

# SPOHR'S INSTRUMENTAL WORKS: A PRELIMINARY CATALOGUE

by Martin Wulforst ©1997

THE present author is currently working on a *Spohr Handbook*, which will comprise a revised work catalogue, a bibliography, a discography, a guide to research materials, and (perhaps) a chronology. But because in even the most optimistic estimate Spohr scholars and Spohr enthusiasts will have to wait another two or three years till the publication of the *Handbook*, it seems appropriate to make preliminary versions of certain portions available sooner.

The present checklist has long been overdue, as Göthel's Catalogue (1981), given the enormous amount of material he had to sort and given the research done in the last fifteen years by others, contains a number of errors and lacunae. The checklist has several purposes: (1) it lists works overlooked or excluded by Göthel; (2) it corrects labels or parts of labels assigned by Göthel, on the basis of recent research by Clive Brown (*Spohr Journal* 18, 1991, p.11-14, *Variations on a Theme of "Danzi"*) and the present author (*Spohr Journal* 16, 1989, p.2-6, *Identifying Five Spohr Items* and dissertation [1995]); (3) it corrects and expands inappropriate, inconsistent, or incomplete labels assigned by Spohr's publishers; (4) it supplies consecutive chronological numbers for works representing the same genre, such as duets and violin concertos (only the juvenile duets WoO 21-22 are excluded; in the case of the violin concertos this involved assigning double numbers [new-old]); (5) it introduces supplementary letters (e.g., Op. 113b) to distinguish various versions of the same work.

Included are: all chamber works and independent orchestral works; those opera overtures and incidental theatre pieces that were published separately; lost works the existence of which is suggested by remarks in Spohr's memoirs (*Lebenserinnerungen*), letters and thematic catalogue (*EWV*); works with dubious authenticity; and items which have been identified as drafts of other compositions since the publication of Göthel's Catalogue (1981).

In some cases the titles differ considerably from the traditional titles. Here are two examples: (1) the generally accepted scholarly label *symphonie concertante* has been substituted for Spohr's *Concertante* or *Konzertante*; (2) a clear distinction has been made between the *fantasy* (i.e., a rhapsodic fantasy) and the *potpourri* (i.e., a medley based on pre-existent material), although pieces in this second vein were called *fantasy* during the latter part of Spohr's life (e.g., Op. 118).

A note on the letters added to distinguish various versions of the same piece: some choices had to be made as to which transcriptions and arrangements should have their own opus number or WoO number. The main criterion was usefulness. Whereas it seems meaningful to distinguish the different versions of the popular sonatas for harp and one other instrument (violin, flute, cello) by means of added letters (Op. 113-115), to do the same with all piano scores and transcriptions of Spohr's violin concertos seems superfluous.

Keys are based on main section(s) but not necessarily on the initial section, as done by Göthel 1981.

Explanations of the labels used for various chamber genres are found in the present author's dissertation (*Louis Spohr's Early Chamber Music [1796-1812]: A Contribution to the History of Nineteenth-Century Genres*, Ph.D. diss., City University of New York, 1995, to be published by Pendragon Press, N.Y., next year).

Most likely the present list still includes gaps and inconsistencies. The author welcomes all suggestions, which he would appreciate receiving at his home address (Alter Postweg 70, 21075 Hamburg, Germany) or his fax (49-40-766 5064). He should like to thank Mr. Keith Warsop for valuable suggestions.

The present author hopes to complete an analogous list for Spohr's vocal oeuvre for next year's *Spohr Journal*.

## SYMBOLS

arabic numerals	for opus or WoO numbers
upper-case roman numerals	for works in a set or pieces in a collection
lower-case roman numerals	for movements or individual variation cycles in potpourris
capital letters	assigned by Spohr's publishers or biographers to distinguish works with identical opus numbers (e.g., Op. 15A)
lower-case letters	assigned by the present author to distinguish various versions of the same piece, as well as arrangements or transcriptions
{ }	lost works (in most cases the proof for such works is supplied in parentheses)

