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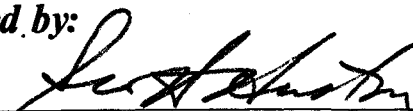
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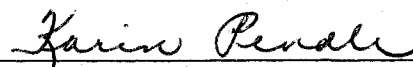
*entitled* THE SYMPHONY CA. 1775

AN ANALYSIS AND COMPARISON OF SELECTED WORKS

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*Approved by:*









THE SYMPHONY CA. 1775  
AN ANALYSIS AND COMPARISON OF SELECTED WORKS

A thesis submitted to the

Division of Graduate Studies  
of the University of Cincinnati

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requirements for the degree of

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1979

by

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## INTRODUCTION

The purpose of this study is to sketch a composite picture of the symphony circa 1775. Through an analysis of a group of selected symphonies, written by composers in different locations, it is the intention of this study to shed more light on what was the "state of the art" of symphony writing ca. 1775. Also, a comparison of the analyses should reveal how these composers coped with the developing concepts of classical forms, with particular emphasis on the sonata-allegro design.

The beginning of the fourth quarter of the 18th century is a convenient vantage point from which to view the symphonic landscape. At this time most forms were not set, and patterns for symphonic forms were only vaguely beginning to emerge. While another specific year might have served as well, this date, 1775, happened to be the time around which these seven compositions converge. Of the seven works examined in the study, three were actually written during 1776--the C. P. E. Bach, Gossec, and Haydn symphonies--while two were composed earlier: the Beck in 1766 and the Mozart in 1774. Only the Dittersdorf work was composed later, in 1778. The J. C. Bach work is impossible to date exactly, although the editor, Fritz Stein, estimates that it was written in 1775.

1775 was a time when the formal design of the symphony was not yet rigid. Symphonies had three or four movements; the first and last were normally fast and at least one middle movement was slow. If

there was a fourth movement, it too was a middle movement and most commonly was written in a three-part form, such as a minuet and trio. The slow movement was frequently in a binary form. It was in the opening and concluding movements that the early classical composer is most interesting to observe. The ideas of modulating to the dominant key near the beginning and then ultimately returning to the tonic are about the only consistent practices at this time. The construction by 19th-century theorists of the concept of the sonata-allegro form--contrasting themes in the exposition, a modulatory development, and a recapitulation in the tonic--was not commonly practiced in 1775. Although form will be the primary focus of this study, other elements, such as texture, harmonic practices and orchestration, will also be examined.

The most difficult problem was deciding what composers to include and which of their works to analyze. The approach finally used was to select five composers who lived in five different musical centers and whose works would be likely to reflect the indigenous style of each center. The northern part of Germany, Hamburg and Berlin, will be represented by C. P. E. Bach; London by J. C. Bach; Mannheim by Franz Beck; Vienna by Karl Ditters von Dittersdorf; and Paris by François-Joseph Gossec. Certainly, symphonies were being written in other locations at this time, but the most influential musical capitals were these cities. The scope of the paper is, however, limited to one symphony by each composer; therefore, I do not attempt to draw conclusions of a comprehensive nature, but rather ones based on a very restricted sampling of examples.

In defining the scope of this study, another important question arises: should the study include the two recognized giants of the late 18th-century symphony, Haydn and Mozart? They are included because of their value in the comparative portion of the paper. The Mozart Symphony in A and the Symphony No. 61 by Haydn can function as a standard of composition by which the others may be compared. These two symphonies are relatively well known, which facilitates comparison with the other, relatively unknown, symphonies.

The selection of specific works and composers was also influenced by the availability of good printed editions. Since this study could not include complete scores, works have been selected which are easily obtainable by the reader, and, where possible, are the result of recent musicological scholarship. The Haydn and Mozart scores fall easily into this category, and those by the other composers do to varying degrees. Unfortunately, the Adam Carse edition of the Gossec Symphony in D is designed only for performers and does not follow rigorous scholarly procedures. Carse does not indicate which markings are his and which are Gossec's. The edition, which Carse calls an "arrangement," does not include a preface or any other form of editorial comment. Nonetheless, the Gossec symphony was included because the Augener edition of the work is easily available today.

Chapter I contains brief biographical sketches and relevant information about the composers' lives. Chapter II, the main portion of the paper, consists of seven analyses. Chapter III attempts to summarize the analyses and to draw comparisons between the symphonies. In both the biographical and analytical chapters the ordering of the



subject matter has been alphabetical.

Throughout the protracted and often interrupted writing schedule of this thesis, my advisor, Dr. Donald Foster, has been most helpful. I gratefully acknowledge and appreciate his thorough and cheerful assistance.

## CHAPTER I

### THE COMPOSERS

#### Carl Philipp Emanuel Bach

Carl Philipp Emanuel Bach, the second son of Johann Sebastian Bach, was born in Weimar in 1714 and died in Hamburg in 1788. He attended the St. Thomas School in Leipzig and later, in 1734, studied law at the University of Frankfurt. Although his father may have hoped his son's career would be other than music, this was probably never a strong likelihood because C. P. E. Bach was an exceptionally precocious student of the clavier and organ. At age eleven he already was playing his father's compositions at sight and had composed numerous pieces before he left the St. Thomas School.<sup>1</sup> Until the time he began studying at the University in Frankfurt, all his musical instruction came from his father. At the university he participated in the Musik-Akademie and the Collegium Musicum.

C. P. E. Bach's reputation among his contemporaries was based mostly upon his performance as a keyboard player and his skills as a pedagogue. His first major position, in 1740, was as cembalist in the Kapelle of Frederick the Great. His responsibilities included accompanying the King, an accomplished flutist, who had studied extensively with Quantz. The King retained the services

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<sup>1</sup>Grove's Dictionary of Music and Musicians, 5th edition, s.v. "Carl Phillip Emanuel Bach," by Charles Sanford Terry.

of the exceptional keyboard player until 1767, in part because of the added fame which Bach brought to the King's musical establishment. It was in 1753, during his employment with the King, that Bach's methodical treatise about keyboard playing, Versuch über die wahre Art das Klavier zu spielen, was published, permanently fixing his reputation as a consummate teacher. Unfortunately for Bach, the King's musical tastes were conservative, which tended to frustrate the composer's ambitions.

Therefore, it was not surprising that when Georg Philipp Telemann, Bach's godfather, died in 1767, creating an important vacancy in Hamburg, Bach applied for the job. Bach was selected to fill Telemann's prominent position of Cantor of the Johanneum. His duties included directing the music at five churches and giving many public concerts. It was here in Hamburg that the Symphony in F was composed, and also here, in 1773, that J. F. Reichardt observed a rehearsal of an earlier symphony and wrote:

One heard with rapture the original and bold course of ideas as well as the great variety and novelty in forms and modulations. Hardly ever did a musical composition of higher, more daring, and more harmonious character flow from the soul of a genius.<sup>2</sup>

C. P. E. Bach was prolific, writing over seven hundred vocal and instrumental compositions, including large quantities of keyboard works, about fifty clavier concertos, and many symphonies.

#### Johann Christian Bach

"A typical rococo composer--versatile, highly cultivated,

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<sup>2</sup>Karl Geiringer, The Bach Family (London: George Allen and Unwin, 1954), p. 368.

worldly-wise"<sup>3</sup> is the way in which H. C. Robbins Landon describes J. C. Bach (1735-82), the youngest son of J. S. Bach. While Johann Christian had a brief opportunity to study with his father, most of his time as a student was spent with his older brother, C. P. E. Bach, in Berlin and as a student of opera in Italy. Under the guidance of his older brother, J. C. Bach acquired a virtuosic skill at the keyboard, as well as the fundamentals of composition.<sup>4</sup> According to Geiringer, however, perhaps the most important influence during Johann Christian's four years in Berlin was the exposure to the Italian opera imported by Frederick the Great.<sup>5</sup> As a result, in 1754 or 1755 Bach traveled from Berlin to Milan, where he became a protege of Count Litta. There Johann Christian played in the court orchestra and continued studying, most importantly with Padre Giovanni Battista Martini in Bologna. He also visited the operatic center of Naples. In 1760, through the efforts of Count Litta, Bach was appointed organist at the cathedral in Milan. His work in this position was frequently interrupted by commissions for operas. These Italian experiences were to form the basis for the remainder of his career.

Colombo Mattei, impresario of the King's Theater in London, convinced Johann Christian to join that institution as a composer for the 1762-63 season. During the season Mattei produced a pasticcio,

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<sup>3</sup>H. C. Robbins Landon, Essays on the Viennese Classical Style (London: Macmillan Co., 1970), pp. 7-8.

<sup>4</sup>Charles Burney, A General History of Music. ed. Frank Mercer (New York: Harcourt, Brace and Co., 1935), p. 866.

<sup>5</sup>Geiringer, Bach Family, p. 405.

Il Tutore e la pulilla, for which Bach contributed the overture, as well as his own new operas Orione and Zanaida.<sup>6</sup> The appointment to the King's Theater was not renewed for the following season, due in part to a change in management. Apparently, however, the young German composer had made an outstanding impression upon the Royal Family because he was hired in 1763 as Music Master to the Queen, a position he held until his death. In addition to this royal obligation, Bach functioned as a concert impresario, one of his most famous undertakings being the Bach-Abel concerts. However, by 1777 the musical taste of London had turned to Sacchini, Traëtta, and Anfossi, causing Bach severe financial difficulties in his last years.<sup>7</sup>

#### Franz Beck

As a consequence of a duel, Franz Beck was forced to leave his native Germany to take refuge in France, which became his permanent home. Born Franz Beck in Mannheim in 1723, he died François Beck in Bordeaux in 1809. His father was a privy counsellor to the Elector Palatine Karl Theodor, who assumed the responsibilities of the composer's education under Johann Stamitz. Beck was trained primarily as an organist and became a virtuoso; he also excelled as a violinist, composer, and teacher.

After some musical activity in Marseilles, Beck settled in Bordeaux in 1761, where he was a conductor at the Grand Théâtre, organist of the collegiate church of Saint-Seurin, and a member of

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<sup>6</sup>Die Musik in Geschichte und Gegenwart, s.v. "J. C. Bach," by Helmut Wirth, vol. 1, col. 947.

