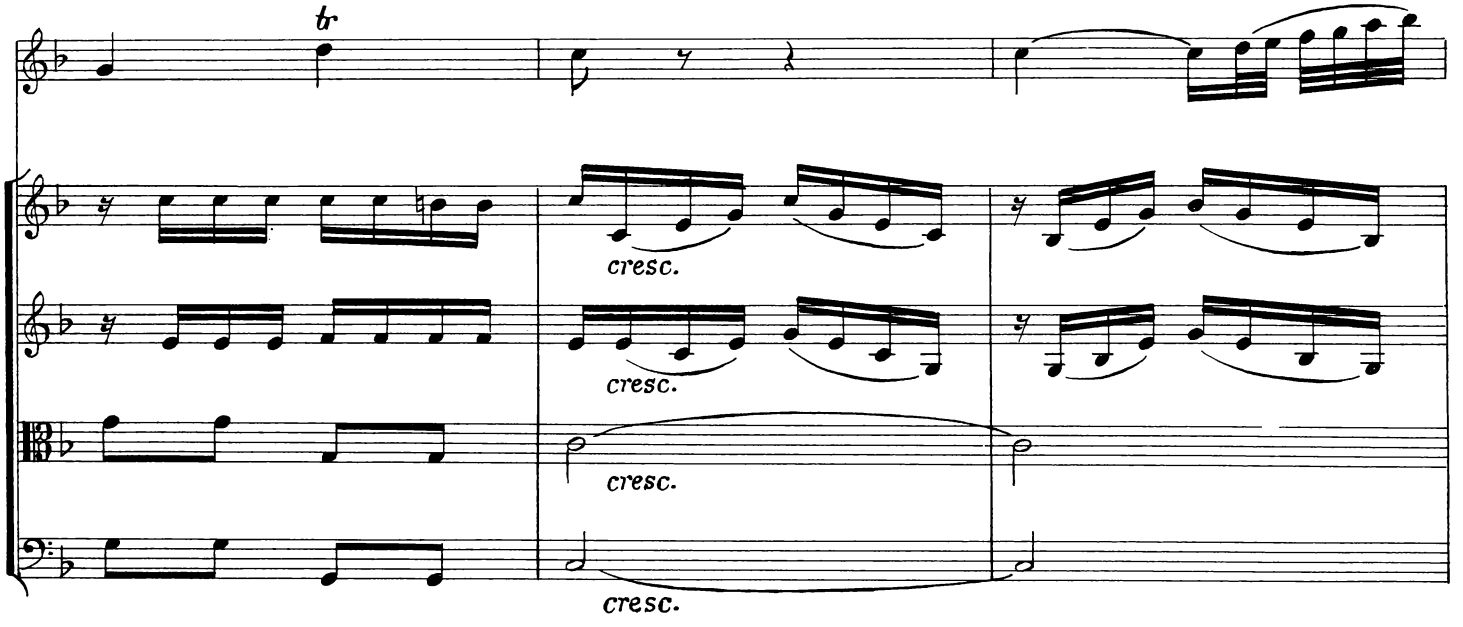
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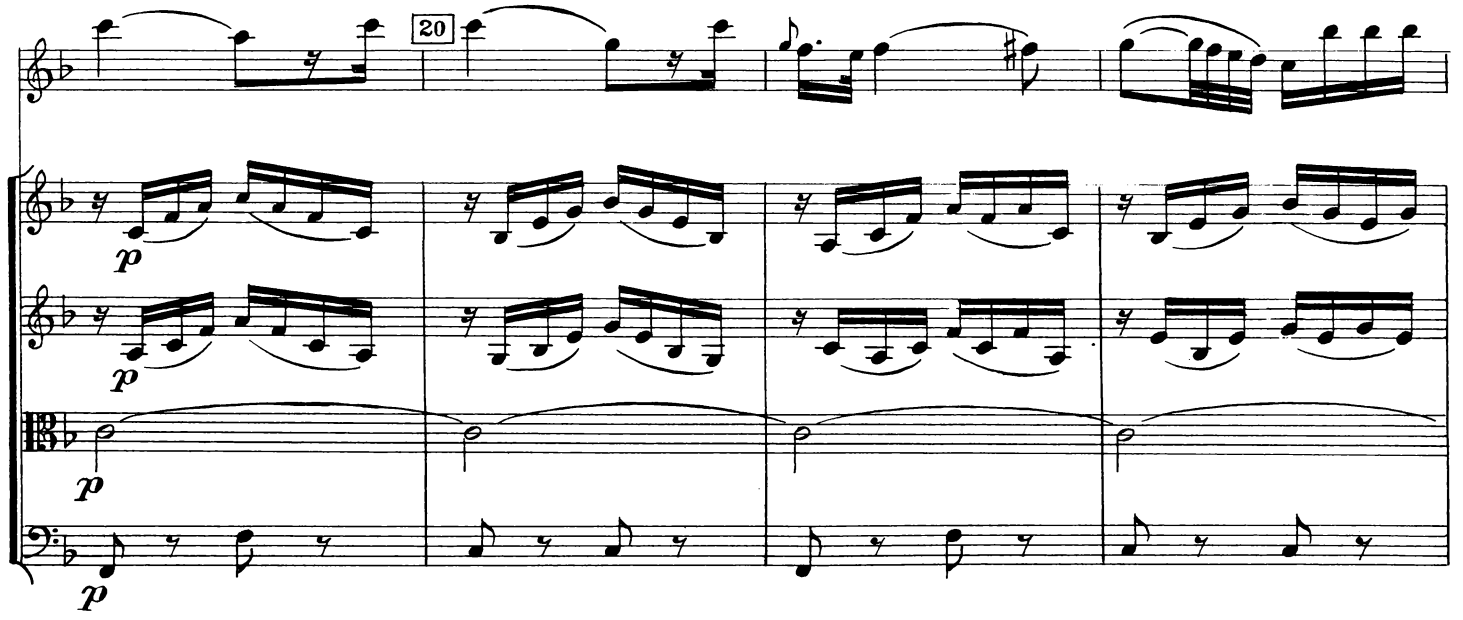
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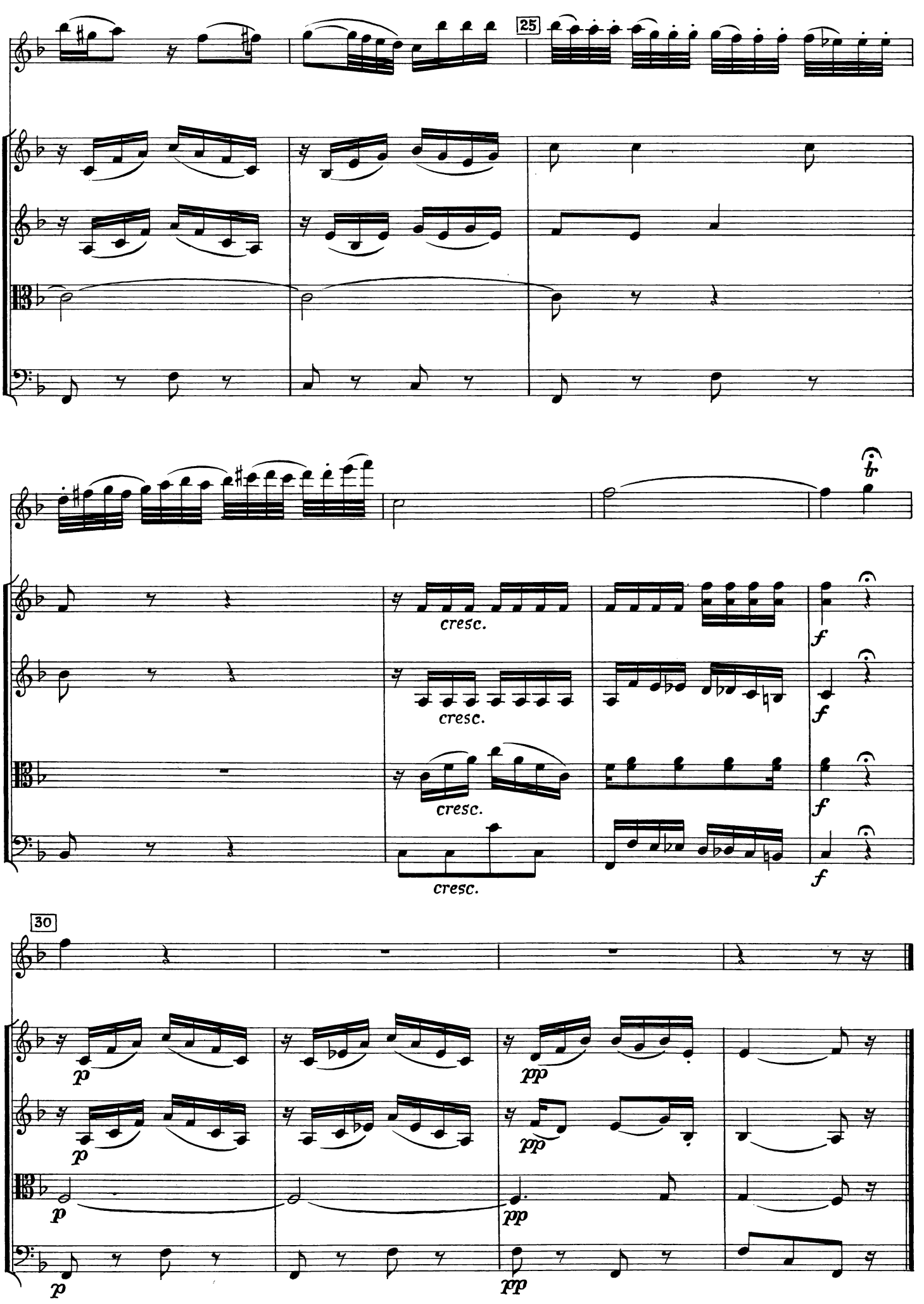