## I. ORCHESTRAL WORKS, listed according to opus numbers and WoO numbers

- Op. 1 Violin Concerto No. 2 (1) in A major (1802)
- Op. {1/iiia-c} three discarded Adagios for the Violin Concerto Op. 1 (1802) [*Lebenserinnerungen* I/24]
- Op. 2 Violin Concerto No. 5 (2) in D minor (1804)
- Op. 7 Violin Concerto No. 7 (3) in C major (1806)
- Op. 10 Violin Concerto No. 6 (4) in B minor (1805)
- Op. 12 Concert Overture in C major (1806)
- Op. 15A Overture to *Die Prüfung* in D major (1806)
- Op. 17 Violin Concerto No. 8 (5) in E $\flat$  major (1807)
- Op. 20 Symphony No. 1 in E $\flat$  major (1811)
- Op. 21 Overture to *Alruna* in E $\flat$  major (1808)
- Op. {22a} Potpourri on a Russian Folksong and a Theme from Mozart's *Don Giovanni* for Violin and Orchestra in B $\flat$  major (1807 or later) [*Lebenserinnerungen* II/108], arranged from Op. 22 (1807)
- Op. 23 Potpourri on an Original Theme and a Theme from Mozart's *Entführung* for Violin and Orchestra in G major (1808)
- Op. 26 Clarinet Concerto No. 1 in C minor (1808)
- Op. 28 Violin Concerto No. 9 (6) in G minor (1808-9)
- Op. 34 Notturmo for Woodwind, Brass, and Percussion (*Harmonie- und Janitscharenmusik*) in C major (1815)
- Op. 38 Violin Concerto No. 11 (7) in E minor (1814)
- Op. 40 Polonaise for Violin and Orchestra in A minor (1815) [this is apparently an orchestrated, revised version of the original version for violin and piano Op. 40a; cf. *Lebenserinnerungen* I/195]
- Op. 47 Violin Concerto No. 12 (8) in A minor "in Form einer Gesangszene [in the Form of a Vocal Scene]" (1816)
- Op. 48 Symphonie concertante ("Concertante") for Two Violins and Orchestra No. 1 in A major (1808)
- Op. 49 Symphony No. 2 in D minor (1820)
- Op. 55 Violin Concerto No. 13 (9) in D minor (1820) [cf. WoO 45/LXVIII]
- Op. 57 Clarinet Concerto No. 2 in E $\flat$  major (1810)
- Op. 59 Potpourri on Three Irish Folksongs for Violin and Orchestra in A major-D major (1820)
- Op. 60 Overture to *Faust* in C major (1813)
- Op. 62 Violin Concerto No. 10 in A major (?1809-23)
- FIRST VERSION (?1809): Op. 62/ia = WoO 16, ?, ?
- SECOND VERSION (summer of 1810, autograph score published in *SWLSp* vii):
- Op. 62/ib (rev. of WoO 16), Op. 62/iiia = WoO 17, Op. 62/iiib
- THIRD VERSION (perf. on 28/11/1810): Op. 62/ic, ?WoO 17, Op. ?62/iiib
- FOURTH VERSION (perf. on 7/10/1812): Op. 62/ic, Op. 28/ii, Op. 62/iiib

FIFTH VERSION (first conception for printed version, perf. London on 14/4/1820):

Op. 62/ic, Op. 55/ii, Op. 62/iiib

SIXTH VERSION (printed version): Op. 62/ic, WoO 12/ia = Op. 62/iib, Op. 62/iiib

- Op. 63 Overture to *Jessonda* in E $\flat$  major (1822)
- Op. 64 Potpourri on Themes from *Jessonda* for Violin, Cello, and Orchestra in A $\flat$  major (1823)
- Op. 66 Potpourri on Themes from *Jessonda* for Violin and Orchestra in A minor (1823)
- Op. 70 Violin Concerto No. 14 (11) in G major (1825)
- Op. 73 Overture to *Der Berggeist* in D minor (1824)
- Op. 75 Overture to Shakespeare's *Macbeth* in B minor (1825)
- Op. 78 Symphony No. 3 in C minor (1828)
- Op. 79 Concertino No. 1 [Violin Concerto No. 15 (12)] in A major (1828)
- Op. 80 Potpourri on Two Themes from Winter's *Das unterbrochene Opferfest* for Clarinet and Orchestra in F major (1811)
- Op. 81a Introduction ("*Fantaisie*") and Variations on a Theme by Danzi [?Süssmayr] for Clarinet and Orchestra in B $\flat$  minor (published c1890, authenticity not established), arranged from Op. 81 (1814)
- Op. 86 Symphony No. 4 in F major "*Die Weihe der Töne. Charakteristisches Tongemälde in Form einer Sinfonie* [The Consecration of Sounds. Characteristic Tone Poem in the Form of a Symphony]", based on a poem by Carl Pfeiffer (1832)
- Op. 88 Symphonie concertante ("*Concertante*") for Two Violins and Orchestra No. 2 in B minor (1833)
- Op. 89 "*Erinnerung an Marienbad* [Memory of Marienbad]", Waltz for Small Orchestra [Salon Orchestra] in A major (1833)
- Op. 92 Concertino No. 2 [Violin Concerto No. 16 (13)] in E major (1835)
- Op. 102 Symphony No. 5 in C minor (1837) [the main section of the first movement represents a revised version of WoO 6]
- Op. 110 Concertino No. 3 [Violin Concerto No. 17 (14)] in A minor "*Sonst und Jetzt* [Then and Now]" (1839)
- Op. 116 Symphony No. 6 in G major "*Historische Symphonie im Styl und Geschmack vier verschiedener Zeitabschnitte* [Historical Symphony in the Styles and Tastes of Four Different Periods]" (1839)
- Op. 121 Symphony No. 7 in C major "*Irdisches und Göttliches im Menschenleben. Doppel-Symphonie für zwei Orchester* [Earthly and Divine Elements in the Life of Man. Double Symphony for Two Orchestras (correct: eleven solo instruments and orchestra)]" (1841)
- Op. 126 Concert Overture in D minor "*im ernsten Styl* [in a serious style]" (1842)
- Op. 128 Violin Concerto No. 18 (15) in E minor (1844)
- Op. 131 Concerto (*Symphonie concertante*) for String Quartet and Orchestra in A minor (1845)
- Op. 137 Symphony No. 8 in G major (1847)
- Op. 143 Symphony No. 9 in B minor "*Die Jahreszeiten* [The Seasons]" (1850)
- Op. 156 posth. See WoO 8
- WoO 1 Grand Concert Overture in F major (1819)
- WoO {2} Torch Dance for 53 Trumpets and Two Pairs of Timpani in D major, for the Wedding of Princess Marie von Hessen (1825)
- WoO 3 Festive March on the Folksong "*Als der Großvater die Großmutter nahm* [When Grandfather Married Grandmother]" for Orchestra in D major, for the Wedding of Princess Marie von Hessen (1825)
- WoO {4} Introduction to Act III of the *Pasticcio*-Cantata *Die Belagerung Missolunghis* on a Text by Wilhelm Ehlers in D minor (1830) [cf. WoO 83]
- WoO 5 Introduction to a *Festspiel* Festive Play by Anton Niemeyer in D major (1830) [cf. WoO 68]