<sup>7</sup>Ibid., vol. 1, cols. 947-48.

the Académie des Sciences, Belles-Lettres, et Arts. While he spent much time writing liturgical and operatic music (his Stabat Mater was performed in 1783 in the Concert Spirituel in Paris), his historic importance rests on his symphonic compositions. A thematic catalogue listing nineteen symphonies was published in 1906 in Volume 13 of the Denkmäler der Tonkunst in Bayern. Not surprisingly, therefore, some have characterized these symphonies as consistent with the Mannheim style, even though they were all probably composed after his residence in that city.

#### Karl Ditters von Dittersdorf

Karl Ditters von Dittersdorf, "der fruchtbarste Komponisten der zweiten Hälfte des 18. Jahrhunderts,"<sup>8</sup> (the most prolific composer of the second half of the 18th Century) was born in Vienna in 1739 and died in Bohemia sixty years later. As a boy he played the violin in the orchestra at St. Stephen's and also in the private band of Prince Hildburghausen, who provided Dittersdorf's education, which included the study of the violin and composition as well as fencing, dancing, riding, and languages.

In 1761 Dittersdorf played in the court opera house in Vienna, where he became familiar with the Italian repertoire. He traveled with Gluck to Bologna in 1763. At the court of the Bishop of Grosswardein he succeeded Michael Haydn as Kapellmeister in 1765. One of Dittersdorf's accomplishments there was to introduce clarinets into the orchestra, which he enlarged to thirty-four players. From 1769

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<sup>8</sup>Die Musik in Geschichte und Gegenwart, s.v. "Die Symphonik um Haydn und Mozart," by Jan La Rue, vol. 12, col. 1813.

on he was employed by Count Schafgotsch, Prince Bishop of Breslau, for whom he composed operas and oratorios. His total output includes sacred vocal works, chamber music, many singspiels, and, of course, symphonies.

François-Joseph Gossec

Born in Vergniés, Hainault, in 1734, François Gossec was the son of a farmer. As a boy he studied violin and was also a chorister. Apparently he moved to Paris at age seventeen with a letter of introduction to Rameau, who at that time was the conductor of an ensemble sponsored by La Pouplinière. Later Gossec became a violinist in this orchestra, which in 1763 consisted of one solo violin, two first violins, two second violins, one cello, one bass, one oboe, two horns (or clarinets), one bassoon, and two harpsichords. In 1766 Gossec was appointed Intendant de la Musique to the Prince of Conti in Chantilly. Here Gossec was able to experiment with orchestra techniques.

Gossec must have been an outstanding promoter and organizer, judging from the success of his Concerts des Amateurs, which he founded and directed from 1770 to 1781. Carse describes this orchestra as including forty violins, twelve cellos, eight basses, and a wind section including flutes, oboes, clarinets, bassoons, horns, and trumpets.<sup>9</sup> The programs for these concerts included works by Gossec, Mannheim composers, and Haydn (whose music Gossec introduced to Paris in 1773). In fact, Haydn's Paris Symphony was composed

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<sup>9</sup>Adam Carse, The Orchestra in the Eighteenth Century (Cambridge, England: Hoffer and Sons, 1940), p. 75.

specifically for these concerts.

Gossec also was associated with the most famous concert series in Paris, Le Concert Spirituel. These concerts, which had been founded in 1725, flourished during this period. In addition to these concert activities, Gossec taught composition at the Conservatoire and published pedagogical treatises. His works include vocal music, some from the Revolutionary period; stage works; sacred music; chamber music; and symphonies.

#### Franz Joseph Haydn

In 1776, when Haydn composed his Symphony No. 61, he was forty-four years old. At this point in his life, he had been employed by the Esterházy family for fifteen years and had established his reputation throughout Europe. His activities in Vienna included preparing several operatic and oratorio performances. In 1775 he conducted the first performance of his oratorio Il Ritorno di Tobia, which was a great success. This is perhaps the reason that the court commissioned La Vera Costanza for the following season. Due to production problems, however, Haydn withdrew the opera before the first performance.

While much of his time was devoted to opera during this period, he did diligently prepare works for the Esterházy orchestra. We know from the evidence of a picture discussed by H. C. Robbins Landon that around 1775 this orchestra may have consisted of thirteen violins or violas (probably six first violins, five second violins, and two violas), one cello, two basses, two oboes, a bassoon, and timpani.<sup>10</sup> We also

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<sup>10</sup>H. C. Robbins Landon, The Symphonies of Joseph Haydn (London: Universal Edition, 1955), pp. 111-12.



know from his scores that Haydn had access to French horns, trumpets, and flutes, which may have been out of sight in this picture. Haydn himself appears seated at the harpsichord, his traditional position, surrounded by the cello, two basses, and bassoon.

Robbins Landon has divided Haydn's orchestral writings into seven basic groupings ranging from "the earliest orchestral works," from the beginning to ca. 1761-62, to "the twelve 'Salomon' symphonies," from 1791 to 1795. The subject of this study's investigation comes from the fifth grouping, "the symphonies of 1774-1784," which includes the symphonies numbered 53, 55, 57, 60-63, 66-71, and 73-81. These symphonies were not as revolutionary or passionate in character as many that preceded them in what some refer to as Haydn's Sturm and Drang period. Apparently Prince Nikolaus Esterházy, "The Magnificent," was enamored of Haydn's more conservative side, that which did not explore such remote keys as F-sharp minor, B major, G minor, or even C minor, or use powerful thematic material or contrapuntal developments. Haydn instead writes here in a style that Robbins Landon speaks of as "neat, cheerful . . . , stretched out by varied repetition, . . . clever harmonic effects and amusing surprises."<sup>11</sup>

#### Wolfgang Amadeus Mozart

"The A major Symphony, K. 201 (186a), is the crowning achievement of Mozart's early symphonies."<sup>12</sup> In 1774, in addition to this symphony, Mozart wrote the bassoon concerto, K. 191; a Missa brevis

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<sup>11</sup>Ibid., p. 343.

<sup>12</sup>Jens Peter Larsen, "The Symphonies," The Mozart Companion, ed. H. C. Robbins Landon and Donald Mitchell (New York: W. W. Norton, 1969), p. 175.

in F major and one in D major, K. 192 and 194; three other symphonies, K. 199, 200, and 202; and a comic opera, La Finta Giardiniera, K. 196, commissioned for the Munich Carnival. Mozart had hoped that a success with this opera would lead to a permanent position in Munich, allowing him to leave Salzburg, but this possibility never materialized. Even though he continued to live in Salzburg at this stage in his career, he could still experience at first hand the musical life of Vienna. For example, in the late summer of 1773, he sojourned in that musical capital; Jens Peter Larsen speculates, "Without doubt Mozart came to know there some of Haydn's newer symphonies."<sup>13</sup> Additional comments regarding Haydn's influence on this Mozart symphony appear in the analytical section that follows.

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<sup>13</sup>Ibid., p. 174.

## CHAPTER II

### THE SYMPHONIES: ANALYSIS

#### C. P. E. Bach: Symphony in F

Carl Philipp Emanuel Bach wrote Four Orchestral Symphonies for Twelve Obligato Parts, Wq. 183, in 1775-76 and dedicated them to the Crown Prince of Prussia, later King Frederick William II. The "twelve obligato parts" consist of seven individual wind parts: two flutes, two oboes, one bassoon, and two horns in F, and the five parts for strings: first and second violin, viola, cello, and the bass-harpsichord line. The excellent edition of these four works prepared by Rudolf Steglich for Das Erbe deutscher Musik, Abteilung Orchestermusik, Volume 2, published by Breitkopf and Härtel in 1966, was used as the text for this investigation.

The title of this set of symphonies might mislead the reader: there are not really twelve independent obligato voices in these works, but rather only eight of significance. The four voices that are not independent or of much musical importance are the bassoon, which merely doubles the bass-harpsichord; and the three horn parts, which simply reinforce the tutti sections and carry no melodic material. Of the remaining eight voices, the four string parts sustain the work. The two flutes and two oboes frequently play passages which are different from the strings, but more often they reinforce the musical ideas of the strings. The flutes are somewhat more

independent in this regard than the oboes.

The Third Symphony, in F major, is the object of this study, and, like the other three in this set, it is constructed in a three-movement format, fast-slow-fast. The first movement of the F-major Symphony is marked Allegro di molto, in 4/4 meter, and it is the most imposing of the three. It is written in a form similar to one used in the Baroque, and yet other features place it clearly with compositions of a more progressive style. The movement opens with a unison statement of a two-measure phrase using a dotted-quarter-and-eighth-note rhythm using the pitches F, A, and B-natural, hardly a strong indication of F major. The same phrase is then used sequentially, beginning on G and later on A, with the first two statements clearly emphasizing the tritone, thus creating an ambiguous tonality (Example 1).

Example 1. C. P. E. Bach: Symphony in F, Allegro di molto, mm. 1-9

Violin I

The musical score for Violin I consists of three staves. The first two staves show a two-measure phrase with a dotted-quarter-and-eighth-note rhythm, marked with 'tr.' above the notes. The third staff shows a steady flow of sixteenth notes.

In the sixth and seventh measures, a dotted-eighth-note-sixteenth-note motive is heard. Not until the eighth measure does an unequivocal tonal statement occur, with a steady flow of sixteenth notes and

triadic arpeggios that establishes a strong sense of C major, the dominant. Although the first nine measures do not provide a stable harmonic opening, they do present three distinct motives which recur repeatedly throughout the movement. Only after an additional six measures of shifting tonality does the movement establish the tonic, F major, in m. 22. The second principal theme, derived from the third of the opening motives, is presented in the violins and continued in the flutes and oboes. This succinctly stated second principal theme, played transparently, with only a portion of the instruments used at one time, is followed by a long tutti transition. The material of this section again appears to be derived from the third opening motive. The transition, as would be expected, cadences on a dominant-seventh G chord, clearly establishing the expectation for a secondary theme. The secondary theme, only four measures long, begins in A minor, but is modulatory by nature, lyrical in style, and contrasting in texture--violins I and II without continuo. Curiously, however, this secondary theme leads directly back to the same G dominant-seventh chord and to the transitional material which immediately preceded it. This lyrical interlude is heard three times, each time performing the same peculiar, circular harmonic function.

At m. 57 the first of three repetitions of the first principal theme begins. This time it is heard in G major, in contrast to the initial statement in C major. The third statement is in C at m. 94, and not until the concluding measures of the movement, beginning at m. 143, is the first principal theme again heard in the tonic, F major. The restatements of the first theme group are unmistakable because they each include the three characteristic motives of the opening measures.