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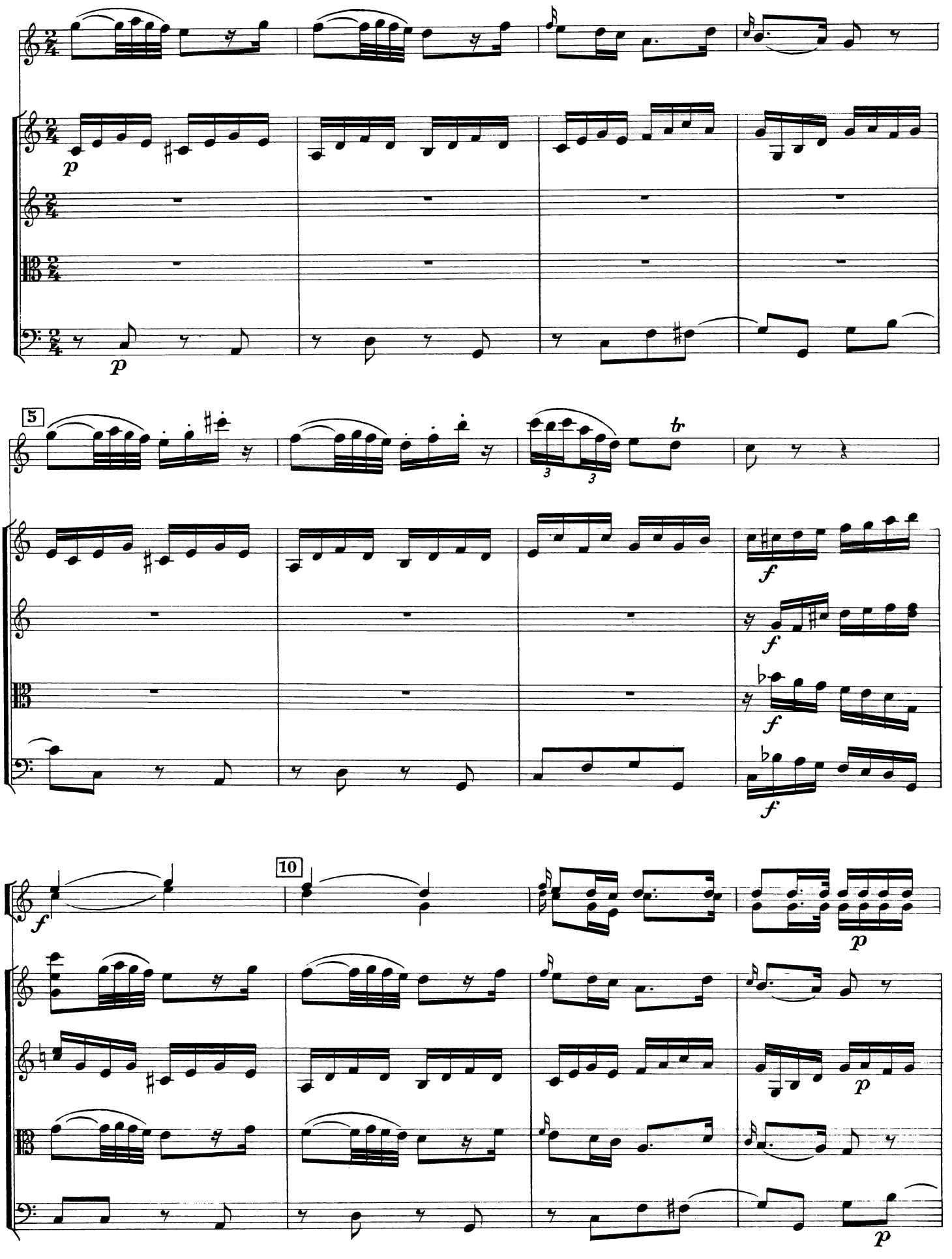

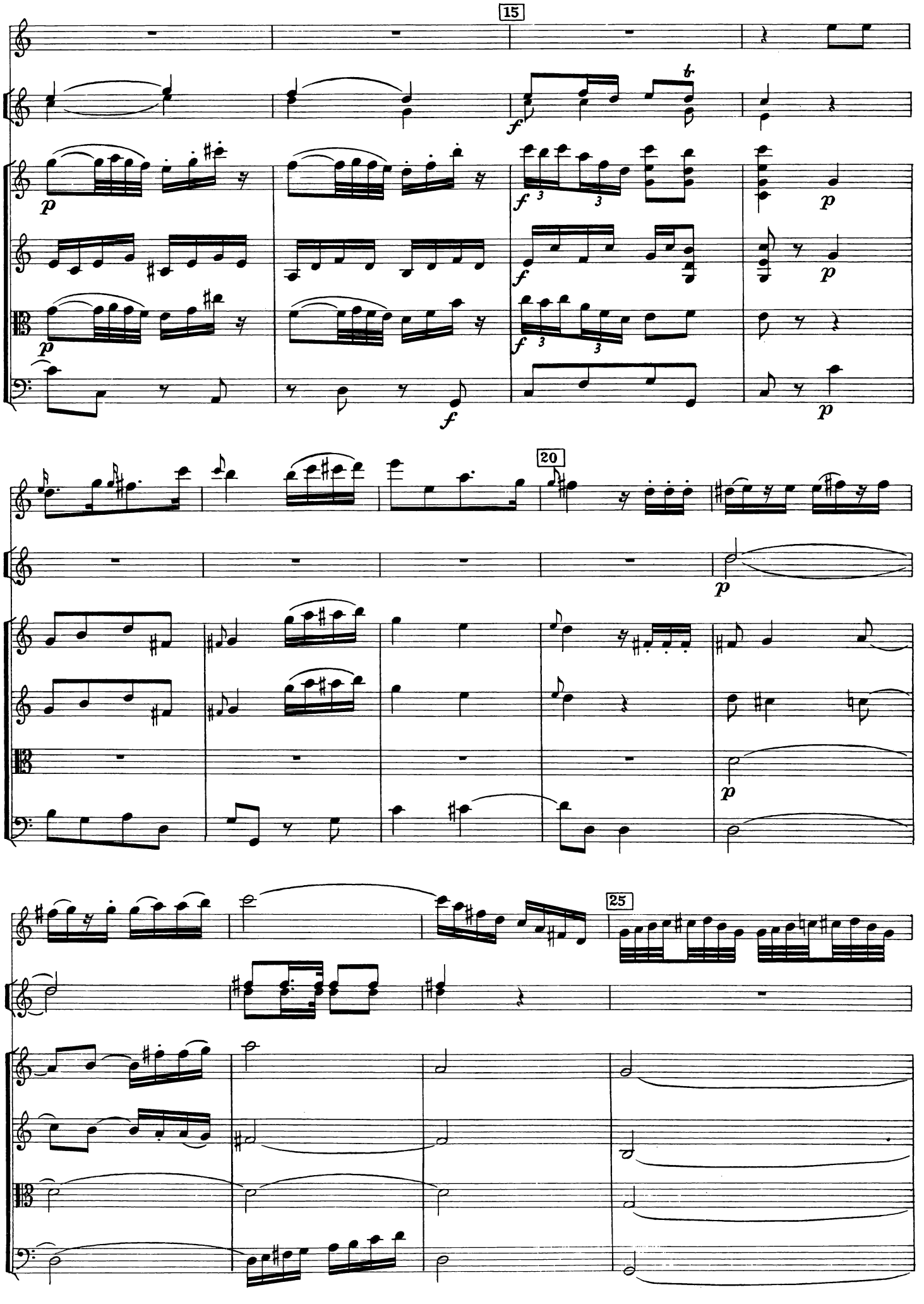
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