- WoO {6} Concert Overture (*Fantasie in Form einer Konzertouvertüre*) based on Ernst Raupach's Tragedy *Die Tochter der Luft* after Calderon in C minor (1836) [cf. Op. 102]
- WoO 7 = WoO 58/i Overture to Karl Birnbach's Drama *Der Matrose* in A major (1838)
- WoO 8 [= Op. 156 posth.] Symphony No. 10 in E $\flat$  major (1857)
- WoO 9 Violin Concerto No. 1 in G major (1799)
- WoO 10 Violin Concerto No. 3 in E minor (1803-4)
- WoO {10/ia} First version of the Adagio of the Violin Concerto WoO 10 (1803-4) [*Lebenserinnerungen I/73*]
- WoO 11 Introduction and Rondo ("*Concertante*") for Violin, Cello, and Orchestra in C major (1803)
- WoO 12 Violin Concerto No. 4 in A major (?1803; minor revision 1804) [cf. Op. 62]
- WoO 12a Violin Concerto, transcribed by the composer for solo violin, string (?)quintet, and piano (?1804)
- WoO 13 Symphonie concertante ("*Concertante*") for Violin, Harp, and Orchestra No. 1 in G major (1806)
- WoO 14 Symphonie concertante ("*Concertante*") for Violin, Harp, and Orchestra No. 2 in E minor (1807)
- WoO 15 Variations on a Theme from Spohr's Opera *Alruna* for Clarinet and Orchestra in B $\flat$  major (1809)
- WoO 16 = Op. 62/ia First movement for a Violin Concerto in D major (1809) [for the first version of Op. 62]
- WoO 17 = Op. 62/ia Adagio in D major for the second version of the Violin Concerto Op. 62 (1810)
- WoO {18} Variations on an (?)Original Theme for Violin and Orchestra in A major (1814) [*EWV*, no.59]
- WoO 19 Clarinet Concerto No. 3 in F minor (1821)
- WoO 20 Clarinet Concerto No. 4 in E minor (1828)
- WoO 45/LXVII Violin Concerto No. 7 by Pierre Rode, solo part with markings and added reduction of the orchestral accompaniment for a second violin by Spohr (?1830-31) [published in Spohr's *Violinschule*]
- WoO 45/LXVIII Violin Concerto Op. 55, solo part with markings and added reduction of the orchestral accompaniment for a second violin by Spohr (?1830-31) [published in Spohr's *Violinschule*]
- WoO 46 Three Cadenzas for Beethoven's Violin Concerto (?after 1850)
- WoO 56/0 Overture to *Pietro von Abano* in F minor (1827)
- WoO 57/0 Overture to *Der Alchymist* in C major (1829-30)
- WoO {144} violin concertos and other compositions for violin and orchestra from Spohr's Brunswick years (c1797-1801) [*Lebenserinnerungen I/5, I/10*]

## II. CHAMBER MUSIC (defined here as non-orchestral music for one to nine instruments), listed according to opus numbers and WoO numbers

- Op. 3/I *Concertant Duet* for Two Violins No. 1 in E $\flat$  major (?1802-3)
- Op. 3/II *Concertant Duet* for Two Violins No. 2 in F major (?1802-3)
- Op. 3/III *Concertant Duet* for Two Violins No. 3 in G major (?1805)
- Op. 4/I *Gearbeitet* String Quartet No. 1 in C major (1804-5)
- Op. 4/II *Gearbeitet* String Quartet No. 2 in G minor (1804-5)
- Op. 5 Potpourri on a Theme from Gaveaux's *Le petit matelot* and an (?)Original Theme for Violin with String-Trio Accompaniment in G major (1804)
- Op. 6 Variations on a Theme by (?)Haydn for Violin with String-Trio Accompaniment in D minor (?1805-6)