These statements seem to act as recurring ritornellos, like those in a Baroque concerto form, while extensive transitional material, usually of contrasting mood and tonality, serves in the soloistic episodes. The analogy of ritornello form seems particularly apt in light of mm. 69-80. Here Bach writes a section, utilizing only the violins and the woodwinds, similar to that in mm. 22-32, where he writes "solo" and later "tutti," as the now familiar transitional material leads to another setting of the secondary theme. In one other place, mm. 119-21, Bach indicates "solo" again in the wind parts, which for a moment produces a concertante effect. This Allegro alternates between tutti sections, with their familiar motives and extensive transitional and modulatory passages, and episodes in a thinner texture consisting of soloistic writing without continuo, similar to the concerto grosso ritornello form.

While the first movement ends with a fortissimo affirmation of F major, there is a fourteen-measure transitional section in half and whole notes which prepares in a leisurely fashion for the D-minor Larghetto second movement. The form of this 3/4 movement is a simple A A' B B' with a short coda. The most interesting aspect of its melodic material (Example 2) is the similarity to that used in the first movement. The A melody of the second movement has these features in common with the opening motive of the first movement (see Example 1): the phrase is two measures long, it incorporates a trill, it uses a dotted-note rhythm, and it follows a contour that rises at first and ends with a large descending interval. Also, in both movements, this brief melodic material is used sequentially. Here, though, the similarity between the two movements ends. The A section is scored

Example 2. C. P. Bach: Symphony in F, Larghetto, mm. 1-6

for the violas and cellos but with no continuo. With total and unaccustomed independence, these two voices carry on a dialogue for eight measures until the A' section begins as the other instruments enter. The two oboes, the bassoon, and the horns are omitted from the Larghetto, while the harpsichord is asked to play only two measures in the coda. The eight-measure A' section is basically a repetition of the original A music, although scored more fully, with many unison and octave doublings in the dialogue. The B and B' sections parallel the situation of A and A': a simple eight-measure dialogue between the viola and cello is then followed by a more fully scored eight-measure restatement. The seven-measure coda brings the movement to a conclusion with a cadence in C major.

The Presto last movement follows, attacca. This 2/4 movement is symmetrically conceived and is an enlarged rounded binary form. The section preceding the double bar includes five eight-measure phrase-units plus a little three-measure transition, while the section after the double bar includes six eight-measure phrase-units plus a twelve-measure unit and again a three-measure transition. While this movement is devoid of contrapuntal devices, it has great rhythmic and

dynamic vitality and does in fact make for an effective finale.

The eight-measure phrase units, each having a distinct character, are linked together to create a movement of variety. The opening F-major unit uses a paired eighth-note melody with four measures forte and four piano. The second unit introduces a syncopated gesture in C major. C major is also the tonal center for the third unit, which is entirely in a triplet rhythm. Then follow the three measures of transition to a surprising A-minor unison statement, which in turn leads to an eight-measure closing unit. These forty-three measures comprise the A section of the form, which finally ends on a resounding C-major cadence. The B section abruptly begins with an equally resounding E-flat-major arpeggio! The B section is relatively unstable harmonically, it has more frequent changes in dynamics, and it contains more frequent alternation between the strings-only-texture and tutti; in fact, it has certain developmental traits. The tonality passes through E-flat, F, C, F, and B-flat before returning to the repetition of A. The movement concludes in F major, the tonic, with the same material that closed the first portion of the movement in C major.

The symphony as a whole gives the impression of a curious blend of some obviously Baroque musical traits occurring in a definitely post-Baroque harmonic setting. At times the listener hears Baroque sections, like the beginning of the last movement, which sound as though they could have been composed by Bach's father, whereas other sections sound similar to Telemann. The concertante writing is also derived from a Baroque model, perhaps a Corelli concerto grosso. But then, most of the time the music is clearly more galant in character. Probably the most startling and at the same time most attractive



element of the work is the rather bold, perhaps even crude, harmonic language. The prominence of the tritone in the first movement and the abrupt C to E-flat modulation in the last movement are but two specific examples of many which could be cited. Even though the work is not of one unified style, nor is it devoid of awkward moments, the symphony has many sections which are exciting and demand the attention of the listener. It is easy to see why Bach's contemporaries considered the music to be daring.

J. C. Bach: Symphony in D

J. C. Bach's Sinfonia in D Major is the last of a group of six symphonies published as Opus 18, probably composed between 1772 and 1777.<sup>1</sup> Fritz Stein has edited the symphony meticulously so that the reader can easily distinguish between the editorial additions and Bach's original markings.<sup>2</sup> Stein has made invaluable suggestions with regard to dynamics, and has also realized the harpsichord part.

The symphony consists of four movements; the first, second, and fourth are in D major, while the third is in A. Each has a distinct metric character and tempo. The first movement is marked Allegro con spirito, in common time; the second is an Andante in 3/4 meter; the third, marked Allegretto, is in "cut" time; while the last is simply marked Allegro and is in 6/8.

With the exception of the Andante, none follows a form which

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<sup>1</sup>Karl Geiringer, The Bach Family (London: George Allen and Unwin, 1954), p. 435.

<sup>2</sup>Johann Christian Bach, "Fünf Sinfonien," Das Erbe Deutscher Musik, vol. 30, Abteilung Orchestermusik, Band 3. ed. Fritz Stein. (Wiesbaden: Breitkopf und Härtel, 1956.)

one would reasonably expect to find in a slightly later symphony. The Allegretto, because of its metric marking in "cut" time, is obviously not a minuet and trio, although it does have some characteristics, such as an ABA structure, common to this form. The individual sections of the movement also have some similarity to the structure of a minuet and trio; the B section is in the parallel minor and displays contrasting instrumentation. It is in the opening and closing movements, however, that Bach's use of form is most individual. As will be shown later, neither of these is in sonata-allegro form.

The first movement, marked Allegro con spirito, has a style and form which are more Baroque than Classical. The movement opens with a strong affirmation of D major stated in dotted rhythms, a rhythmic pattern which, joined by constant eighth- or sixteenth-note rhythms, dominates the movement in Baroque fashion. All of the thematic and transitional material utilizes either of these rhythms until the modulation to A major, which leads to m. 33. Here begins a section which might at first appear to be the second thematic group of an exposition in sonata-allegro form. The first violins, aided by the flute, present a melody (Example 3) of a distinctly different character, marked piano and accompanied unobtrusively for twelve measures only by the second violins and viola. Following a four-measure transition in E major is a section which repeats the dotted material from the principal theme group, but now in A major. Remarkably, from this point to the end, the first movement stays basically in A, not even returning to the tonic at the final cadence! What appeared to be secondary thematic material never reappears. In fact, only fragments of the principal thematic group are used, and they, of course, are also not in the original key.

Example 3. J. C. Bach: Symphony in D, Allegro con Spirito, mm. 33-46

Violin I

The musical score for Violin I consists of four staves of handwritten notation. The key signature is G major (one sharp) and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. A dynamic marking 'p' is placed below the first staff. The score concludes with a final cadence on the dominant (D5).

What Bach has done is to use transitional and closing material, as well as some entirely new material, to conclude the first movement in an apparently free form. Thus, there is no recapitulation of either the principal or the secondary thematic material. The movement ends on the dominant in order to move directly to the second movement, which is unusual in that it is also in the tonic, D major.

In addition to this through-composed form, the movement has other Baroque characteristics. Extensive use is made of both motor rhythms and sequential melodic motives. The texture in the string parts tends towards a polarization--two lines, frequently in thirds in the treble, opposed to one in the bass. Normally, the first and second violins are the two top lines, which are set off from the viola, cello, and harpsichord-bass. Hardly a measure exists with-

out constant pulsation of eighth notes. In general, the rhythmic character of the movement consists of high-density notes producing much surface activity. All of these stylistic features lend the movement a Baroque character.

In the second movement, marked Andante, also in D major, Bach follows an ABA' form. Playing in thirds, the violins present the symmetrical eight-measure melody which establishes the D major tonality of the movement, while the violas and bass instruments play a simple quarter-note accompaniment. These first eight measures are followed by a passage in which the solo flute and solo oboe repeat exactly the beginning of the melody an octave higher while the violins play an accompaniment of triplet eighth notes. Throughout this movement, the flute and oboe are given many extensive passages of primary melodic material, usually in thirds with the flute on top. The only other wind instruments used in the movement are two horns, which--although to a much smaller extent--also have solos.

The B section is preceded by six measures of transition modulating from D to A. In contrast to the orchestration in the A section, here the principal melody is stated first by the oboe and flute and then by the violins. This same reversal of roles is also adhered to when the A section returns unmistakably after the modulation from A major back to D. Here the oboe and flute establish the new tonality with string accompaniment. This truncated return of the A material occurs two-thirds of the way through the second

movement. A closing section quickly follows, and four measures before the end the piece abruptly modulates to A major, in anticipation of the key of the third movement.

In place of a minuet and trio, this symphony has an Allegretto in "cut" time. The ABA form is used again, but with some significant alterations. The A section is fifty measures long, the B section is twenty-three, while the return of A is only sixteen.

The Allegretto begins with a well-balanced four-plus-four-measure phrase, which moves to the dominant in the fifth measure with the melody in the first violins. This is followed by a repetition of the first four measures, plus four more measures which are altered somewhat from the opening. These sixteen measures form a subsection which is set off from the remaining portion of A by a double bar, used here for the first time in the symphony. Then follow twelve measures of new material, which momentarily touches B major and then fully establishes E major. The last eight measures are repeated, followed by a seven-measure transition into an exact repetition of the eight measures which preceded the double bar. The A section returns to A major and to the A subsection, which is quite orderly and formally well defined. The internal form of the entire A section closely resembles a fully developed minuet from a classical symphony.

The B section of the movement is in A minor, the parallel minor key, and it is framed by double bars and uses a different

key signature. This section is most distinctive because of the extensive use of the solo oboe and bassoon, the only wind instruments in the third movement. While the bassoon plays an eighth-note passage outlining thirds, the oboe sings a melody to which the violins add only a whole-note accompaniment. For the first four measures the bass line is silent. Then for ten measures the section moves to C major, with the upper strings using some melodic material from the A section. Five measures of the material presented earlier by the solo oboe and bassoon are followed by transitional material with a strong E-major feeling; this leads directly into the tonic, A major. The sixteen measures of A' reproduce exactly the first sixteen measures of the movement, which were referred to above as the subsection.