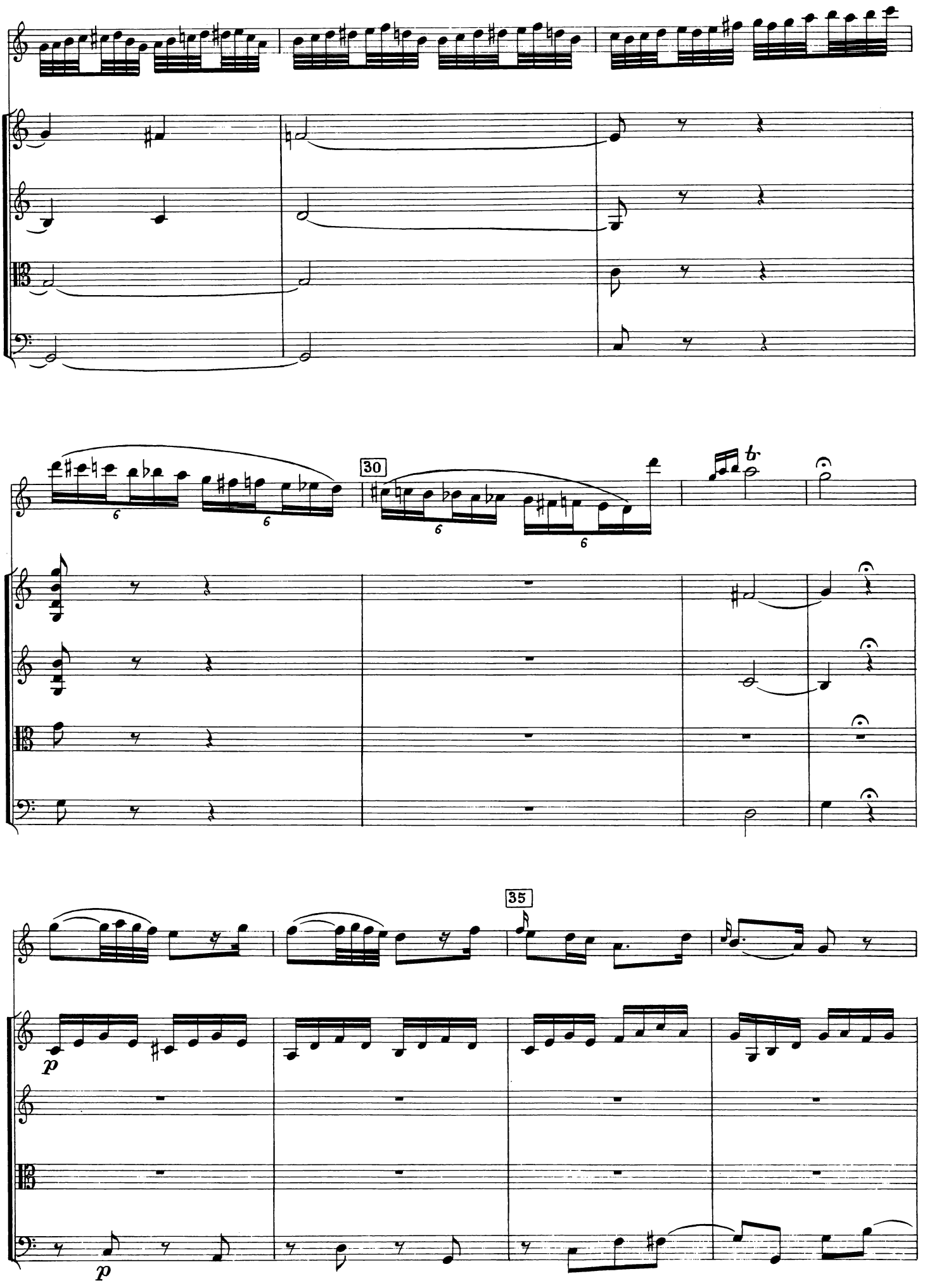
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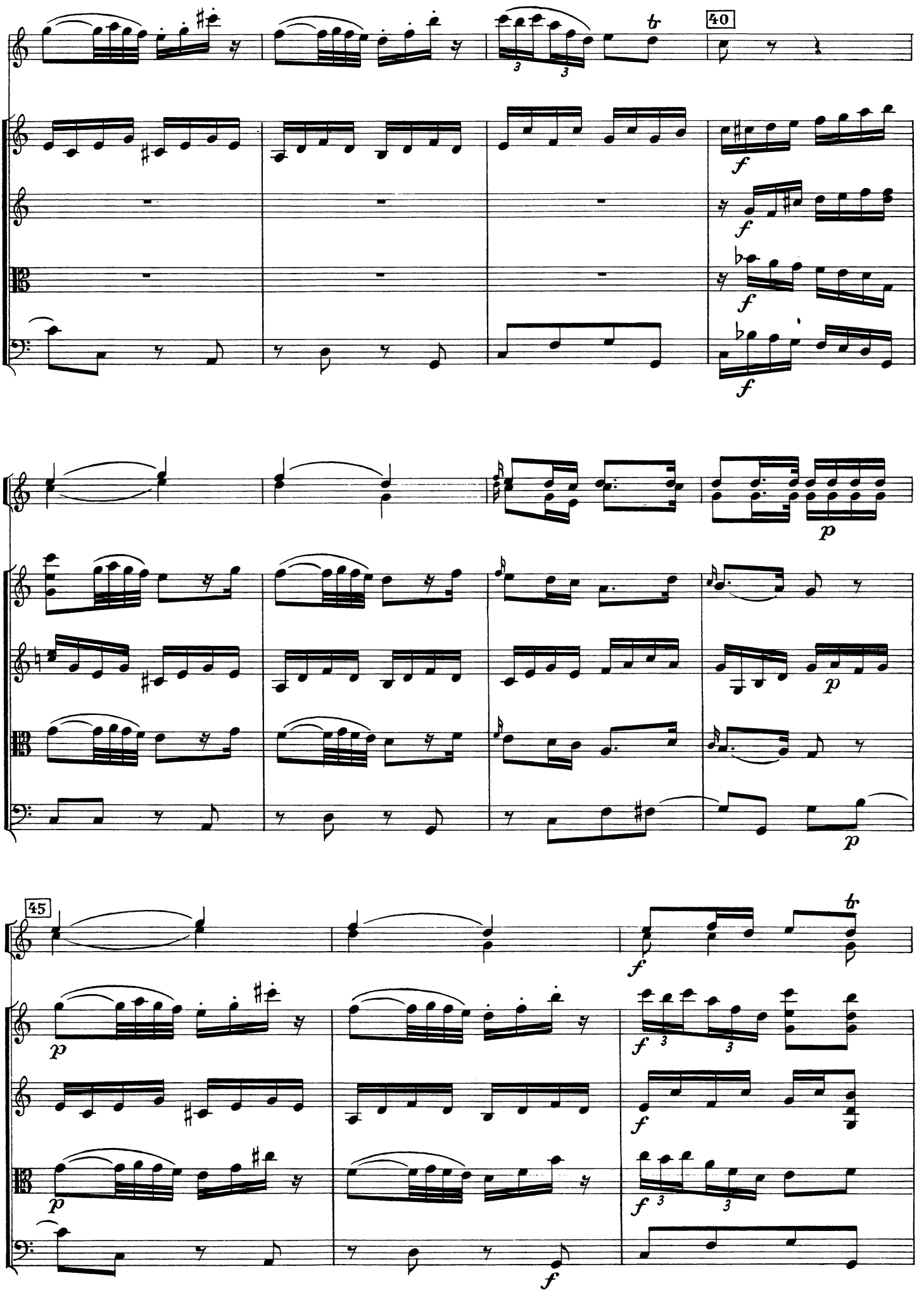
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