



University Music Class Room,
EDINBURGH.

FOUR HISTORICAL CONCERTS

CONCERT III.

THURSDAY, FEBRUARY 14, 1901.

**Early Symphonies by Predecessors and
Contemporaries of Haydn.**

Performers—

A small Orchestra (led by Mr H. DAMBMANN), consisting of
Stringed Instruments, two Oboes, and two Horns.

Miss MARION RICHARDSON, - - - - *Vocalist.*

Mr A. SCOTT JUPP, - - - - *Accompanist.*

Professor NIECKS, - - - - *Conductor.*

IN MEMORY OF
Her Majesty our late Queen.

Chorale by MICHAEL FRANCK,
Harmonised by J. S. BACH.

"Oh how fleeting, oh how vain, are things human!
. . . He alone who feareth God will stand for ever."

In Memory of
GENERAL REID,

Founder of the Chair of Music in the University
of Edinburgh

(Born February 13, 1727).

MARCH by GENERAL REID.

PREFACE TO THE PROGRAMME

TO-DAY'S Concert is a continuation of the first of the series. On the former occasion there were represented Giovanni Battista Sammartini (about 1730 to 1770), Johann Carl Stamitz (1717 to 1761), Pierre van Maldere (1724-1768), François Joseph Gossec (1734-1829), and Joseph Haydn himself; on this occasion there will be represented for the first time Carl Friedrich Abel (1725-1787), Johann Christian Bach (1735-1782), Anton Filtz (about 1733 to 1760), and Frederic Schwindl (about 1740-1786), and for the second time Johann Stamitz and François Joseph Gossec, the two most important of the predecessors and early contemporaries of Haydn. Abel, one of the last and most famous viola da gamba players, and Johann Christian Bach, the youngest son of Johann Sebastian, have a special interest for us on account of their long residence and great popularity in London. The former came to England in 1759, and died there in 1787. The latter spent the last twenty years of his life there, from 1762 to 1782. Burney extols Abel's exquisite taste and deep science, but describes his invention as not unbounded. As a creative musician J. C. Bach was no doubt more richly endowed. Indeed, what the pianoforte sonata and the orchestral symphony owe to him is as yet insufficiently known and acknowledged. The singing of the instruments attributed to Mozart may be found in his works. The influence of the flighty offspring of the solid, steadfast Bach on Mozart seems to me obvious. Burney thought his symphonies infinitely more original than his songs and sonatas. Of the other two symphonists the world hardly remembers the names. Schwindl, who lived an unsettled life, being now at the Hague, now in Switzerland, now in Alsace, and lastly in Carlsruhe, was a composer of great talent, who took his art lightly, and thus became a favourite especially with amateurs. In Filtz, a member of the Mannheim School, we have a more interesting personality, more interesting both by reason of nobler striving and strange eccentricity. He is said to have destroyed many of his compositions because he became soon dissatisfied, and to have shortened his life by the habit of eating spiders. C. F. D. Schubart (d. 1791) remarks of him: "I take him to be the best writer of symphonies that ever lived. Splendour, sonorous fulness, a powerful all-stirring, tumultuous, and storming flood of harmony, novelty in the thoughts and turns of thought, his irresistible *pomposo*, his surprising andantes, his insinuating minuets and trios, and, lastly, his winged loudly rejoicing prestos, have assured him until now universal admiration."

The examination of the works of these and other symphonists of that time leads to observations some of which are rather unexpected. The principles of the first sonata movement with all its features—exposition of two subjects, development, recapitulation of exposition,

and key distribution—were settled and widely accepted earlier than is generally believed. The principles were adhered to even where the orthodox application, as for instance in the recapitulation, was departed from. We find even examples of procedures, which, in the post-Haydn-Mozart times, would have been regarded as novel, daring, and indicative of genius. In the general character of the three movements the early symphonists resembled each other. The quick first movement was the most stately and serious. The moderately slow middle movement, with its symmetrical periods and division into parts, was of a simple, popular, song-like nature. Vivacity and cheerfulness characterised the last movement, which, however, assumed a greater variety of moods and forms than the other two movements.

As to the instrumentation, the eight-part arrangement, comprising four string, two oboe, and two horn parts, was the usual one. The horns do no more than furnish a harmonic filling-up. The oboes double the violins, but gradually begin to emancipate themselves, and have here and there a bit of melody of their own, or a few sustained notes. That the bassoon may have been used for doubling the bass may be safely assumed from the fact that we find a bassoon part printed as a ninth part, while the title page states that the symphony is in eight parts. Strictly speaking, that is true, for the bassoon part is a copy of the bass part. In J. C. Bach's overture to *Carattaco*, of 1768, we find the bassoons used more in the modern way, they not only reinforce the string basses, but also double the melody of the oboes at the octave. That Handel and others used the bassoon not wholly, although mainly, for doubling the basses is of course known. What is said here refers to early symphonies. Moreover, what is said here deals with what was the rule, not with the exceptions. There were symphonies differing from the above-described form—symphonies of four movements, and movements deviating from the more usual construction. Indeed, the structural variety and the formal devices in the works of the old masters afford much matter of interest and excellent food for reflection to musicians of the present day. Then, there were symphonies differing from the above-described instrumentation. The flute, for instance, was occasionally used instead of or along with the oboe and bassoon. The violoncello was sometimes, but rarely, allowed to separate from the double bass. Even the trumpets and kettle-drums were now and then called upon to join in the harmony. Many symphonies, however, were written for strings alone, or for strings with wind instruments *ad libitum*. The slow middle movements are almost always for strings alone, whatever instruments may be used in the other movements.