The movement has two features which are of particular interest. First, Bach uses dynamic markings extensively. Many measures start with an f and in the middle are marked p, or vice versa. Furthermore, he carefully distinguishes dynamically between the melodic and the accompanying parts, as in m. 12, where the melodic line is marked f and the accompaniment mf. In this apparent concern for balance, Bach exhibits one of the very few progressive characteristics in this symphony. The other factor of interest is that on two occasions (mm. 20-22 and 37-39) the upper strings present a phrase without a bass line.

The Allegro fourth movement, in D major and 6/8 meter, is scored for the symphony's full complement of instruments. The formal

characteristics of the movement are noteworthy. Its form is ABA' with both the A and the B sections written in a ternary, or an a a b a, form. The A section is the longest. This section starts in D major and moves quickly to a dominant cadence at the repeat sign in the twelfth measure. The next fifteen measures, comprising the b part, stay on the dominant; when the a part returns, the piece moves back to the tonic. These fifty-nine measures, the A section, clearly end here with a D-major cadence, a double bar, and a change of key signature, indicating a change to the minor mode. The B section, twenty-four measures long, mostly remains in D minor; and like A, has a repeat indicated for the opening eight measures. The opening part of B utilizes solo writing for the flute, oboes, and bassoon, the only such writing in the movement, and then cadences on the dominant. The following sixteen measures return to D minor, but prepare for the ultimate change of mode to D major and the return of the A material. The A' section starts with an exact repetition of ten measures, but then J. C. Bach introduces new material to close the movement. The new cadential material is the most virtuosic writing for the violins in the work and brings the symphony to an exciting conclusion.

Beck: Sinfonia a 8 in D

The Sinfonia a 8 in D major, Opus 4, No. 1, by Franz Beck, was published in 1766 and is therefore probably the earliest work to be examined in this study.<sup>1</sup> This symphony, incorrectly dated 1773, appears in a two-volume set, Mannheim Symphonists, edited by Hugo Riemann. This

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<sup>1</sup>Die Musik in Geschichte und Gegenwart, s.v. "Franz Beck," by Robert Sondheim, vol. 1, col. 1479.

important compilation of twenty-four symphonies includes representative selections by such familiar composers as Carl and Johann Stamitz, Christian Cannabich, and Anton Filtz, as well as some more obscure composers like Ernest Eichner and Joseph Toeschi. While this edition is still the largest and best single collection of Mannheim symphonies, the editorial practices which Riemann followed tend to bewilder the reader, especially when compared to the more modern editions of the C. P. E. Bach, Mozart, and Haydn symphonies covered in this study. Riemann's choice of presenting all the composer's and copyist's inconsistencies of dynamic markings is an example. At times he simultaneously uses both upper- and lower-case letters in different parts: Fmo in the first violins, Fortissimo in the second violins, and FF in the other parts. Infrequently, parentheses are also used, e.g. F(F), to indicate Riemann's editorial additions. It is unfortunate that no introduction or foreword was provided for the individual symphonies or even for the entire collection when it was reprinted by Broude Brothers in 1956.

The first of the four movements is in common time and marked Allegro maestoso. This 235-measure movement is in a sonata-allegro design, but with an unusual recapitulation. The work begins with three fully orchestrated chords--played by two French horns, two oboes, and strings--establishing the D-major tonality of the symphony and the rhythmic pulse of the movement. In place of a first theme, Beck uses for six measures a descending half-note D-major scale in the viola and cello-bass line, and then for six measures an ascending scale in the violins. Twenty-four measures of transition follow, in which no less than four melodic ideas are used to modulate to A major and then to



establish a strong dominant feeling on E. The strings play mostly agitated eighth or sixteenth notes when not presenting a melody. In the last five measures they play in unison and octaves. The secondary-theme section is clearly in A major and consists of two distinct melodies, the first heard in the oboes and the second in the violins and then in the violas and cello-bass line. After only an eight-measure transition, three A-major chords, orchestrated like the opening D-major, signal the onset of the development. Beck does not use a double bar or repeat signs. The only occurrence of the first theme in the development is at the beginning, where it appears in its entirety in A major. It is followed by twelve measures of transitional material from the exposition. These twenty-four measures, while differing slightly from the beginning of the exposition, are not developmental. Somewhat tediously, a twenty-two-measure sequential section follows, using descending scalar material and leading to a strongly stated D-major episode. In a tonal sense this episode functions as the recapitulation; however, the melodic material is new and, for the first time in the movement, a four-part complex texture is heard. Familiar music returns nine measures before the entrance of the second theme, where Beck uses material unchanged from the exposition, where it is heard a fifth higher, to prepare for the entrance of the secondary theme, now in the tonic. While the instrumentation of the secondary theme is altered, the most surprising change in the recapitulation is the insertion, in the midst of the secondary theme group of eight measures, of music derived from the first theme. Beginning with the entrance of the second theme, the movement stays rigidly in D major. At one point, a ten-measure dominant pedal leads to fifteen measures of a tonic pedal.

Throughout this section the harmonic rhythm is slow. The seventeen-measure coda uses the opening six measures of the principal theme and brings the movement to an end with the same three chords with which it began.

The second movement, marked Andante sempre piano and in 2/4 meter, is in G major and is scored for French horns and strings. The exposition of this movement is concise, only thirty measures long. The G-major tonality of the first theme gives way in m. 16 to D major for the secondary theme. The two themes are significantly different. The first has a variety of note values while the second consists of sixteenth notes only. The closing material of the exposition is based primarily on a triplet sixteenth-note figure in the violins. Beck ends the exposition in D with a double bar and repeat signs.

What follows is quasi-developmental in a tonal sense, but certainly not in a thematic one. The section begins in D major, but is unstable and momentarily touches F minor, G minor, B major, and A major by means of two sequences. With the exception of one new motive, all the musical material is derived from the first-theme section of the exposition. The second theme returns as expected in m. 66. This, however, is the first reappearance of G major since the opening measures of the movement and hence functions tonally as the beginning of the recapitulation. The seven measures preceding the second theme are identical to those preceding it in the exposition, but a fifth lower. The music of the second theme and the closing of the movement are also structurally parallel to the exposition. In short, Beck uses the first-theme-group material in a highly unstable dominant tonal area for a development, and the second-theme group in the tonic as a

quasi-recapitulation. This design is not unlike that of the first movement.

The minuet and trio is short and uncomplicated. The Menuetto I is in D major, with a first section twelve measures long and the second, fourteen. A rhythmic figure of three dotted half-notes played in unison and octave D's begins the movement. The same figure begins the second section of the minuet, but this time on the dominant. The difference in length between the sections is two measures, which serve to modulate back to D major to accommodate the remainder of the original material in the tonic. Although the second section uses a slightly different orchestration and ends on the tonic, it very nearly duplicates the preceding section. The trio section, which Beck labels Menuetto II, is also in D major and is twenty measures long. The first portion, eight measures in duration, features pairs of oboes playing the melody, horns accompanying, and strings playing a pedal D, which ultimately cadences on the dominant. After the double bar the oboes, in the dominant, present a new melody for six measures until the original material returns in the tonic with a somewhat more interesting string accompaniment, an ascending D-major scale.

The final movement, in 2/4 meter, marked Presto assai, is in D major. The movement is 405 measures in length and is in fact the longest movement analyzed in this study. It is also one of the most repetitive and least interesting when considering such factors as orchestration, dynamic usage, motivic development, and textural variety. The form closely resembles that of the first movement, if somewhat elongated. The piece is best described in sonata-allegro terms, but it differs very significantly in some important characteristics. What

one must call the opening theme is quite brief, an eight-measure phrase repeated once in D major. By the seventeenth measure, Beck has started a twenty-eight-measure-long transition, which modulates to A major to prepare for the secondary theme. The transition dwarfs the opening, but appears in proper proportion to the second theme group, which is fifty-two measures in duration. This group is in A major and comprises two equally balanced sections, consisting of a descending melody played by the two oboes followed by a melody played twice by the first violins. The oboe melody moves conjunctly while the violin melody moves primarily in jumps of sixths or thirds. The second-theme-group melodies are contrasting, yet complementary. Using new transitional and closing material, the exposition ends with a double bar and repeat signs after sixty measures tediously reaffirming the A-major tonality.

The development section of the finale begins in the same manner as did the development of the first and second movements, with a statement of the first theme in the dominant. The opening eight-measure phrase is repeated once, as in the exposition, and then fifty-six measures of new material are inserted. In these measures, Beck uses a bass line ascending sequentially while the upper strings usually play repeated eighth notes in slow-moving suspensions. Going methodically through the circle of fifths, the sequence touches F-sharp major, B major, E major, A major, D major, and G major, at which point the new material ends and Beck returns to music from the exposition. The twenty-four measures of sequential writing which prepare the way for the secondary thematic material of the exposition are varied only slightly here and transposed to the tonic. As in the first two movements of the symphony, this transitional section--heard originally as the transition

to the second theme--acts as the conclusion of the development while the introduction of the second theme in the tonic functions as the recapitulation. The secondary themes are presented with little variation from the exposition and with as much repetition. The recapitulation introduces nothing of interest that differs from the exposition. Beck does add a coda of twenty measures and the movement ends with a double bar and repeat signs.

One can see that Beck was writing in a style which incorporated only some of the more modern elements while holding firmly to older methods. He wrote without motivic development and without concern for orchestral color or new instrumental devices, apparently content to write in a most conventional manner. Beck's principal compositional device is the sequence, which he uses for transitions, developments, and modulations. For the three movements other than the minuet and trio, he uses a form which follows the key relationships of a sonata-allegro design, although he does not embrace the other characteristics normally associated with that form. Following the exposition he presents the first theme in a quasi-developmental manner, primarily in the dominant, with occasional insertions of new material. Consistently the tonic key returns only when the second theme is recapitulated. Beck's solution to the problem of organizing the musical elements of contrasting themes and tonalities within a given movement is significantly different from other more modern composers of his time.

Dittersdorf: Symphony in D

The Symphony in D Major, written in 1778 by Karl Ditters von Dittersdorf, is in four movements: Allegro, Andantino, Minuette, and Alternivo.

(in place of a trio), and a rondo marked Allegro.<sup>1</sup> With the exception of the Andantino, the movements are scored for two oboes, two horns and two trumpets in D, timpani in D and A, and four string parts without figured bass. In the Andantino Dittersdorf uses only strings, but provides a separate part for flute and one for bassoon or solo cello. The movements use none of the concertante devices of solo writing for strings and the work is clearly in a classical mode of expression. In the last two movements the viola parts are at times divided, adding harmonic support to the upper strings. Each movement is independent of the next and there are no attacca indications.