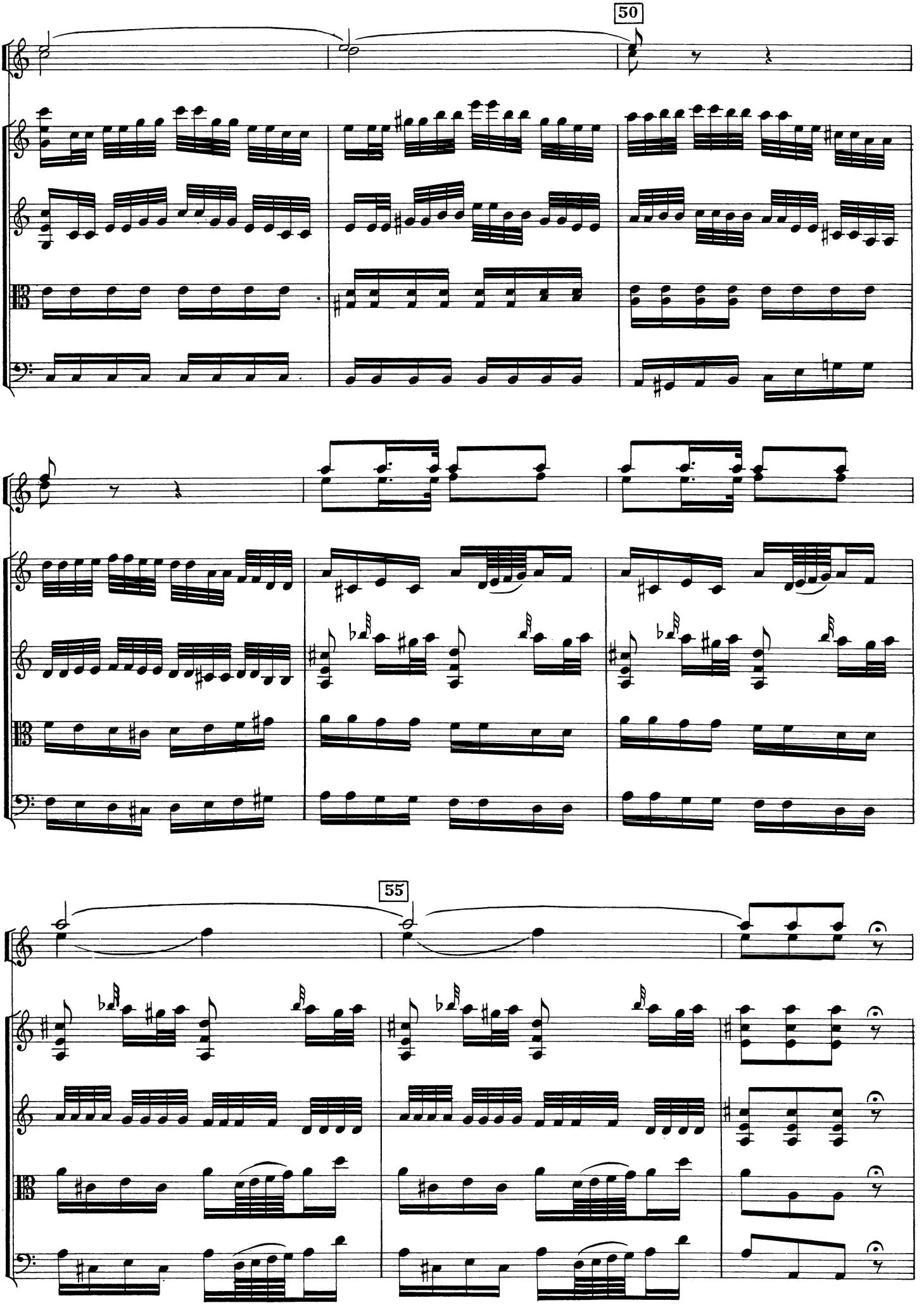
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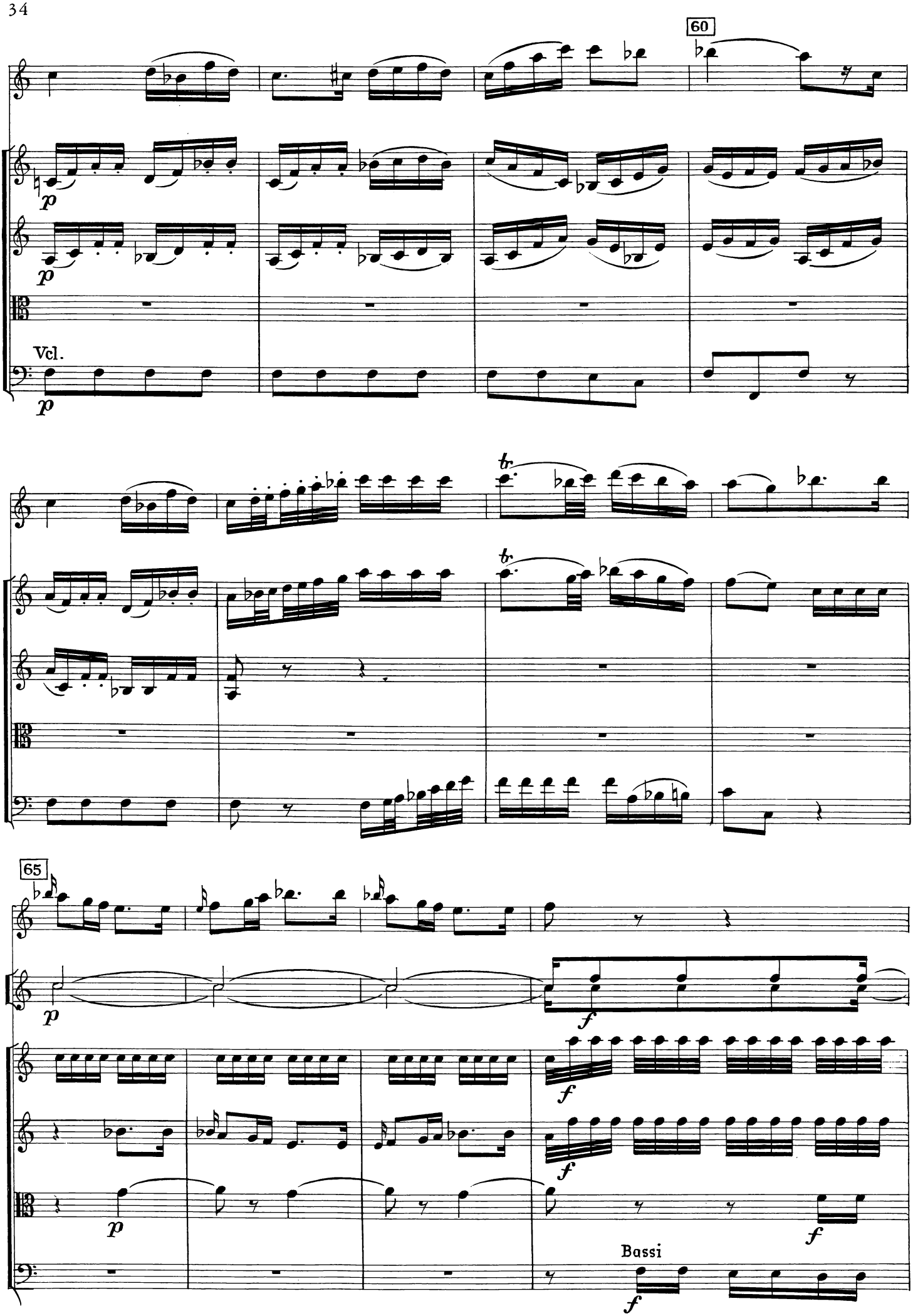
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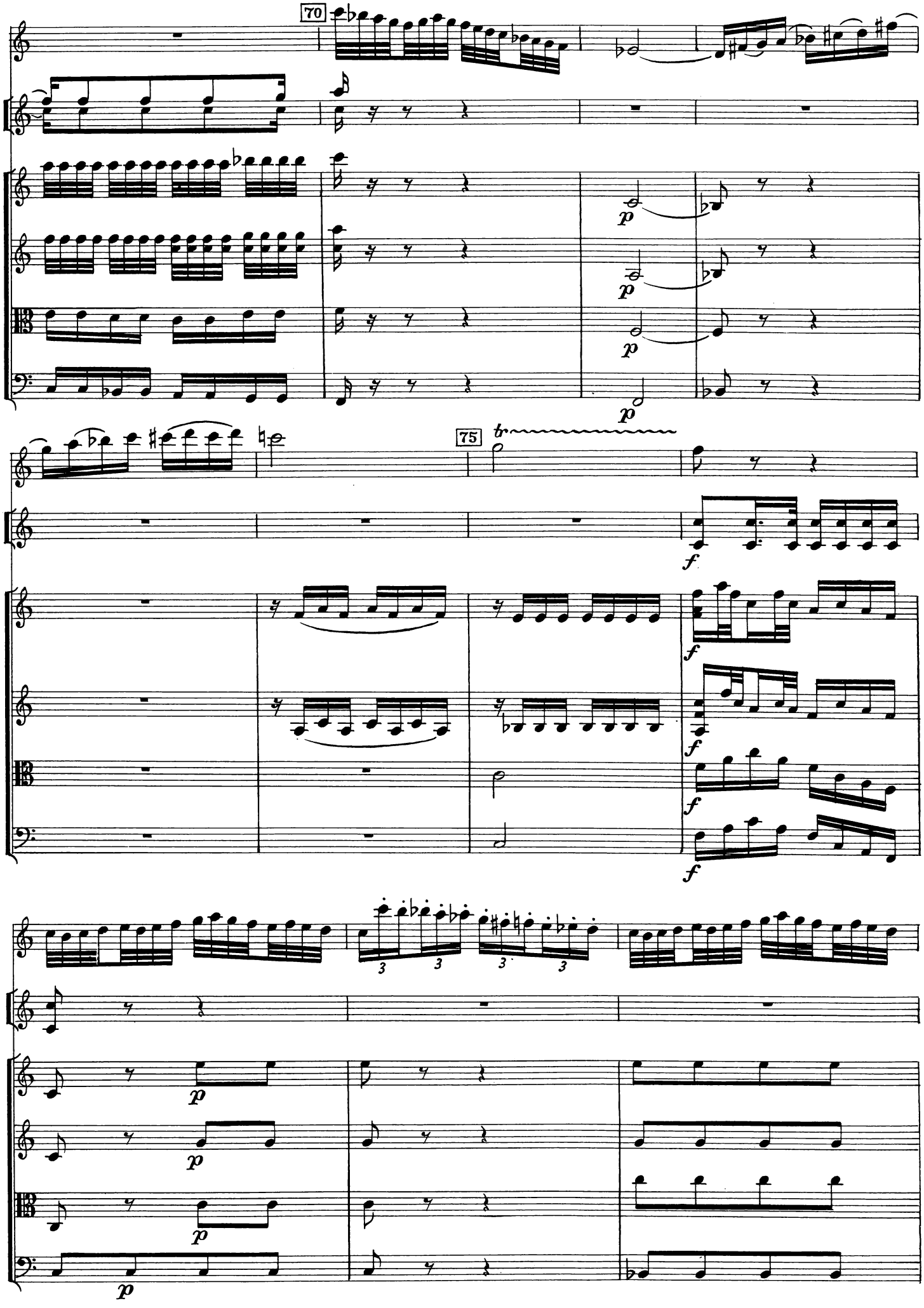