- Op. 8 Variations on a Theme by (?)Haydn for Violin with String-Trio Accompaniment in A major (1805)
- Op. 9/I *Concertant Duet* for Two Violins No. 4 in C major (1806-7)
- Op. 9/II *Concertant Duet* for Two Violins No. 5 in A major (1806-7)
- Op. 11 *Brilliant String Quartet* No. 1 (String Quartet No. 3) in D minor (1806)
- Op. 13 *Duet* for Violin and Viola in E minor (1807)
- Op. 15/I *Gearbeitet String Quartet* No. 4 in E $\flat$  major (1806-8)
- Op. 15/II *Gearbeitet String Quartet* No. 5 in D major (1806-8)
- Op. {15/II/iv} *Adagio* of the first version of the String Quartet Op. 15 (1806-8) [*Lebenserinnerungen* I/23]
- Op. 16 Sonata for Harp and Violin No. 2 in B $\flat$  major (1806)
- Op. 22 Potpourri on a Russian Folksong and a Theme from Mozart's *Don Giovanni* for Violin with String-Quartet Accompaniment and Double Bass *ad lib.* in B $\flat$  major (1807)
- Op. 24 Potpourri on Themes from Mozart's *Entführung* and *Don Giovanni* for Violin with String-Trio Accompaniment in B minor (1808), revised, arranged, and published later by the composer as Potpourri for Violin and Piano Op. 42 (1816)
- Op. 27 *Solo Quartet* No. 1 (String Quartet No. 6) in G minor (1812)
- Op. 29/I *Gearbeitet String Quartet* No. 9 in E $\flat$  major (1814)
- Op. 29/II *Gearbeitet String Quartet* No. 10 in C major (1815)
- Op. 29/III *Gearbeitet String Quartet* No. 7 in F minor (1813)
- Op. 30 *Solo Quartet* No. 2 (String Quartet No. 8) in A major (1814)
- Op. 31 Nonet for Violin, Viola, Cello, Double Bass, Flute, Oboe, Clarinet, Bassoon, and Horn in F major (1813)
- Op. 32 Octet for Violin, Two Violas, Cello, Double Bass, Clarinet, and Two Horns in E major (1814)
- Op. 33/I String Quintet No. 2 for Two Violins, Two Violas, and Cello in E $\flat$  major (1814)
- Op. 33/II String Quintet No. 1 for Two Violins, Two Violas, and Cello in G major (1813)
- Op. 35 Fantasy for Harp in C minor (1807)
- Op. 35a Fantasy for Harp and Violin in C minor, transcribed from Op. 35 (dubious authenticity and uncertain date)
- Op. 36 Variations on a Theme from Méhul's *Une folie* for Harp in F major (1807)
- Op. 39/I *Concertant Duet* for Two Violins No. 6 in D minor (1816)
- Op. 39/II *Concertant Duet* for Two Violins No. 7 in E $\flat$  major (1816)
- Op. 39/III *Concertant Duet* for Two Violins No. 8 in E major (1816)
- Op. 40a Polonaise for Violin and Piano in A minor (1815), first version of the Polonaise Op. 40 for Violin and Orchestra; either lost or worked into the piano reduction of Op. 40
- Op. 42 Potpourri on Themes from Mozart's *Entführung* and *Figaro* for Violin and Piano in E $\flat$  major (1816), arranged from Op. 24 (1808)
- Op. 43 *Brilliant String Quartet* No. 2 (String Quartet No. 11) in E major (1817)
- Op. 45/I *Gearbeitet String Quartet* No. 12 in C major (1818)
- Op. 45/II *Gearbeitet String Quartet* No. 13 in E minor (1818)
- Op. 45/III *Gearbeitet String Quartet* No. 14 in F minor (1818)
- Op. 46 Introduction and Rondo for Violin and Piano in E major (1816)
- Op. 50 *Concertant Potpourri* for Violin and Piano on Themes from Mozart's *Magic Flute* in F $\sharp$  minor-D major (1820), transcribed from Op. 114/ii (1811)
- Op. 51 *Concertant Rondo* for Violin and Piano in G major (1820), transcribed from Op. 115/iii (1809)
- Op. 52 Quintet for Piano, Flute, Clarinet, Bassoon, and Horn in C minor (1820)
- Op. 53 Quintet for Piano and String Quartet No. 1 in C minor (1820), transcribed from Op. 52
- Op. 56 *Concertant Potpourri* on Two Themes from Winter's *Das unterbrochene Opferfest* for Violin and Piano in E major (1821), arranged from Op. 80 (1811)