The first movement, an alla breve Allegro e vivace, is in an incipient sonata-allegro design. Its 289 measures follow most of the conventions of the form, including the repeat sign at the end of the movement. The tonic, D major, is asserted from the forte opening by a strong dotted rhythm, part of the presentation of the principal theme group (Example 4). An extensive transition follows in which the tonality modulates to A major, in preparation for the secondary theme. The subordinate theme group starts in A, with a statement of the undulating melody by the first violin (Example 5), with the second violin and cello-bass playing a whole-note accompaniment. Of the first twenty-four measures of this part of the exposition, ten consist of repetition. (In this respect the exposition of the second theme is typical of the style of the entire symphony.) This theme is followed by fifteen measures of transitional material taken without alteration from mm. 44-58.

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<sup>1</sup>This score is skilfully edited by Victor Luithlen. Karl Ditters von Dittersdorf, "Drei Sinfonien, eine Serenata," Denkmäler der Tonkunst in Österreich, vol. 81 (Graz: Akademischer Druck und Verlagsanstalt, 1960.)

Example 4. Dittersdorf: Symphony in D, Allegro e vivace, mm. 1-8

Oboe I+II Solo p

Violin I f

Violin II (f)

(p)

Example 5. Dittersdorf: Symphony in D, Allegro e vivace, mm. 30-37

Violin I p

Violin II p

pp

A codetta of twenty-two measures brings the exposition to a close at the double bar.

The development section is the least progressive element of this sonata-allegro form. It lasts only thirty-seven measures and

really is not developmental in nature. It includes the opening dotted rhythms, restated here in A major, an unstable harmonic passage leading to a new theme in F-sharp minor, and then a solo line for the first violins, which prepares for the D-major recapitulation. The recapitulation, however, is quite regular and parallels the exposition in length and in the order in which material is presented. The same transitions are used before and after the secondary theme, this time remaining in D major, but Dittersdorf inserts a new theme from the development section after the principal theme, and then omits a small modulatory bridge passage he had used in the exposition.

The Andantino, in G major, is a gentle movement at the beginning of which Dittersdorf writes dolce. It is marked entirely piano except for four forte measures in the coda. The melody moves most commonly in uninterrupted sixteenth or thirty-second notes in 3/8 meter. An obligato bassoon either doubles the cello-bass line or plays with the first and second violin an octave lower, just as the obligato flute plays the violin parts up an octave. The flute, however, does play a solo line in six of the eighty-three measures of the movement.

The form of the Andantino is basically rounded binary plus an additional statement of A and B and ending with a small coda. The form is symbolized as A:|| B A:|| B' A C. The harmonic conventions of the rounded-binary designs are closely observed: the B section is in the dominant and the recurrence of A is in the tonic. In fact, the movement is harmonically bland and tediously repetitive. Were performers to take the indicated repeats, the melody of the first theme would be presented nine times!

The third movement is in the traditional minuet-and-trio format,



although Dittersdorf uses the term Alternativo for the second portion of this ternary form. The minuet is in D major and the trio in A major. The length of the minuet is greater than that of the trio; it uses the entire complement of instruments for most of its forty-six measures, while only the strings are used in the twenty-four-measure-long trio. The trio, marked piano throughout, with legato phrasings, is contrasted with the minuet, which uses varied dynamic and articulation markings. The rather plain nature of the Alternativo acts as a foil by which the minuet is set off to best advantage.

The last movement, marked Rondo allegro, is an appealing movement, light in spirit and likable on first hearing, undoubtedly because of its simple and attractive principal theme (Example 6), which becomes

Example 6. Dittersdorf: Symphony in D, Rondo Allegro, mm. 1-8

Violin I

Violin II

p

h.

h.

an old friend by the end of the short 232-measure movement. This tune is presented in one form or another fourteen times in the rondo. The

movement is not one of the more standard rondo forms of the classical era, but it does use the same basic concept of a recurrent theme and--normally--tonality alternating with contrasting, or at least different, material. This rondo can best be symbolized as A B A C A A' D A E A E. However, this could be simplified to the standard seven-part rondo A B A C A D A by combining A and A', and also by combining the last four symbols, which act as a coda using familiar as well as new musical ideas.

The central musical idea for the rondo theme is an eight-measure alla breve melody clearly in D major and presented initially by the violins playing in thirds and piano. Next the idea is presented forte by the entire orchestra, with violins in thirds, doubled by the oboes and violas. These opening sixteen measures are repeated before the entrance of the B material, which consists of a new theme and a six-measure transition back to A. This statement of A is exactly parallel to the opening of the movement. The C section is for strings alone, as in fact are all the episodes of this rondo; it starts in G major and momentarily touches on A minor as it gradually returns to the inevitable D major and the sixteen-measure A section. Dittersdorf places here a double bar and a changed key signature to indicate D minor and to launch a thirty-two-measure-long statement of the familiar material, this time in the parallel minor. Section D is a nineteen-measure string transition, utilizing a new musical idea, that leads to another double bar, a change of key signature to D major, and another sixteen measures of A in the tonic. E sounds like closing material, but is interrupted one more time with sixteen measures of A before it can perform its function of ending the movement. The listener will

hear the music from the last double bar to the end as one structural unit, and since it includes A prominently, the entire section for the purpose of simplicity could be considered as A. Thus it is probably best to consider this movement an incipient seven-part rondo.

As a whole, the last movement, indeed the entire symphony, gives the impression that this is a work by a composer of great fluency and wit, but not one interested in profundity. The composition abounds with delightful melodies and appropriate, if trite, accompaniments. There are neither contrapuntal devices nor developmental sections. Modulations are few and tonic keys are the rule. It is easy to understand why this music would find immediate and wide acceptance at the time of its writing, and it is just as easy to understand why it might sound less than exciting to listeners familiar with composers of this same era who combined similar charm with greater depth.

#### Gossec: Symphony in D

François-Joseph Gossec's Symphony in D (1776) is in three movements, without a minuet and trio.<sup>1</sup> The work is scored for two oboes, two French horns, and strings.

Because of the nature of the edition, it is difficult to make an accurate analysis of such stylistic considerations as dynamic markings, indications of phrasing, or articulation, but, nonetheless, there is much to be observed in terms of form and instrumentation. An important factor in Gossec's instrumental style is his treatment of the stringed instruments. Most commonly he pairs the first and second

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<sup>1</sup>The only score is "arranged" by Adam Carse (London: Augener, n.d.)

violins in unison or octaves and groups the violas in octaves with the cello-bass line. Probably dating back to the practice of Lully, Gossec occasionally utilized the technique of creating a five-part string texture by dividing the violas part into two lines. Occasionally the cellos and basses also play separate lines, but less often. Although these two parts appear on one staff in this edition, there are moments in each movement when the cellos are asked to play alone, usually when they are doubling a viola or second-violin melody. Gossec, with very few exceptions, does not permit a melodic line to be presented unless it is played by more than one section of the orchestra. As an example, the violas, in the Presto--the only place in the symphony where they have a line independent of the other strings--reinforces the oboe melody. Even the first violins, for the great majority of the work, are excluded from playing melodic material without extensive doubling.

Gossec's writing for the oboe and French horn is of less interest. He uses horns in D for the Allegro and Presto and none at all in the Andante. The horns reinforce themes when the pitches are within the capacity of the natural horn, but for the most part add harmonic and rhythmic strength to the tutti sections, in keeping with the usual practice. In the first movements they are paired more with the oboes, but in the last movement more frequently with the strings.

The two oboes are used often as soloists in presenting melodic material. In the first movement, beginning with m. 12, they play the second part of the principal theme and then in m. 48 they complete the initial statement of the secondary theme. The prominence awarded the oboes is not restricted to the Allegro; in the Andante they play in thirds with only a light accompaniment and also at times in triads with

the first violins. This can be seen in mm. 32-34, where the violins play the bass note of the chord and the oboes play the other two pitches, first in a first-inversion form and then in root position (Example 7).

Example 7. Gossec: Symphony in D, Andante un poco allegretto, mm. 32-34

In the Presto, Gossec entrusts the initial exposition of the secondary theme in its entirety to the pair of oboes playing in thirds. At least in this symphony, the composer writes more melodically significant lines for the oboes than for any other section of the orchestra.

In the first movement, Allegro, Gossec writes in a form which more closely resembles sonata-allegro design than any other standardized scheme, but with rather unusual proportions. In the exposition, the principal theme, in an ABA' pattern, is twenty-nine measures long. A fifteen-measure transition leads to the secondary theme of only sixteen measures. The closing section of the exposition, consisting of two distinctly new ideas, is twenty-two measures in length. A double bar with repeat signs appears at this point, and then follows a development of only twenty-four measures. The recapitulation does not begin with a full statement of the principal theme, but rather with a partial

statement, beginning with the B section. This music is repeated exactly for thirty-two measures until the entrance of the secondary theme. The transition to the second theme, which does not appear in the tonic, is not changed in any way; the section in both cases ends on a strongly established A-major chord. In the exposition, the tonality remains A; in the recapitulation, using identical musical material, it shifts to D. The coda begins only fifteen measures later and lasts twenty-nine measures. In summary, then, the exposition is 80 measures, the development 24, and the recapitulation only 47 measures in duration.

The second movement, Andante un poco allegretto, is in 3/8 meter and in D minor. The movement is a nondescript two-part A A' form in which the thematic material from A is presented in approximately the original order in A', but beginning in F major. It is not a cohesive or a particularly unified movement. Whereas in the first A statement Gossec writes a two-part principal theme followed by transitional and closing material, in the A' section the first part of the principal theme, in the dominant, and the second part, in the tonic, are separated by both new thematic material and the original closing material, apparently included for the purposes of modulation. The insertion of unfamiliar music and closing material in the midst of the restatement of the principal theme gives the movement a sense of being through-composed. The movement is brought to an unsatisfying conclusion when Gossec introduces a new musical gesture in the last four measures which is quite foreign to the movement's character.

The third movement, marked Presto, is in D major and in 3/8 meter. The 336 measures are in a quasi A A' form in which Gossec introduces a surprisingly large number of melodic ideas and frequent

repetitions, and concludes with a coda. The harmonic language is elegant in its simplicity and serves effectively as a unifying agent for the movement. Basically, the first fifty measures, the principal theme and transition, are in D major, with the next seventy-five measures, the secondary theme and the restatement of the principal theme, in A major. A tonally unstable transition section of about twenty-five measures follows, eventually leading back to the tonic, D major, for the truncated secondary theme and then the coda.