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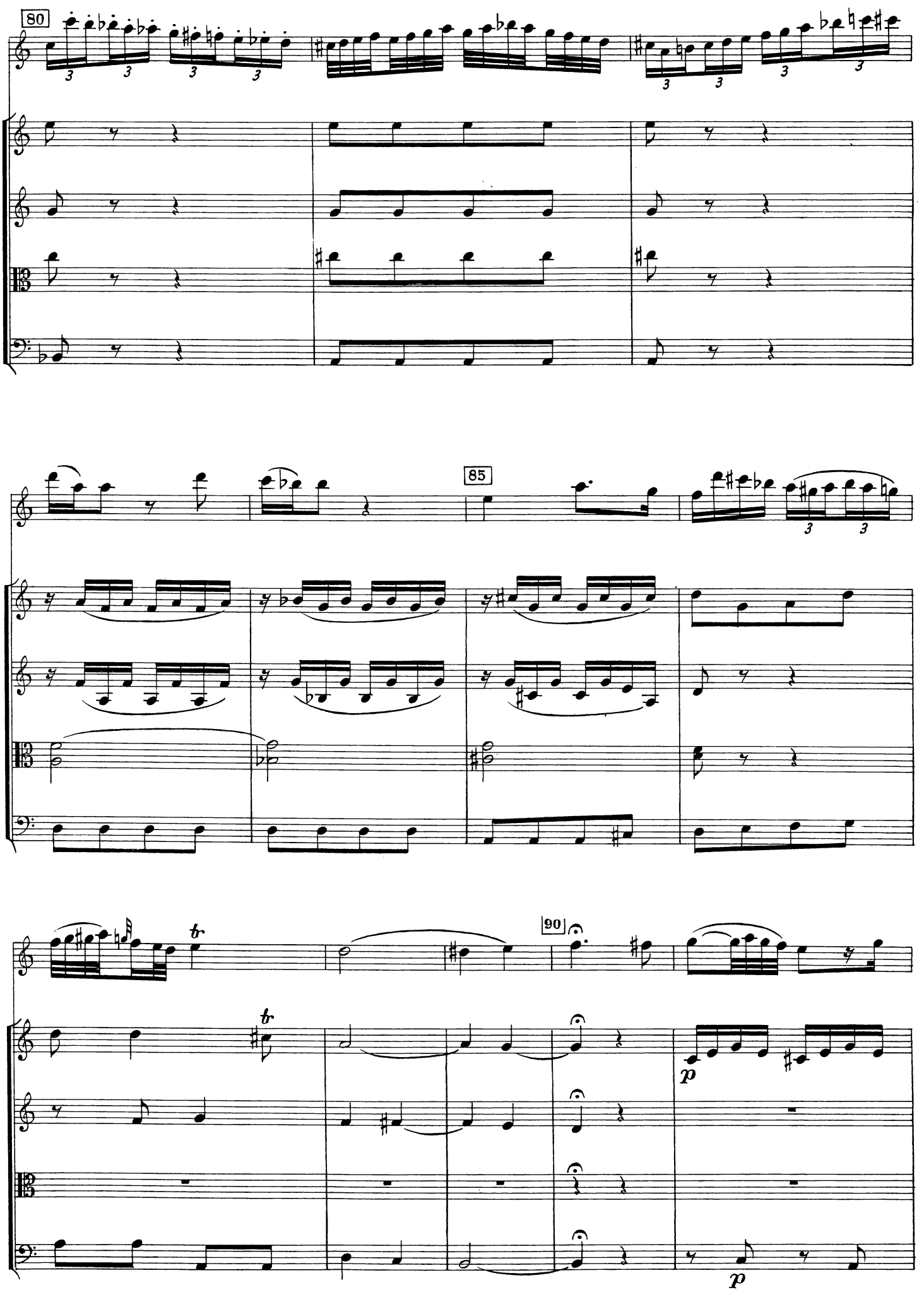
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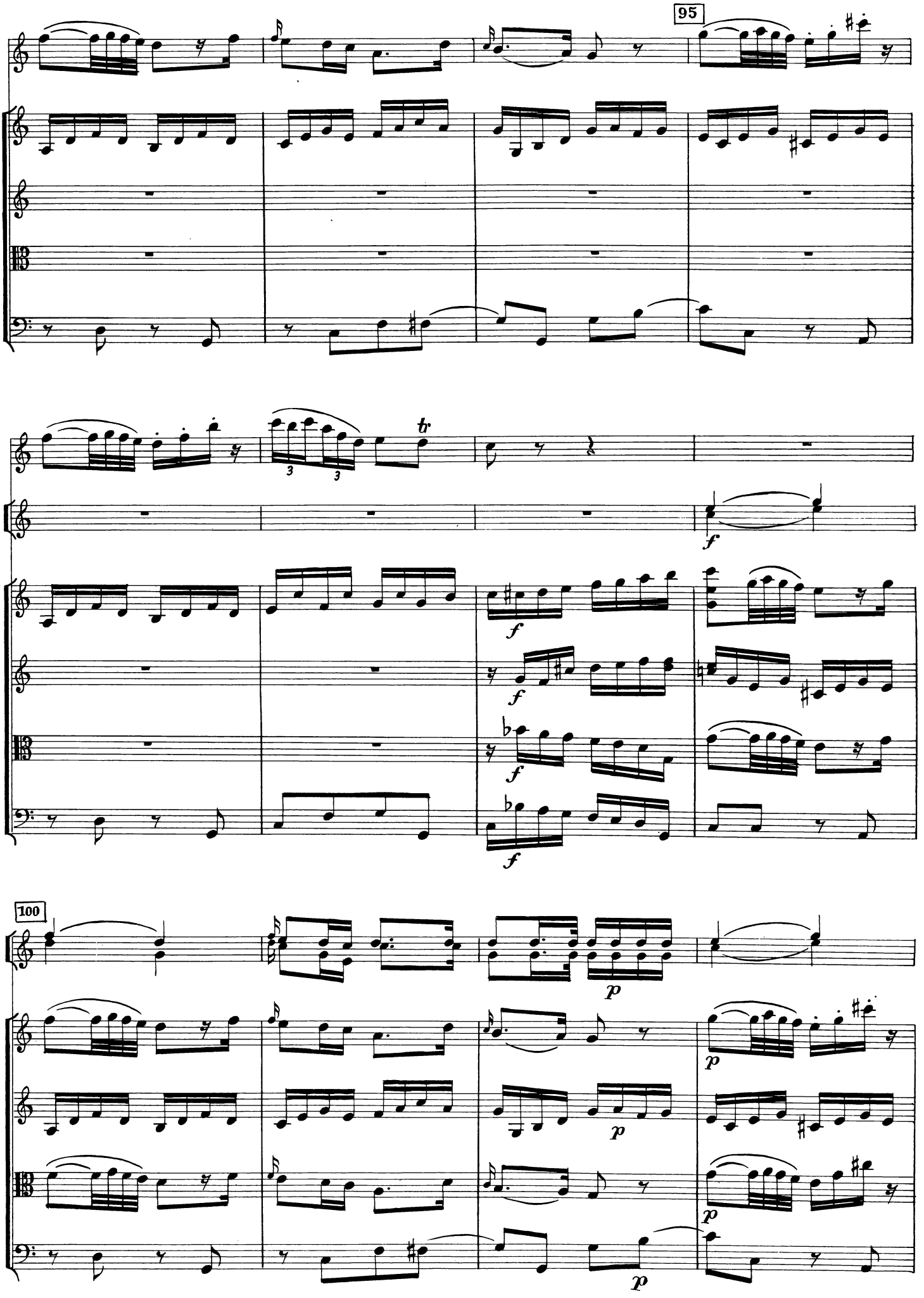