- Op. 58/I *Gearbeitet* String Quartet No. 16 in E $\flat$  major (1821)  
 Op. 58/II *Gearbeitet* String Quartet No. 17 in A minor (1821)  
 Op. 58/III *Gearbeitet* String Quartet No. 18 in G major (1821-22)  
 Op. 61 *Brilliant* String Quartet No. 3 (String Quartet No. 15) in B minor (1819)  
 Op. 65 Double Quartet No. 1 in D minor (1823)  
 Op. 67/I *Concertant* Duet for Two Violins No. 9 in A minor (1824)  
 Op. 67/II *Concertant* Duet for Two Violins No. 10 in D major (1824)  
 Op. 67/III *Concertant* Duet for Two Violins No. 11 in G minor (1824)  
 Op. 68 *Brilliant* String Quartet No. 4 (String Quartet No. 19) in A major (1823)  
 Op. 69 String Quintet No. 3 for Two Violins, Two Violas, and Cello in B minor (1826)  
 Op. 74/I *Gearbeitet* String Quartet No. 20 in A minor (1826)  
 Op. 74/II *Gearbeitet* String Quartet No. 21 in B $\flat$  major (1826)  
 Op. 74/III *Gearbeitet* String Quartet No. 22 in D minor (1826)  
 Op. 77 Double Quartet No. 2 in E $\flat$  major (1827)  
 Op. 80a Potpourri on Two Themes from Winter's *Das unterbrochene Opferfest* for Clarinet and Piano in F major (1811 or 1828), transcribed from Op. 80 (1811)  
 Op. 81 Introduction ("*Fantaisie*") and Variations on a Theme by Danzi [?Süssmayr] for Clarinet and String Quartet in B $\flat$  minor (1814), arranged from Op. 118 (1814)  
 Op. 81a Introduction ("*Fantaisie*") and Variations on a Theme by Danzi [?Süssmayr] for Clarinet and Piano in B $\flat$  minor (1814 or 1830), arranged from Op. 81  
 Op. 82/I *Gearbeitet* String Quartet No. 23 in E major (1828)  
 Op. 82/II *Gearbeitet* String Quartet No. 24 in G major (1828)  
 Op. 82/III *Gearbeitet* String Quartet No. 25 in A minor (1829)  
 Op. 83 *Brilliant* String Quartet No. 5 (String Quartet No. 26) in E $\flat$  major (1829)  
 Op. 84/I *Gearbeitet* String Quartet No. 27 in D minor (1831)  
 Op. 84/II *Gearbeitet* String Quartet No. 28 in A $\flat$  major (1832)  
 Op. 84/III *Gearbeitet* String Quartet No. 29 in B minor (1832)  
 Op. 87 Double Quartet No. 3 in E minor (1832-33)  
 Op. 89a "*Erinnerung an Marienbad* [Memory of Marienbad]", Waltz for Four-Hand Piano in A major (1833)  
 Op. 89b "*Erinnerung an Marienbad* [Memory of Marienbad]", Waltz for Two-Hand Piano in A major (1833)  
 Op. 91 String Quintet No. 4 for Two Violins, Two Violas, and Cello in A minor (1833-34)  
 Op. 93 *Brilliant* String Quartet No. 6 (String Quartet No. 30) in A major (1835) [cf. WoO 39]  
 Op. 95 *Duo concertant* [Sonata No. 1] for Piano and Violin in G minor (1836)  
 Op. 96 "*Nachklänge einer Reise nach Dresden und in die Sächsische Schweiz* [Echoes of a Journey to Dresden and the Saxon Mountains]", *Duetto* [Sonata No. 2] for Piano and Violin in F major (1836)  
 Op. 106 String Quintet No. 5 for Two Violins, Two Violas, and Cello in G minor (1838)  
 Op. 111 *Concertant Rondo alla spagnuola* for Violin and Piano in C major (1839)  
 Op. 112 *Duo concertant* [Sonata No. 3] for Piano and Violin in E major (1837)  
 Op. 113 *Concertant* Sonata for Harp and Violin No. 4 in D major (1806)  
 Op. 113a *Concertant* Sonata for Piano and Violin in E $\flat$  major (1840), transcribed from Op. 113  
 Op. 113b *Concertant* Sonata for Harp/Piano and Flute in D/E $\flat$  major (1840), transcribed from Op. 113 by Otto Kressner  
 Op. 113c *Concertant* Sonata for Harp/Piano and Cello in D/E $\flat$  major (1840), transcribed from Op. 113 by Carl Schuberth  
 Op. 114 *Concertant* Sonata for Harp and Violin No. 6 in D major (1811) [cf. Op. 50]  
 Op. 114a *Concertant* Sonata for Piano and Violin in E $\flat$  major (1840), transcribed from Op. 114  
 Op. 114b *Concertant* Sonata for Harp/Piano and Flute in D/E $\flat$  major (1840), transcribed from Op. 114 by Otto Kressner