The last movement and the symphony as a whole suffer from too many melodic ideas, organized too loosely over too long a span of time. The work's attractiveness is further diminished by a harmonic style which is rudimentary--virtually nothing more than tonic-dominant modulations. Nonetheless, the symphony through its occasionally bold use of instrumentation would appear to sustain a listener's attention--at least on first hearing.

#### Haydn: Symphony in D

Joseph Haydn wrote only one symphony in 1776, the Symphony No. 61 in D Major.<sup>1</sup> It is in four movements and is scored for a flute, two oboes, two bassoons, two horns, in D and A, a pair of timpani, and strings.

The first movement, Vivace, is written in a sonata-allegro design with proportions that reveal how much importance Haydn placed on the development section. The exposition is eighty-three, the development fifty-one, and the recapitulation sixty-six measures long.

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<sup>1</sup>The splendidly edited score used in this study was based on Haydn's manuscript. Joseph Haydn, "Symphonics 58-65," Critical Edition of the Complete Symphonies, vol. 6, ed. H. C. Robbins Landon (Vienna: Universal Edition, 1959.)

The movement opens with a presentation by the first violins of a melody of symmetrical form (Example 8). The first measure is balanced by the

Example 8. Haydn: Symphony No. 61, Vivace, mm. 1-8

Violin I

second, the two measures are repeated, and then all four measures are balanced by four more, cadencing on the dominant. The following eight measures are a repetition of the first eight. Thus the movement begins with sixteen measures of perfectly periodic writing--a feature which is apparent throughout the symphony. The beginning of the first theme is the single most important musical idea because it acts as a motive which is used extensively for transitional and developmental purposes. The material of the second measure is used similarly, but to a lesser degree. The extensive use of these motives can be seen in mm. 17-20, where the first-measure motive is used sequentially in the viola and bass lines, and in mm. 25-30, where the second-measure motive is the material used in a contrasting piano-forte exchange. As Haydn prepares for the subordinate theme in mm. 31-34, the first-measure motive is



then presented again in a sequence touching on A major, B minor, C-sharp minor, and F-sharp minor. This section concludes with a well-prepared and very sturdy E-major chord and then a quarter-note rest extended by a fermata. This rest surely heightens the listener's anticipation for the secondary material; however, Haydn frustrates this anticipation with a thinly orchestrated four measures of a I-IV-V-I progression in A major. Two oboes and a solo bassoon play root-position chords in static eighth notes while the strings play a pizzicato chord at the beginning of each measure. Surely this is music for an accompaniment, but where is the melody? This is an example of Haydn's well-known musical humor. The secondary theme does arrive, of course, but four measures late, and then it is a disappointment; a lone flute playing piano presents an etude-like eighth-note melody (Example 9). The remainder of the exposition does contain much of interest. Three different closing melodies are set forth, one based on the opening motive and one which is chromatic.

The development starts with a surprise, a one-measure general pause. Then come five measures of modulation through the circle of fifths using the secondary theme sequentially and a statement of the principal theme in G major. Haydn then introduces a lengthy interlude of fifteen measures consisting of new material, marked perdendosi, which immediately precedes a false recapitulation in E minor. Finally, after transferring the opening violin theme to the cello-bass line in an unstable bridge passage, the chromatic closing theme of the exposition concludes the development.

The recapitulation closely parallels the exposition, although it is seventeen measures shorter. One-half of the principal theme is

Example 9. Haydn: Symphony No. 61, Vivace, mm. 41-48

Flute

Oboe I+II

Bassoon *Pi. Solo*

Violin I

Violin II *p*

Viola

Cello - Bass

*solo*

Detailed description of the musical score: The score is written for a full orchestra. It begins with a key signature of one sharp (F#) and a common time signature (C). The first system (mm. 41-44) shows the Oboe I+II playing a melodic line of eighth notes, while the Bassoon plays a rhythmic accompaniment of eighth notes. The Flute, Violin I, Violin II, Viola, and Cello-Bass are mostly resting. The second system (mm. 45-48) features a Flute solo with a melodic line of eighth notes. The Oboe I+II and Bassoon provide accompaniment. The Violin I, Violin II, Viola, and Cello-Bass continue with their respective parts.

omitted, as well as eight measures of the transition to the secondary theme. The second theme appears in the tonic, with the orchestration altered; in place of a bassoon against the two oboes, Haydn substitutes the second horn. He increases the humorous effect by having the horn play in a very low register, the D below the bass clef. Notes in this register of the horn are at best risky to play accurately and usually sound as though they were played hesitantly. The other orchestral changes are of only slight significance.

The lyrical and tranquil second movement, Adagio, in A major, is in 3/4 meter. Haydn uses the same instrumentation as in the first movement except for the omission of the timpani. The violins are the principal melodic instruments in this movement and play con sordino throughout while the rest of the strings play senza sordino. The second violins, while always subordinate to the firsts, are exceedingly important as partners with them in dialogue or as accompaniment. The only other interesting device of instrumentation is the use of the cellos independent of the basses for ten measures in the development.

Robbins Landon mentions as the most significant element of this movement its harmonic adventurousness:

Although Haydn but seldom allowed himself any of the outward manifestations of the Sturm und Drang period, we often find elements of restless beauty hidden in the milder symphonies of 1774-1780. Typical of these is the daring harmonic construction found in the second movement of No. 61 (1776) with its curious alternations between major and minor, and a Schubertian breadth of modulation.<sup>2</sup>

Perhaps the phrase "Schubertian breadth of modulation" refers to the appearance of the secondary theme in E minor, the dominant minor,

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<sup>2</sup>H. C. Robbins Landon, The Symphonies of Joseph Haydn (London: Universal Edition, 1955), p. 346.

certainly not a common tonal relationship to the A-major tonic.

The form, on the other hand, is a conventional sonata-allegro design. The exposition consists of a twelve-measure first theme and a twenty-three-measure transition to a seventeen-measure second theme and a codetta of six measures. This Adagio exposition is surprisingly repetitious for Haydn: twenty of its fifty-eight measures are all but exact duplication. The repetition is not so extensive in the remainder of the movement. The twenty-five-measure development uses only the secondary and principal thematic material. The recapitulation differs slightly from the exposition in that it is shorter and the second theme is presented in the tonic minor. The movement ends without a coda.

The third movement is a concise and buoyant minuet and trio marked Allegretto. The first section of the minuet is only eight measures long and sets the D-major tonality for the entire movement. These opening measures do not cadence on the dominant, although the second section of the minuet does firmly establish an A-major tonality before the return of the initial material in D major. The violins play in unison, an uncommon practice, throughout the entire movement, while the violas and cello-bass line are mostly heard in octaves. The timpani play only in the tutti wind passages which reinforce the forte sections. In mm. 22-31, at which point the original minuet material is restated, pairs of oboes and bassoons carry a transitional melody in a piano woodwind interlude. In both the minuet and the trio Haydn writes primarily in simple two-part texture.

The only wind instrument used in the trio is the oboe, which doubles the violins. The viola is tacet for this twenty-eight-measure

movement. Thus, the texture is simply two-part, the bass line giving a harmonic foundation in quarter notes while all other instruments play the melody. The expected change in character of the trio from the minuet occurs, but without the expected change of key: both are in D major. And, like the Minuet, the first section of the trio cadences on the tonic, but proceeds to an A-major section after the double bar. The brevity of this movement does not detract from its charm or vitality.

The finale is a Rondo in 6/8 meter marked Prestissimo. The movement has a constant rush of rhythmic activity which makes its dancelike character appear to be closer to a tarantella than to a jig. The form, A B A C A, uses conventional modulations and keys but covers a dynamic range from pianissimo to fortissimo. Haydn varies the instrumentation from frequent unaccompanied first-violin sol passages to full tutti sections. Never, however, do the winds play independent lines; in fact, the movement would sound complete and satisfying if the string parts were played alone.

The initial statement of the rondo theme, A, includes two sections followed by repeat signs and double bars. The first section stays firmly in D major and is eight measures long; the second is unstable harmonically, with new melodic material stated for eight measures, then a repetition of the initial material, thus creating in the opening twenty-four measures a little rounded binary form. In the twenty-fifth measure, the key signature changes to D minor and forms the beginning of the B section. B is unstable harmonically

and touches briefly G minor, F major, and A major before returning to D major in m. 75. The rounded binary material is stated completely, but without repeats at double bars, and hence this A statement is quite short. C is mostly in G major and marked piano. The first and second violins play in unison for most of this section--forty-eight out of the seventy-nine measures--while the first violins play unaccompanied for thirty. The texture of C is simpler than the rest of the movement; either unison violins with doubling winds and a bass-line,--or simpler still, just an unaccompanied first-violin melody. A returns forcefully in the tonic, and leads quickly to six measures of a Corelli-like series of chain suspensions which proceed to a succinct but effective close to the movement. This Prestissimo, like the minuet and trio, is a wonderfully strong and bold movement because of the pleasing melodic material, the consummate skill of Haydn's part writing, and the smooth transitions. Inventive counterpoint and harmonic adventurousness, which were Haydn's hallmarks at other times, are not present in the rondo.

This work as a whole clearly shows that Haydn at this time wrote convincingly in three of the basic forms of the classical period--sonata-allegro, minuet and trio, and the five-part rondo. The listener probably feels, however, that the form and compositional techniques were simply the natural expressions of a superior musical talent and not an awkward use of emerging forms. While this symphony is not from Haydn's extraordinary Sturm und Drang period, nor does it reveal the consummate mastery of the Salomon symphonies, it does

show his genius for writing in an innovative style. In this work he is at times daring harmonically and resourceful in his use of the orchestral instruments. Motivic writing gives the work cohesiveness, while frequent surprises keep the symphony interesting and occasionally humorous. Even in what Robbins Landon considers to be an unexceptional period of Haydn's symphonic output, this composition, especially when compared to most of its contemporaries, is as fascinating and intriguing as it is satisfying.

Mozart: Symphony in A

Mozart's Symphony in A, K. 201 (186a), combines balance, symmetry, clarity, and grace into what Larsen says is the "crowning achievement of his early symphonies."<sup>1</sup> The first and last movements are Allegros, while the second is an Andante and the third a Menuetto. Mozart utilizes the forms anticipated for each movement, but with a skill and ease which clearly set them apart from most of the other works covered in this study. Variety in texture, inventiveness in melodies, plus occasional surprises place this work in a class with the greatest of the era.