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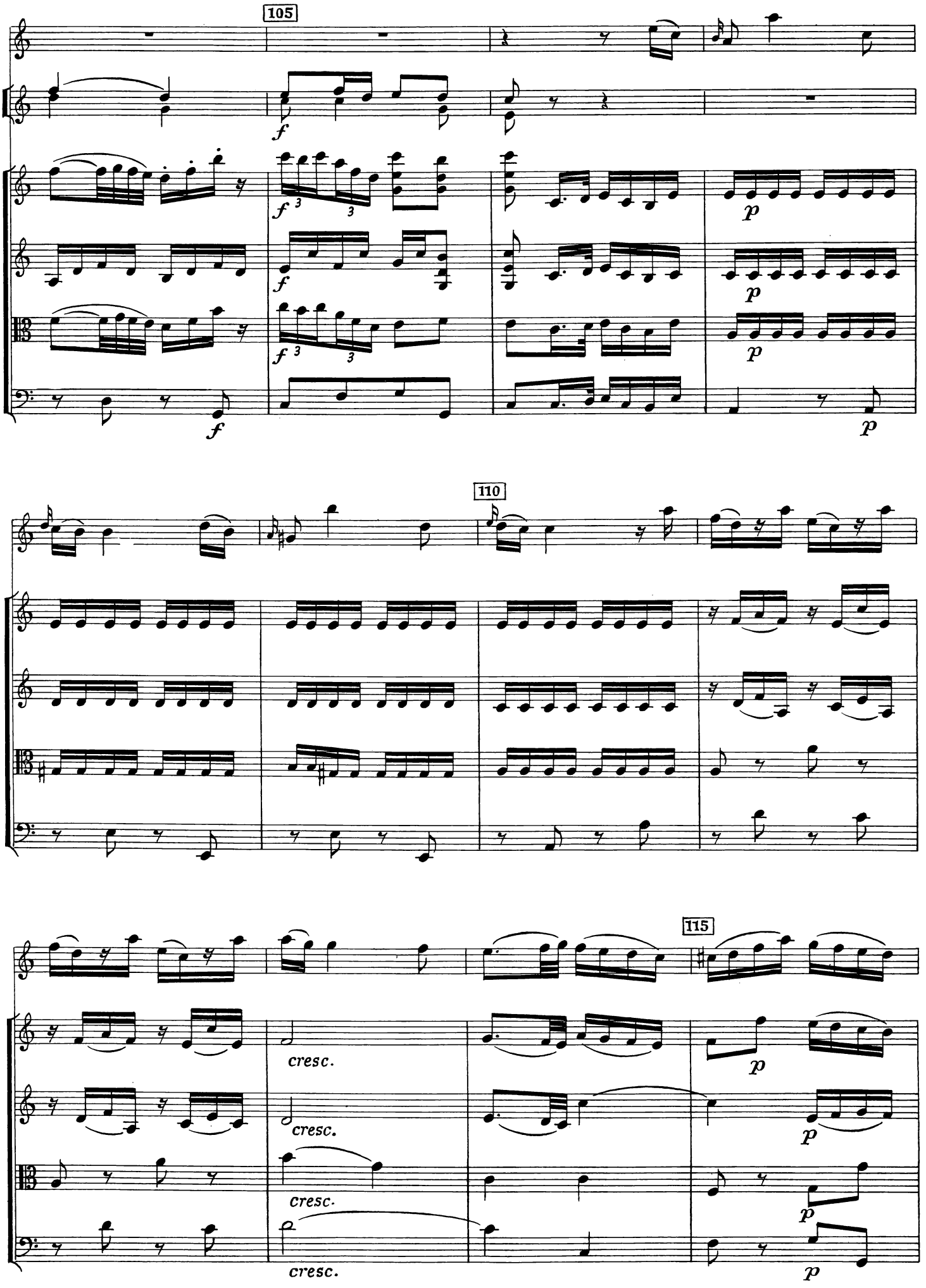
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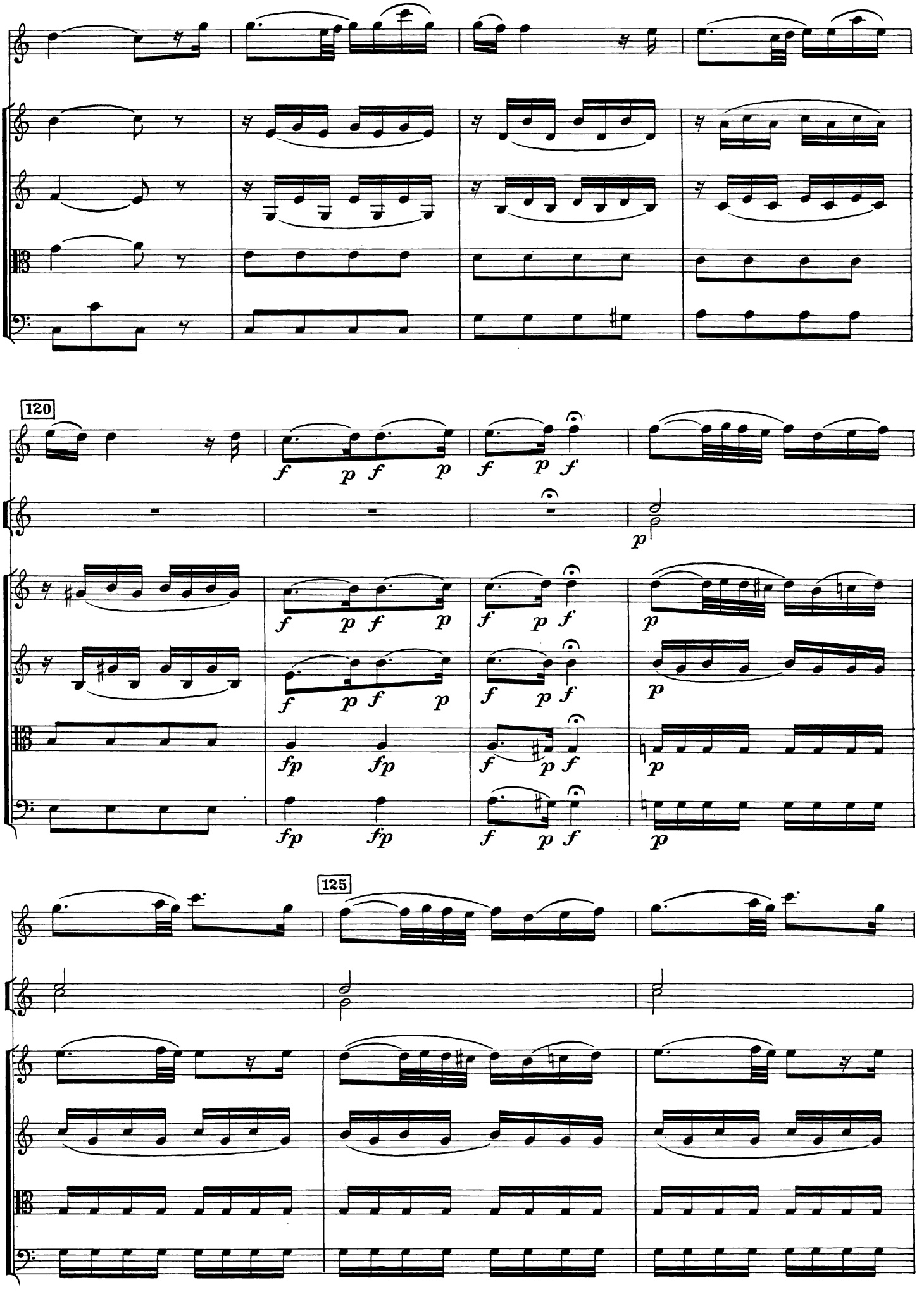