- Op. 114c *Concertant* Sonata for Harp/Piano and Cello in D/E $\flat$  major (1840), transcribed from Op. 114 by Carl Schuberth
- Op. 115 *Concertant* Sonata for Harp and Violin No. 5 in G major (1809) [cf. Op. 51, WoO 35]
- Op. 115a *Concertant* Sonata for Piano and Violin in A $\flat$  major (1840), transcribed from Op. 115
- Op. 115b *Concertant* Sonata for Harp/Piano and Flute in G/A $\flat$  major (1840), transcribed from Op. 115 by Otto Kressner
- Op. 115c *Concertant* Sonata for Harp/Piano and Cello in G/A $\flat$  major (1840), transcribed from Op. 115 by Carl Schuberth
- Op. 117 Potpourri ("*Fantaisie pour piano et violon concertant*") on Themes from Spohr's Opera *Der Alchymist* for Piano and Violin in D major (1841)
- Op. 118 Potpourri ("*Fantaisie*") on Themes by Danzi [?Süssmayr] and Abbé Vogler for Harp and Violin in B minor-A major (1814) [cf. Op. 81] (published title as "*on Themes by Handel and Vogler*")
- Op. 118a Potpourri ("*Fantaisie*") on Themes by Danzi [?Süssmayr] and Abbé Vogler for Piano and Violin in C minor-B $\flat$  major (1840), transcribed from Op. 118
- Op. 118b Potpourri ("*Fantaisie*") on Themes by Danzi [?Süssmayr] and Abbé Vogler for Harp/Piano and Flute in C minor-B $\flat$  major (1846), transcribed by Otto Kressner
- Op. 119 Trio for Piano, Violin, and Cello No. 1 in E minor (1841)
- Op. 123 Trio for Piano, Violin, and Cello No. 2 in F major (1842)
- Op. 124 Trio for Piano, Violin, and Cello No. 3 in A minor (1842)
- Op. 125 Piano Sonata in A $\flat$  major (1843)
- Op. 127/I-VI "*Elegisch und humoristisch* [Elegiac and Humorous]", Six *Duettinos* (Songs without Words) [Salon Pieces Nos. 1-6] for Piano and Violin in E $\flat$ , G, e, A, b, E $\flat$  (1843)
- Op. 129 String Quintet No. 6 for Two Violins, Two Violas, and Cello in E minor (1845)
- Op. 130 Quintet for Piano and String Quartet No. 2 in D major (1845)
- Op. 132 *Gearbeitet* String Quartet No. 31 in A major (1846)
- Op. 133 Trio for Piano, Violin, and Cello No. 4 in B $\flat$  major (1846)
- Op. 135/I-VI *Barcarole, Scherzo, Sarabande, Siciliano, Air varié, Mazurka*, Six Salon Pieces for Violin and Piano [Nos. 7-12] in G, D, b, C, F, F (1846-47); No. 1 is a revised version of WoO 38
- Op. 136 Double Quartet No. 4 in G minor (1847)
- Op. 140 String Sextet for Two Violins, Two Violas, and Two Cellos in C major (1848)
- Op. 141 *Gearbeitet* String Quartet No. 32 in C major (1849)
- Op. 142 Trio for Piano, Violin, and Cello No. 5 in G minor (1849)
- Op. 144 String Quintet No. 7 for Two Violins, Two Violas, and Cello in G minor (1850)
- Op. 145/I-VI Salon Pieces for Violin and Piano [Nos. 13-18] in E, E, A, G, E $\flat$ , b (1851) [cf. WoO 40]
- Op. 146 *Gearbeitet* String Quartet No. 33 in G major (1851)
- Op. 147 Septet for Piano, Flute, Clarinet, Horn, Bassoon, Violin, and Cello in A minor (1853)
- Op. 148 *Concertant* Duet for Two Violins No. 12 in F major (1854)
- Op. 149 *Rondoletto grazioso* for Piano in G major (1848)
- Op. 150 *Concertant* Duet for Two Violins No. 13 in D major (1854)
- Op. 152 *Gearbeitet* String Quartet No. 34 in E $\flat$  major (1855)
- Op. 153 *Concertant* Duet for Two Violins No. 14 in C major (1855)
- Op. 155 posth. see WoO 41
- Op. 157 posth. see WoO 42
- WoO 15a Variations on a Theme from Spohr's Opera *Alruna* for Clarinet and Piano (1809), transcribed from WoO 15, uncertain authenticity and date (before 1893)
- WoO 21/I Duet for Two Violins in F major (?1796)
- WoO 21/II Duet for Two Violins in C major (?1796)
- WoO 21/III Duet for Two Violins in E $\flat$  major (?1796)
- WoO 22 Duet for Two Violins in E $\flat$  major (c1797-1801)