The first movement, in sonata-allegro form, has Mozart's usual contrasting first and second themes. The opening theme (Example 10), in A major, has a rising melodic line incorporating a downward octave displacement at the beginning of each sequential phrase. The accompanying voices are in a simple half-note rhythm, while the melody moves

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<sup>1</sup>Jens Peter Larsen, "The Symphonies," The Mozart Companion, ed. H. C. Robbins Landon and Donald Mitchell (New York: W. W. Norton, 1969), p. 175.

Example 10. Mozart: Symphony in A, Allegro moderato, mm. 1-8

## Violin I

mostly in eighth notes. The first section of the exposition is thirty-two measures long, including transitional and closing material, and ends on a B-major chord, a secondary dominant.

The second theme group is based on a lyrical melody in E major (Example 11). Its accompaniment is at first isolated quarter-

Example 11. Mozart: Symphony in A, Allegro moderato, mm. 33-44

## Violin I

note chords, which soon change into a delicate, although short-lived, three-part texture. The twelve measures of this theme are followed by eight of transition to a closing section which begins in E major, but inevitably leads to a return of the A-major tonality at the double



bar to accommodate the repeat of the exposition.

The thirty measures following the double bar are clearly developmental in character. At the beginning a new scalar melody rises in sixths in the violins and is answered by an independent viola line. Then, the violins sustain a chain of suspensions while the cello-bass part continues the dialogue with the viola. This nine-measure section of three-part contrapuntal string texture is followed by another new melody, this time heard only in the first violins. The development then ends with eight measures of an E pedal, which prepare for the reappearance of the first theme. Here, to a greater extent than in other portions of this movement, dynamic changes are indicated. Thus, though in an abbreviated form, most of the elements normally anticipated in a late-Mozart development section appear, with the exceptions of tonal instability and themes from the exposition.

The recapitulation is an exact repetition of the exposition, with only the slightest alteration other than the return of the second theme in the tonic key. Even the rewriting of the transition leading to the second theme is six measures long, just as it was in the exposition, where it accommodated a movement from A to E major. Four measures before the double bar at the end of the recapitulation, however, two measures are added to facilitate this nonmodulating transition. In all other respects--instrumentation, phrasing, articulation, and dynamic markings--the recapitulation and exposition are identical.

Mozart's propensity for contrapuntal writing shows itself briefly in the coda. Here, a canonic section utilizes the opening

of the principal theme (Example 10). The distinctive octave jumps easily lend themselves to the rapid succession of four imitative entrances within two measures. The first violins' entrance is followed by the cello-bass line, the violas, and even the French horns. Although this complex texture only lasts for six measures, it effectively prepares for the strong homophonic close of the movement.

The lyrical and yet tranquil nature of the second movement, Andante, contrasts with both the intriguing character of the first movement and the abruptness of the minuet and trio. Mozart uses sonata-allegro form with coda as a design for the setting of three graceful melodies and some remarkable instrumental writing. The movement is scored for two oboes, two horns, and strings, with the violins muted. Also in this movement Mozart reveals an uncommon concern for subtleties of rhythm and texture. The Andante is both a splendid movement in itself and also a brilliantly conceived complement to the other movements of this symphony.

The exposition opens with the principal theme in the tonic, D major. After only eight measures of a first theme and a brief transition based on the dotted rhythm of the opening, the statement of the second theme appears in the dominant. Then, remaining in the dominant, Mozart adds a six-measure extension to the eight-measure-long third melody, the closing theme. In the exposition, the second violins play an important and independent part: beginning with the fifth measure, they complete the eight-measure theme begun in the first violins; and during the extension between the second

and the closing themes, they initiate a dialogue with the firsts.

The first measure of the development is in D major, moving immediately to G major and then to E minor before finally preparing for the return of the tonic at the recapitulation. The harmonic interest of this section is supplemented by rhythmic and instrumental interest: while the basic quarter-note pulse is divided into eighth-note triplets in the accompanying figures, the first violins frequently play a melodic fragment which is in basic eighth notes, thus creating an unexpected two-against-three rhythm. Also of interest in this section are two measures in which the oboes and French horns, for the first time in the symphony, play unaccompanied. This solo-wind interlude, mostly in thirds, is a complete change of timbre from the predominantly string textures and thus is a particularly effective means of highlighting the beginning of the recapitulation, which follows immediately.

The only significant difference in form between the recapitulation and the exposition occurs before the entrance of the second theme in the recapitulation. Where Mozart used five measures in the exposition to modulate to the dominant, he uses twelve in the recapitulation and remains in the tonic. Other differences between the exposition and the recapitulation are of orchestration and dynamics. The instrumentation changes midway through the second theme, with one French horn reinforcing the melody. Whereas Mozart writes the opening four measures of the exposition's closing theme pianissimo, the only occurrence of pianissimo in the entire symphony, in the recapitulation

he changes it to forte. The twelve-measure coda is based on transitional material and the principal theme as well.

The minuet and trio is traditional in form, but unusual in content. The minuet is in A major, moving to F-sharp minor at the close of the first section, and returning to the tonic in the second section. The trio is in E major, quickly moving to the dominant at the double bar and then, after only four measures, returning to the E-major opening material. The minuet itself has a brusque, militaristic rhythm (Example 12) that is quite unlike Mozart's more

Example 12. Mozart: Symphony in A, Menuetto, mm. 1-7

Violin I

typical dancelike minuets. The dotted rhythms, played in octaves by either oboes and French horns or by strings alone, sound as though they were intended to approximate the sound of trumpets. It is, however, in the abruptness of the harmonic movement that Mozart is most unconventional. As the first section ends, with oboes and horns playing the trumpet call on octave E's, the second section begins without an interlude of any sort, with all strings playing the trumpet call on octave F-sharps fortissimo.

The Allegro con spirito brings the symphony to a frenetic conclusion. Written in clear sonata-allegro form, it has significant similarity to the first and second movements in that there are obviously defined sections, contrasting themes, and a short coda, but no introduction. The finale, in A major, utilizes the full instrumentation and makes for a stunning ending to the work.

The principal theme (Example 13) contains elements which

Example 13. Mozart: Symphony in A, Allegro con spirito, mm. 1-8

Violin I

The musical notation for Violin I consists of two staves. The first staff shows measures 1 through 8. Measure 1 starts with a dynamic marking 'f'. Measure 2 has a trill marking 'tr.' over the second note. Measure 3 has a trill marking 'tr.' over the first note. Measure 4 has a trill marking 'tr.' over the first note. Measure 5 has a trill marking 'tr.' over the first note. The second staff continues the notation for measures 6 through 8.

tend to unify the movement and even the entire work. The second and third notes are octave A's, and this descending melodic interval is the same as the opening interval for the principal theme (Example 10) of the first movement. In both movements, this uncommon melodic skip is reiterated frequently throughout, tending to draw these disjunct movements together. In the second measure of the principal theme of the last movement, the upward stepwise motion covering an interval of a fifth in sixteenth notes is the germinal idea for the frequent scalar passages that add continuity and excitement to this finale. Finally, in the eighth measure of the first theme, a four-note triadic figure appears with "wedge" articulation markings (▼). Mozart takes

the four-note figure and uses it both as a rhythmic and a melodic motive for the transitional section to the secondary theme and also as the middle portion of the coda.

The second violins present the gentle and lilting secondary theme in E major, effectively contrasting with the angular and heroic character of the preceding section. Like the principal theme, however, this one also contains in its opening measures motives which are used later. In the third measure the A of the melody in the second violins creates a dissonance with the first violins which is then resolved downward; this treatment of the dissonance appears to foreshadow the chain of suspensions which leads to the closing section of the exposition. Furthermore, the repetitious nature of the music given to the first violins, playing an accompanying line consisting mostly of the pitch B, is the germinal idea for the static character of the closing section on B, and then on E.

The development is more adventurous than the other sonata-allegro movements of the symphony. The first two measures of the principal theme (Example 13) are used extensively as thematic material: over a slowly rising chromatic cello-bass line, this material is given exclusively to the first violins; later the second violins and the violas play it in thirds, and finally a fifteen-measure-long dialogue begins, still using the same material, with a forte statement from the cello-bass line and piano answers in the first violins. The tonality of this section touches upon D major, E minor, C-sharp minor, B minor, and F-sharp minor, ending with a

strong dominant preparing the recapitulation in A major. The preparation of the recapitulation uses the same static material utilized for the closing section of the exposition.

The recapitulation almost exactly parallels the exposition. The transition to the secondary theme is elongated by two measures in order to accommodate the continuation of the tonic key, and also two measures are added.

The entire orchestra plays in octaves for three measures at the beginning of the coda. This strongly A-major section of twenty measures, primarily using fragments from the first theme, ends the symphony decisively with the material that also closes the exposition and development. Mozart's brilliance shines in each movement, sometimes in the harmonic surprises, as in the third, and sometimes in the motivic writing, as in the other three movements.

## CHAPTER III

### THE COMPARISON

The seven selected symphonies will now be compared and contrasted. By examining all of the first movements as a group, and then all of the second, third, and fourth movements in similar fashion, it will become clearer how each of the composers handled the problems posed by each movement. The seven works will then be viewed together as a group.

#### First Movements

In all movements of these symphonies, the composers seem to have been grappling with the question of how to construct forms that would accommodate usually at least two contrasting theme groups and two tonalities in one cohesive movement. Sonata-allegro form, in various states of evolution or refinement, seemed to be the answer for the first movements. All seven first movements are in this design, or in a form which is closer to it than to any other. The greatest amount of variation in these forms is in the nature and function of the development and recapitulation sections. In C. P. E. Bach's first movement, for example, there is a discernable exposition, with all of the necessary attributes, but the development and recapitulation are less well defined. In place of a development there is a short twenty-measure section in which small fragments of familiar



material appear in a new sequence. This precedes a quasi-recapitulation with a surprising key relationship; the opening phrase of the first-theme group is brought back in D major, whereas in the exposition it is in the tonic, F major. The second phrase of the first theme appears in the dominant in both sections. C. P. E. Bach uses the tonic, however, to a much greater extent in the quasi-recapitulation than in the exposition and clearly ends the movement on F major. This is not the case with his brother, for J. C. Bach ends the first movement on the dominant, in order to move directly into the second movement, which is also in D. Nevertheless, the form of C. P. E. Bach's first movement is similar to J. C. Bach's in that the exposition is well defined. Also, the two quasi development sections use all new material except for C. P. E. Bach's closing motive from the first theme group. J. C. Bach's recapitulation of the first theme group is only ten measures long. It begins in B minor instead of the tonic, D major, although it does pass through the tonic on its way to cadencing on the dominant.