Nothing has as yet been said of the ever, or at least usually, present instrument which is entirely ignored in giving on title-pages the number of parts as being eight—namely, the harpsichord. But surely it ought to be counted; for although the harpsichord player had to evolve his part from the figured bass part from which the violoncello and double bass players played, it was not a copy of this or any other part or parts, but an independent complementary part.

However, except in the very rare cases where the harmony is incomplete, the harpsichord can be dispensed with; and even in these exceptional cases the addition of a few notes in one or the other part remedies the deficiency. The omission of the harpsichord may be looked upon as a gain rather than a loss, the general effect being made worse not better by the addition of an instrument the character of which is out of keeping with the characters of the other instruments.

A feature in those symphonies which deserves our attention is the more liberal use of dynamic indications, of which we find little or nothing in the works of Handel and Bach, although the French composers had shown themselves worthy of imitation in this respect. The Mannheim orchestra was famous for the dynamic shadings of their performances; and from the works of that School we see that they revelled in crescendos, and abrupt fortes and pianos, introduced often without rhyme and reason. The abrupt fortes must have startled the hearers; of the crescendos we know that they made the hearers gradually rise from their seats.

It is impossible to leave the subject without expressing one's wonder at the very large quantity of German, Italian, Belgian, French, etc., symphonies then published in London, and, of course, also played in the country.

After hearing the old symphonies at these concerts we cannot but come to the following two conclusions—that although Haydn, by his superior genius, did more for the development of the symphonic form, and filled that form with an infinitely greater wealth of contents than any of his predecessors and contemporaries, he was not the father of the symphony, but only one of the fathers; and that many composers are forgotten who deserve to be remembered, and much music has been buried which may be profitably resuscitated.

P r o g r a m m e .

1. Symphony in E flat major, by JOHANN CARL STAMITZ (a Bohemian, 1717-1761; lived at Mannheim from 1745. Twelve symphonies printed).

- (a) Allegro. ♩ .
- (b) Andante. ♩ .
- (c) Menuet. $3/4$.
- (d) Allegro. $6/8$.

2. "Heart, the seat of soft delight," aria from *Acis and Galatea*, by G. F. HANDEL.

3. Symphony in E flat, by ANTON FILTZ, or FILZ, or FILS (a German, lived from about 1733 to 1760, from 1754 at Mannheim. Six symphonies printed).

- (a) Allegro. ♩ .
- (b) Larghetto. $3/4$.
- (c) Minuetto. $3/4$.
- (d) Presto. $6/8$.

4. Symphony in G major, by FREDERIC SCHWINDL, or SCHWINDEL (from about 1740 to 1786; Hague, Geneva, Mühlhausen, Lausanne, and Carlsruhe. Eighteen symphonies printed).

- (a) Allegro molto. ♩ .
- (b) Largo. ♩ .
- (c) Presto, $2/4$; Andantino, $3/8$; Presto, $2/4$; Andantino, $3/8$; and Presto, $2/4$.

5. "Per la gloria d'adorar," aria from *Griselda*, by G. B. BONONCINI.

6. Symphony in E flat major, by JOHANN CHRISTIAN BACH (1735-82; lived in London from 1762 to 1782. A considerable number of his many symphonies printed).

- (a) Allegro. ♩ .
- (b) Andante. $2/4$.
- (c) Allegro, Tempo di Gavotta. ♩ .

7. Symphony in D major, by CHARLES FREDERIC ABEL (a German, 1725-87; lived in London from 1759. Many symphonies printed).

- (a) Allegro. ♩ .
- (b) Andantino. $2/4$.
- (c) Presto. $2/4$.

8. Two Songs:

- (a) "Se tu m'ami," arietta by GIOVANNI BATTISTA PERGOLESI.
- (b) "Già il sole dal Gange," canzonetta by ALESSANDRO SCARLATTI.

9. Symphony in E flat, by FRANÇOIS JOSEPH GOSSEC (a Belgian, 1734-1829; lived at Paris from 1751. Twenty-six symphonies, of which three are for wind instruments).

- (a) Lamentabile, $3/2$; and Presto con furia, ♩ .
- (b) Andante moderato, $2/4$.
- (c) Allegro, $6/8$.

DATES AND PROGRAMMES OF THE FOUR
HISTORICAL CONCERTS.

November 14 (Wednesday).—Early Symphonies by Haydn, and Predecessors and Contemporaries of Haydn: Sammartini, Stamitz, Van Maldere, Gossec, and Haydn. Songs sung by Madame MAHLER, accompanied by Mr A. SCOTT JUPP.

December 19 (Wednesday).—A Recital of Melodramatic Music (interspersed with some violoncello music).—Performers: Mrs TOBIAS MATTHAY [Jessie Kennedy] (reciter); Mr CUTHBERT WHITEMORE (pianist, accompanist of the recitations); Mr DAVID MILLAR CRAIG (violoncellist); and Mr A. SCOTT JUPP (pianist, accompanist of the violoncello music).

February 14, 1901 (Thursday).—Early Symphonies by Haydn, and Predecessors and Contemporaries of Haydn.

March 13 (Wednesday).—A Recital of Pianoforte Compositions by Brahms.—Miss FANNY DAVIES (pianist).

FREDERICK NIECKS,

Reid Professor of Music.