- WoO 23 Sonata for Harp and Violin No. 1 in C minor (1805)  
 WoO 23a Sonata for Harp and Flute in C minor, anonymous transcription  
 WoO 24 Unfinished *Allegro* of a Sonata for Harp and Violin in G major (?1805)  
 WoO 25 a-b: two consecutive drafts of an Introduction for Harp and Violin in G major (1805-6)  
 c: revised harp part for a third version in A ♭ major (1806)  
 d: unidentified composition for harp and violin in G major by Spohr or another composer  
 {e}: *pendant violin part to WoO 25c*
- WoO 26 Romance for Violin and Piano, transcribed from the *Larghetto* of the Scene (Concert Aria) WoO 75 (which, according to recent information of Keith Warsop, is based on *Ossian*), most likely by Carl Rundnagel
- WoO 27 Sonata for Harp and Violin No. 3 in E minor (?1806)  
 WoO 28 Trio for Harp, Violin, and Cello in E minor (?1806), arranged from WoO 27  
 WoO {29} Variations on an (?)Original Theme for Harp in E ♭ major (1808) [EWV, no.32]  
 WoO 30 Short Album Piece in Minuet Style for Two (?)Violins in C major (?1807)  
 WoO {31} (?)Minuet in E ♭ major from a (?)string quartet (?1809) [only the piano version that Moritz Hauptmann wrote down from memory in 1865 (WoO 31a) has survived]
- WoO 31a Piece in Waltz Form for Piano, written down from memory after WoO 31 and arranged by Moritz Hauptmann (1865)
- WoO {32} Early version in E major of the *Adagio* in E ♭ major of the String Quartet Op. 27 (?1809) [only the version for violin and piano that Carl Rundnagel published (WoO 32a) has survived]
- WoO 32a *Adagio* for Violin and Piano, arranged from WoO 32 by Carl Rundnagel (before 1896)  
 WoO {33} Rondo for Harp and Violin in D major (1813) [EWV, no.50]  
 WoO {34} Potpourri for Violin and Piano (1816), transcribed from the Potpourri for Violin and Orchestra Op. 23 [EWV, no.71]
- WoO 35 *Adagio* for Bassoon and Piano in F major (1817), arranged from the *Larghetto* from the Sonata for Harp and Violin Op. 115/ii (1809)
- WoO 35a *Adagio* for Cello and Piano in F major, transcribed from WoO 35 by ? (published c1869)  
 WoO {36} *Concertant* Sonata for Harp and Violin No. 7 in G major (1819) [EWV, no.78]  
 WoO {37} *Adagio* for (?)Violin and Piano in G major (1820), possibly a piece unidentified so far (cf. WoO 37a)
- WoO 37a *Adagio* for Violin and Piano in G major, arranged by Carl Rundnagel (?1884)  
 WoO 38 *Barcarole* for Violin and Piano in G major (1845), first version of the Salon Piece No. 7, Op. 135/I
- WoO 39 Draft of the third movement of the *Brilliant* Quartet Op. 93 (1835)  
 WoO 40 Draft of the Salon Piece No. 16, Op. 145/IV (1851)  
 WoO 41a (= Op. 155 posth.) Original version of the *Gearbeitet* String Quartet No. 35 in G minor (1856)  
 WoO 41b (= Op. 155 posth.) Revised version of the *Gearbeitet* String Quartet No. 35 in E ♭ major (1856)  
 WoO 42a (= Op. 156 posth.) Original version of the *Gearbeitet* String Quartet No. 36 in G minor (1857)  
 WoO 42b (= Op. 156 posth.) Revised version of the *Gearbeitet* String Quartet No. 36 in G minor (1857)
- WoO 43 Salon Piece for Violin and Piano [No. 19] in D major (?1856)  
 WoO 44 Salon Piece for Violin and Piano [No. 20] in D major (?1857)  
 WoO 45/I-LXVI Sixty-Six Pedagogical Pieces (Exercises or Etudes) for Two Violins from the Violin Method (1830-31)
- WoO 47 Federigo Fiorillo's *Etude formant 36 Caprices* for violin, edited and provided with an accompanying second-violin part by Spohr (1854)



- WoO 129 Enigmatic Canon for String Quartet in C major (?1817) [the version for four voices in B $\flat$  major listed in Göthel 1981, p. 493, as WoO 129 should be designated as Op. 44/VII]
- WoO 130 Enigmatic Canon for Four Instruments in C major (?1817)
- WoO 131 Augmentation Canon for String Quartet in A minor (?1817)
- WoO 132 Enigmatic Canon for Six Instruments in C major (?1817)
- WoO 135a-b Two Solutions (simple and retrograde forms) to an Enigmatic Canon for Four Instruments by C. M. v. Weber (before 1825, probably already in 1816-17)
- WoO 138 Trio for Violin, Viola, and Guitar in F major; authenticity unlikely
- WoO {141/I-VI} six trios (for two violins and cello?, c1797-1801) [Spohr, letter of 6/10/1806]
- WoO {142} compositional exercises from Spohr's Brunswick years, (c1797-1801) [Spohr, letter of 4/15/1811 in La Mara 1892, p. 126, *Lebenserinnerungen* I/3, I/4, I/10]
- WoO {143} chamber compositions from Spohr's Brunswick years, (c1797-1801) [Spohr, letter of 4/15/1811 in La Mara 1892, p. 126, *Lebenserinnerungen* I/3, I/4]
- no WoO number Fantasy and Variations for Harp (mentioned in *AMZ* 1/8/1806:c230), most likely not authentic but by Backofen
- no WoO number *Adagio* for Viola and Piano, arrangement of an unidentified composition (private collection)