The other five composers more closely follow what were to become the conventions of the fully developed sonata-allegro form. The first movement of Beck's symphony is clearly in this form, even though the recapitulation begins with the second theme. Also, somewhat peculiarly, the return to the tonic at the beginning of the recapitulation is anticipated by a twenty-measure statement in the tonic of new material. Dittersdorf, by contrast, shapes his first movement (the longest covered in this study--289 measures) in accordance

with all the late-18th-century conventions of the form except that there is a very short development section. This thirty-six-measure section is developmental by nature, using material from the exposition in a different sequence, while also introducing a new theme, and being relatively adventuresome harmonically. The section is disproportionately brief when compared to the total movement--it represents only 12% of the movement's length. By comparison, Gossec's development section is 16% of the movement, excluding the coda, Mozart's is 17%, and Haydn's is 25%. Of the latter three composers, Mozart's first movement would appear closest to the model that the 19th-century theorist post facto established as the typical 18th-century form. Mozart's second theme is different in character from the first and is presented in the expected tonalities, dominant in the exposition and tonic in the recapitulation. The development, while not harmonically unstable or as texturally complex as in his later works, very convincingly contrasts with the exposition and prepares the listener for the recapitulation.

Like Mozart, Gossec also appends a brief coda to the first movement, but the proportionate lengths of the other sections are different. Whereas Mozart's recapitulation is only one measure shorter than his exposition, Gossec's is thirth-four measures shorter and does not even begin with the dramatic opening statement of the movement, but rather with the less memorable second part of the principal theme group. Haydn's recapitulation, on the other hand, is unmistakable. After the development, which uses both the principal and the subordinate themes, as well as new thematic

material, the opening music comes back in an even more definitive manner; whereas the movement begins piano, with the first violins presenting the principal material, the recapitulation is forte, with the first and second violins and violas playing more emphatically in octaves.

### Second Movements

A comparison of various aspects of the first movements with the same aspects of the second movements shows to what degree these composers wished to achieve significant variety between movements. In contrast to the fast first movements, the second movements of the symphonies studied are, as expected, all in slower tempos, varying from Haydn's Adagio to Gossec's Andante un poco allegretto. The meters also differ: whereas all of the opening movements are in duple meter, five of the seven second movements are in triple meter. Generally, the symphonies in which the first movements are in common time have second movements in 3/4 meter, and those with first movements in "cut" time have second movements in 3/8 meter. The two exceptions are the works by Beck and Mozart, in which both second movements are in 2/4 meter, as compared to their first movements, in common and "cut" time, respectively. Contrasts between first and second movements are also evident in key relationships. Three of the second movements are in the subdominant, and one each is in the dominant, the relative minor, and the parallel minor. Only J. C. Bach places both movements in the same key.

The forms of the second movements are almost all different. Both Haydn and Mozart clearly use sonata-allegro form here, while

Beck's movement has only some characteristics of that form, including two distinct theme groups and the expected modulation to the dominant in the exposition. Following the repeat sign, Beck writes a twenty-eight-measure quasi development in the dominant, using the first theme and new and previously used transitional material. Then, in the sixty-second measure of this Andante, he returns to a quasi-recapitulation on the tonic, which essentially restates the second theme group of the exposition.

The other four composers, however, use different forms in their second movements. C. P. E. Bach's Larghetto can be described best as AA'BB'C, with C indicating closing material. J. C. Bach's Andante, an ABA' form, is somewhat similar to Dittersdorf's ABAB'A Andantino in that only two theme groups are used. On the other hand, Gossec's through-composed Andante does not easily lend itself to letter representation. It could be thought of as an AA', with the A' section beginning in the relative major and gradually modulating back to the tonic minor.

#### Third Movements

Since the C. P. E. Bach and the Gossec symphonies have only three movements each, their third movements will be treated as final movements, and hence will be absent from this discussion. The remaining five works have more in common in their third movements than in any others. In terms of key, for example, all are in the tonic with the exception again of the J. C. Bach symphony, in which this movement is in the dominant. J. C. Bach's movement also stands out in three other ways: first, it is in "cut" time, while the others

are in 3/4; second, it is a rather substantial movement, equal in length to its own last movement, while all the other third movements are shorter and, when compared to their finales, vary from approximately one-third to one-ninth of their lengths; third, J. C. Bach's movement is clearly not a minuet, but rather an ABA' form with no repeats, with the B section in the parallel minor, and the A' section only about one-quarter the length of A.

The remaining third movements are, to differing degrees, standard minuets in design. Beck's, which is only forty-six measures long, is the most concise. Its proportions are quite symmetrical: the minuet and the trio are about equal in length, and the internal proportions of each section are also similar. Dittersdorf's trio, marked Alternativo, is approximately half the length of the minuet. Its only unusual element is the use of seven-measure phrase lengths in the minuet. What Mozart and Dittersdorf have in common is that their trios are in the dominant key of the movement. The Mozart trio section is in a totally different character and two-thirds the length of the minuet, just twenty measures as compared to thirty-two. The length of Mozart's movement, fifty-two measures, is significantly shorter than Haydn's, which is seventy-eight. Interestingly, Haydn elongates the second section of both the minuet and the trio, but keeps the first section of each to a minimal eight measures. The second section of the minuet is forty-two measures long and contains clever contrapuntal devices and a grand pause. The second section of the trio is only twenty measures long.

Last Movements

The last movements of the seven symphonies share only two traits: they are in the same key as their respective first movements, and all bear quick tempo indications. These tempo markings include one Prestissimo, one Presto assai, two Prestos, one Allegro con spirito, and two Allegros. Whereas the first movements of these works are all in duple meter, the last movements are mostly not. Two are in 2/4 and one in "cut" time, although more than half of the latter movement is dominated by triplet eighth-note rhythms. Three movements are in 6/8 and one in 3/8. The finales in compound meter all are jig-like, while the two duple-meter movements are not dancelike in character.

The forms used in these last movements divide into two categories: those which are similar to, or in fact are, sonata-allegro designs, and those which are not. The four which fall into the former category will be discussed first. Mozart is the only composer whose finale fits the textbook example of the form, and it is a splendid model. His exposition contains contrasting theme groups of equal importance; the development section is filled with inventiveness and is of significant length, fully two-thirds as long as the exposition; the recapitulation brings back both theme groups in the tonic; and there is a short and fitting coda. Beck, on the other hand, wrote within the broad limits of the form but with some notable differences. Beck uses just one quarter of the 161 measures of the exposition for the entire principal-theme-group plus the transition to the second theme. The development section opens with the principal theme on the dominant, the last time this theme is heard in the movement, and

continues with a series of modulatory sequences. When the movement returns to the tonic at the recapitulation, only the second principal-theme-group is heard. The scheme of beginning the development on the dominant with the principal theme, and then using the secondary material on the tonic at the beginning of the recapitulation, is essentially what C. P. E. Bach and Gossec also follow.

C. P. E. Bach's exposition includes a first-theme group of three parts, a second-theme group, and a codetta. In the sixth measure of the development, he introduces the first theme of the principal group on the dominant, and thirty measures later returns to the tonic in what appears to be the recapitulation, using the third part of the principal-theme-group. The second theme follows immediately and the finale then ends with closing material from earlier in the movement. Gossec, in a more expansive and less well defined movement, also uses the principal-theme material on the dominant in a quasi-developmental section, and the secondary material only on the tonic in a recapitulation. He, however, adds a coda.

The category of non-sonata-allegro last movements includes one ABA' design and two rondos. J. C. Bach's concise three-part form is unmistakably clear and similar to that which he uses in the second and third movements of the same work. The B section is heard in the parallel minor, the A' section is one-half the length of A, and both are heard in the tonic major key. Dittersdorf's fourth movement is marked Rondo. This movement has frequent returns of the rondo melody, fourteen statements in all. In between these statements, at least four different themes are used for interludes. In these interludes Dittersdorf momentarily touches on the dominant, both the

relative and parallel minors, and even the relative major of the parallel minor. Clearly, the movement does not fit the definition of a five- or seven-part rondo, but rather it is a freely composed work which encompasses the essential character of such a form, frequent repetitions of a melody contrasted by various interludes. Haydn's rondo, however, is considerably more compact and lucid in conception. The movement, which has a tarantella feeling, is in a five-part form, ABACA', in which the basic sections are distinctly outlined. The B section is set off by double bars and a change of key to the parallel minor, while the C section is in the sub-dominant. All the A sections are in the tonic.

#### Summary

These seven symphonies have an overall shape in common, as determined by the sequence of the movements and by the relationship of one movement to another. In these works the sequence and relationship are uniform in the following ways: all the first and last movements are in fast tempos and in the tonic. (All seven works are in major keys, five of them in fact in D major.) All the first movements are in duple meter, and, more important, all are either in a conventionally defined sonata-allegro form or in an incipient sonata-allegro form. The last movements, however, have somewhat less in common. Five of the seven have a dancelike character. Four of these finales are basically in a sonata-allegro form, two are rondos, and one is an ABA' form. When compared to the first and last movements, all of the second movements bear slower tempo indications, and they are furthermore all in meters different from their first movements. All five of the minuet and trio movements are



placed between the slow movement and the finales. The overall shape of these five symphonies does not seem significantly different from the two symphonies which are complete in only three movements because the minuets are relatively short, moderate in tempo, and, with one exception, are in the tonic key of the work. Clearly then, there does exist a certain commonality in the overall shape of these seven symphonies.

The examination of the form of each of these movements reveals a great variety of approaches. The composers were trying to answer new questions related mostly to form, and there was obviously no consensus as to what the answer was. Of the symphonies covered in this study, the concept of sonata-allegro form seems to have been most crystalized in the incredible mind of Mozart, the youngest of these composers by seventeen years. His solution to the problem of integrating two contrasting theme groups and keys into one coherent movement was the solution which following generations would look upon as the prototype. Although his particularly elegant solution perhaps casts the other efforts somewhat into the shade, it clearly highlights the differences that existed amongst these writers of symphonies. The symphonic landscape circa 1775 was, in fact, a most diverse one in questions of style and form.

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