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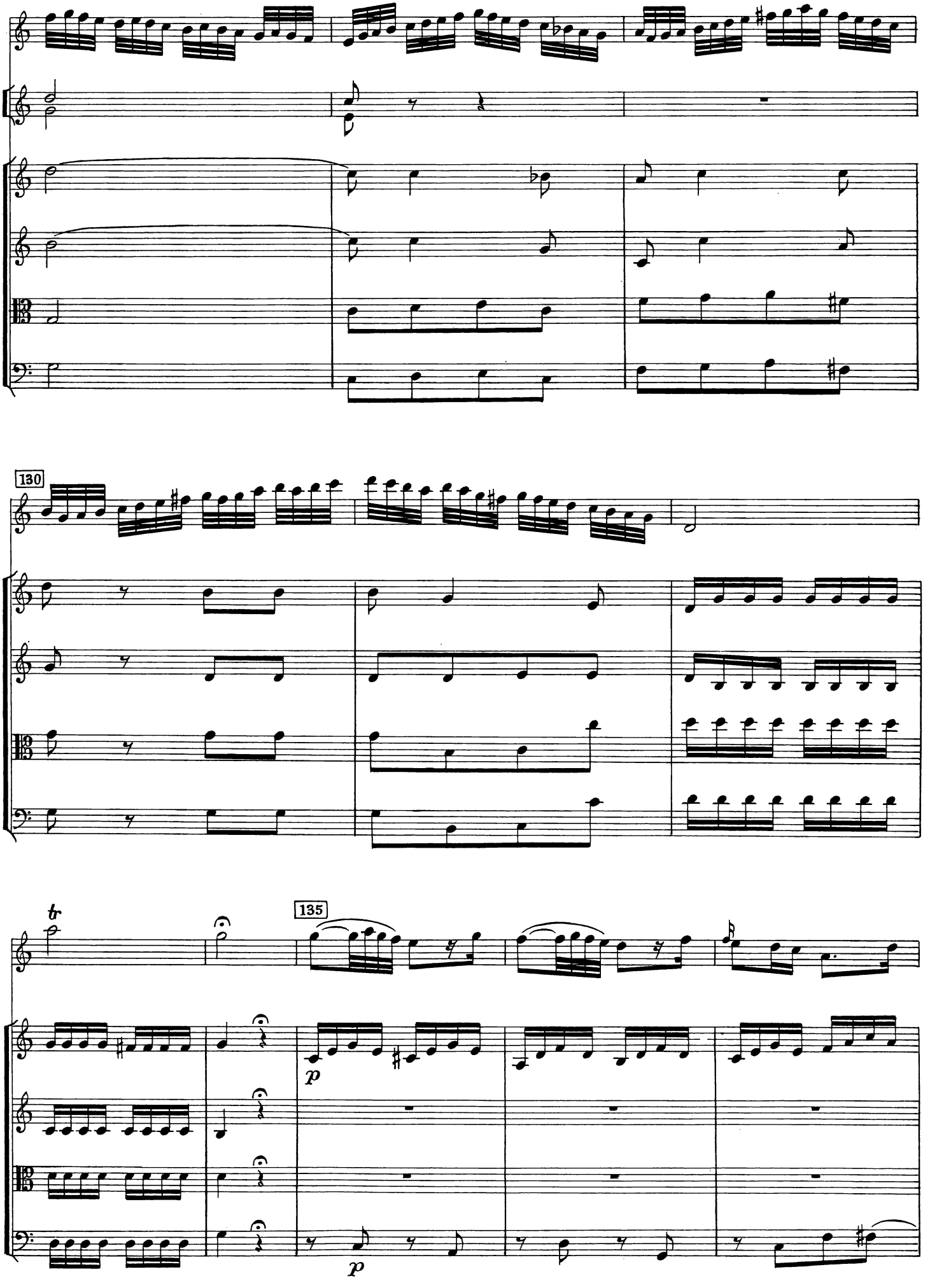
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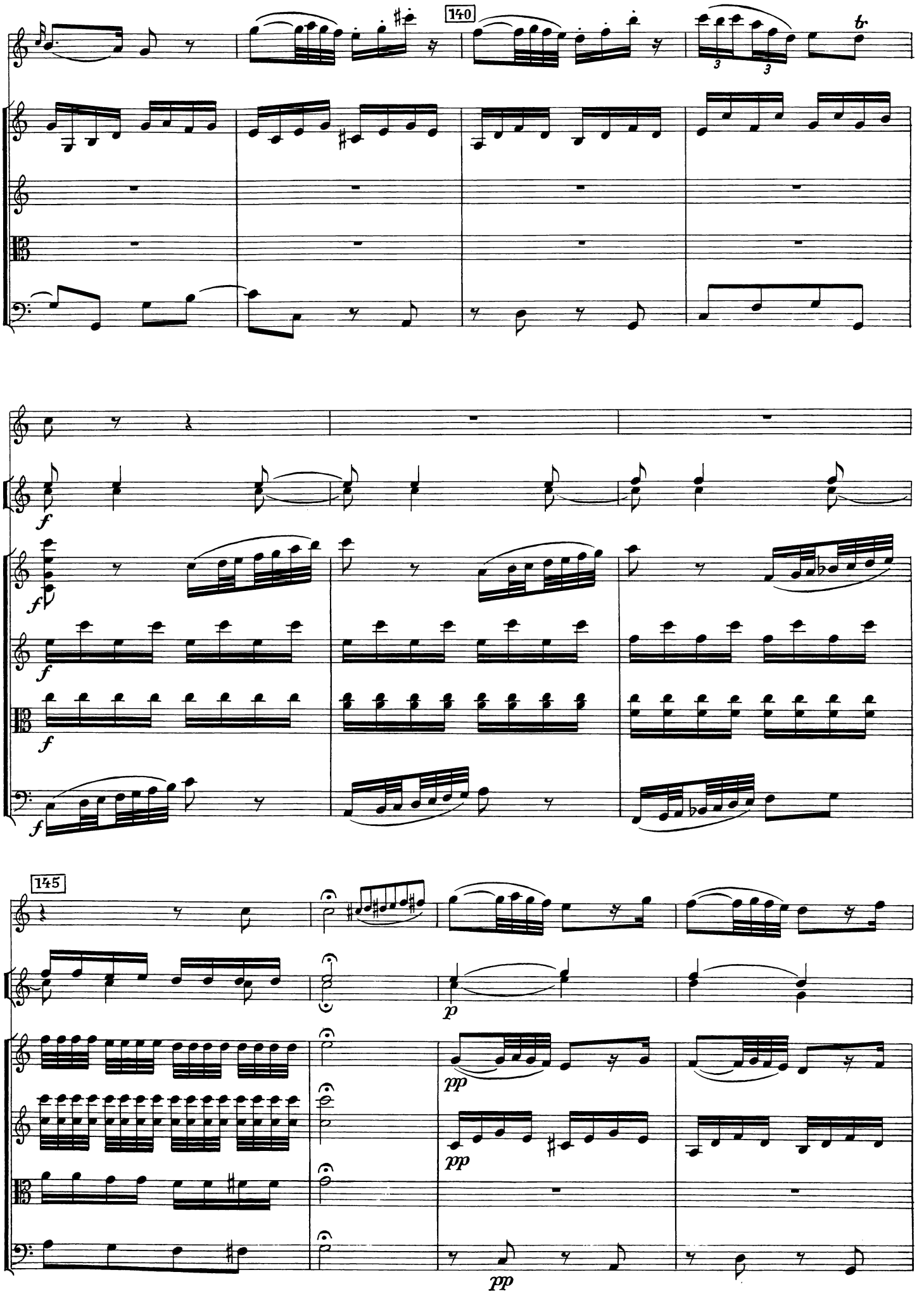
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