### III. SYSTEMATIC LIST ACCORDING TO GENRES (does not include all arrangements)

#### A. Orchestral Works

- symphonies: Op. 20, 49, 78, 86, 102, 116, 121, 137, 143, WoO 8
- overtures (concert overtures and operatic/dramatic overtures published separately): Op. 12, 15A, 21, 60, 63, 73, 75, 126, WoO 1, 56/0, 57/0
- other orchestral pieces: Op. 34, 89, WoO {2}, 3
- violin concertos: Op. 1, 2, 7, 10, 17, 28, 38, 47, 55, 62, 70, 79, 92, 110, 128, WoO 9, 10, 12
- clarinet concertos: Op. 26, 57, WoO 19, 20
- symphonies concertantes ("*Concertantes*" = multi-movement works for two or more solo instruments and orchestra): Op. 48, 88, 131, WoO 13, 14
- short pieces for one or two solo instruments and orchestra: Op. 23, 40, 59, 64, 66, 80, WoO 11, 15, {18}
- cadenzas and editions/transcriptions of concertos: WoO 45/LXVII, 45/LXVIII, 46

#### B. Multi-Movement Chamber Works

##### works for strings

- 18 *concertant* duets for two violins: Op. 3/I-III, 9/I-II, 39/I-III, 67/I-III, 148, 150, 153, WoO 21/I-III, 22
- 1 duet for violin and viola: Op. 13
- 6 trios (for two violins and cello?): WoO {141/I-VI}
- 28 *gearbeitet* string quartets: Op. 4/I-II, Op. 15/I-II, 29/I-III, 45/I-III, 58/I-III, 74/I-III, 82/I-III, 84/I-III, 132, 141, 146, 152, WoO 41a-b, 42a-b; 3 drafts of individual (?) quartet movements, Op. {15/II/iv}, WoO {31}, {32}
- 6 *brilliant* quartets: Op. 11, 43, 61, 68, 83, 93
- 2 *solo* quartets: Op. 27, 30
- 7 string quintets Op. 33/I-II, 69, 91, 106, 129, 144
- 1 string sextet: Op. 140
- 4 double quartets: Op. 65, 77, 87, 136

two works for large ensembles of strings and winds (divertimento genres)

1 octet: Op. 32

1 nonet: Op. 31

20 works for piano or harp with or without other instruments

1 piano sonata: Op. 125

7 sonatas for harp and violin: Op. 16, 113-115, WoO 23, 27, WoO {36}; 1 unfinished sonata movement, WoO 24

3 *duos* (sonatas) for piano and violin: Op. 95, 96, 112

1 trio for harp, violin and cello: WoO 28

5 piano trios: Op. 119, 123, 124, 133, 142

2 quintets for piano and winds or strings: Op. 52 (53), 130

1 septet for piano trio and wind quartet: Op. 147

chamber works from Spohr's Brunswick years, now lost: WoO {143}

### C. Short Chamber Pieces

20 short display pieces for one or two solo instruments, alone or with one to five accompanying instruments

5 rondos: Op. 115/iii (51), Op. 40a, 46, 111, WoO {33}

1 fantasy: Op. 35

2 paraphrase-potpourris, Op. 114/ii (50), 117

4 variation cycles: Op. 6, 8, 36, WoO {29}

7 variation-potpourris: Op. 5, 22, 24, 42, 56, 118 (81), WoO {34}

1 introduction to an unidentified work: WoO 25a-c

95 short domestic pieces

3 album pieces: WoO 30, 35, (?)37

22 salon pieces: Op. 89b-c, Op. 127/I-VI, WoO 38 (= Op. 135/I), Op. 135/II-VI, 145/I-VI, 149, WoO 43, 44

66 pedagogical pieces for two violins: WoO 45/I-LXVI

4 instrumental canons: WoO 129a, 130-32

### Postscript

The present author has assigned the following new WoO numbers to some of Spohr's lost and extant vocal works:

WoO {140/I-III} Overture, Chorus, and Aria for the Singspiel *Der Kinderfreund* (c1796-97) [*Lebenserinnerungen* I/3]

WoO {145} songs with harp accompaniment from Spohr's Brunswick years (c1797-1801) [*Lebenserinnerungen* I/93]

WoO {146} *Lieder* from Spohr's Russian journey (?1802) [*Lebenserinnerungen* I/30]

WoO 147 Canon "O über alles Glück geht nur der Freund"