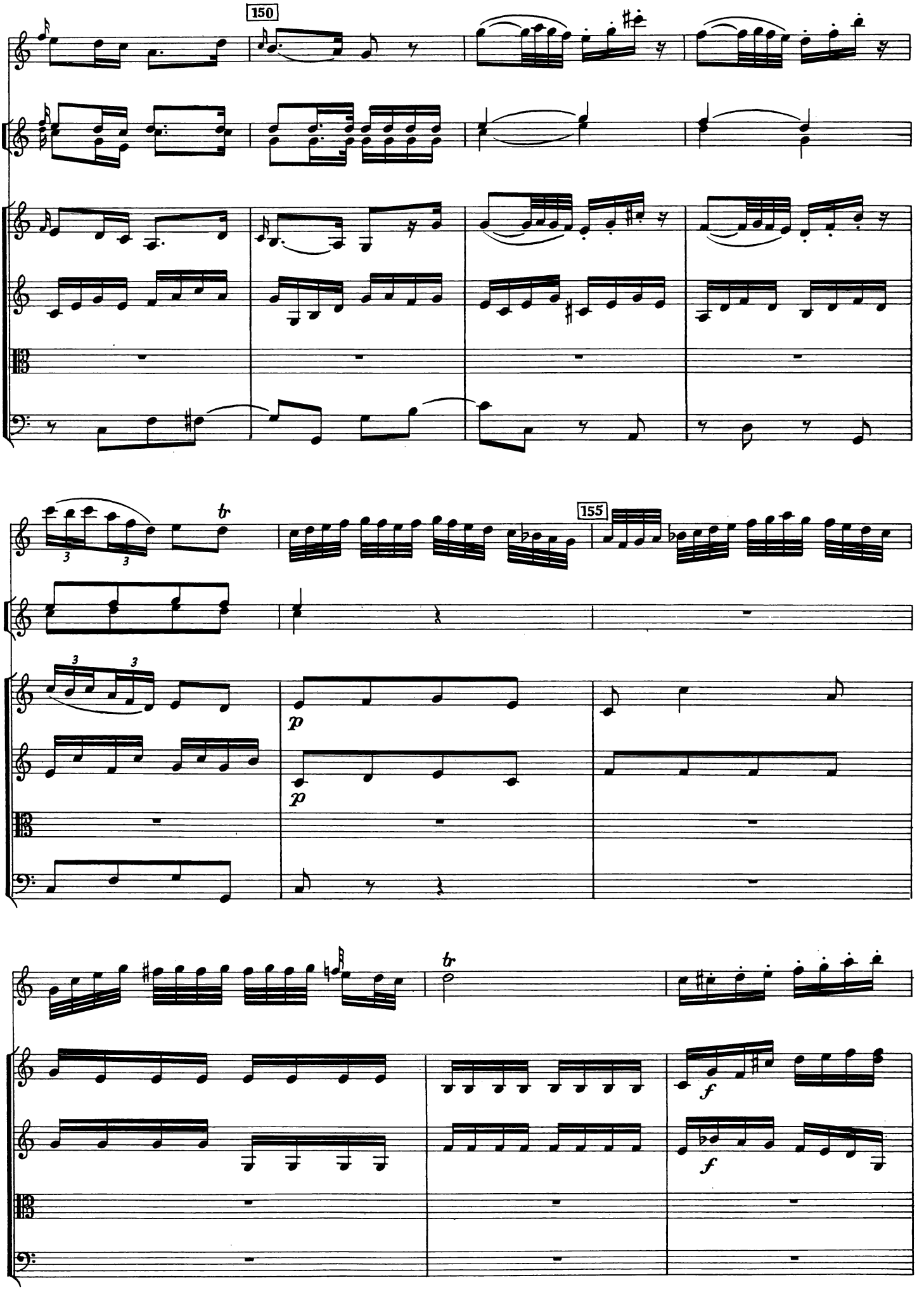
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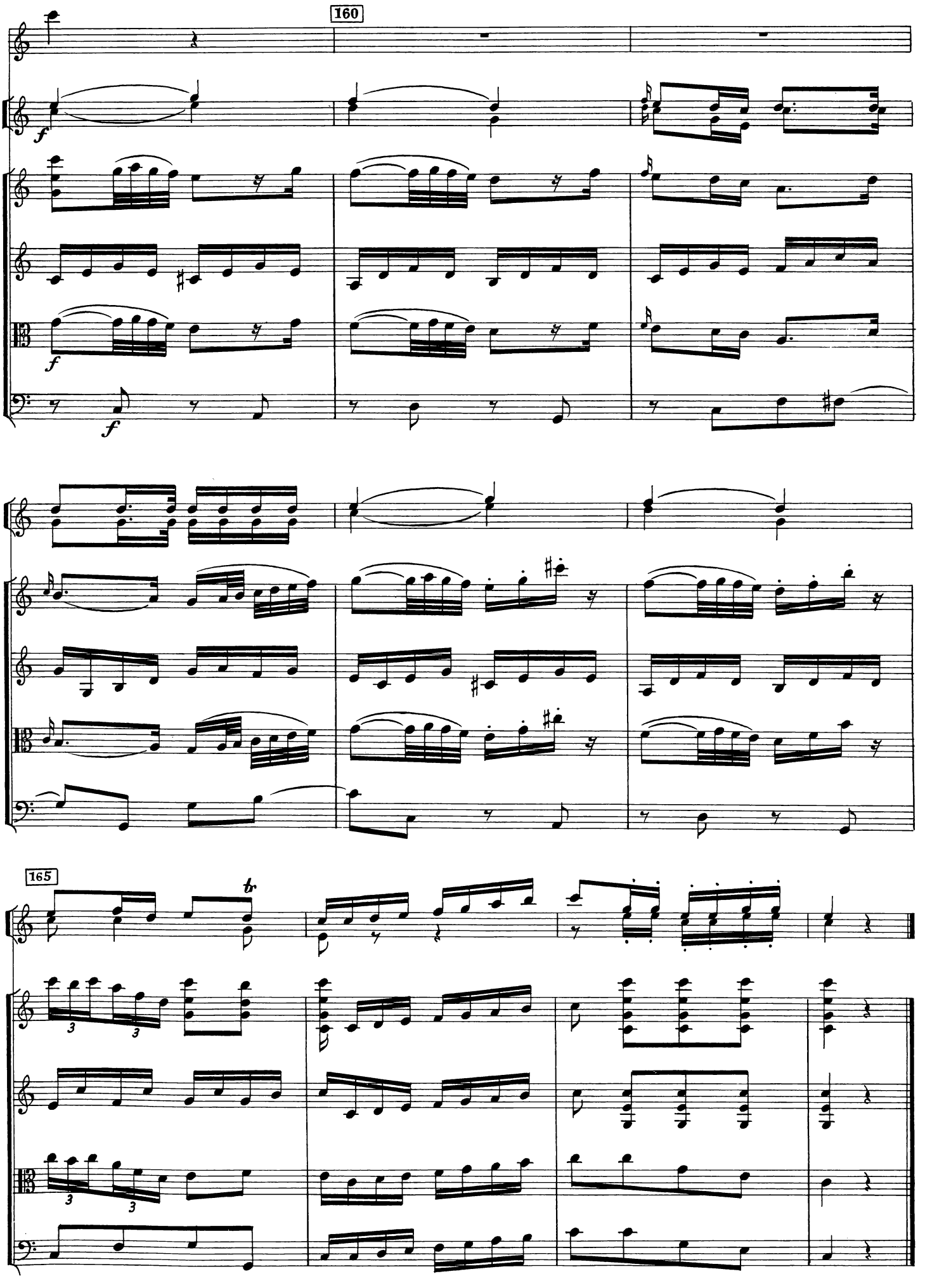
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