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CHRONOLOGICAL SIGNIFIERS IN THE CONCERTOS OF JOHANN BAPTIST WANHAL

U radu autor napominje da mnogi koncerti Ivana Krstitelja Vanhala još nisu tiskani što je izazov za njihovo datiranje, pa i utvrđivanje autentičnosti.

In his *Themen-Verzeichnis der Kompositionen von Johann Baptiste Wanhal* Alexander Weinmann recorded over fifty individual entries under 'Category II: Concertos'.¹ Several of these entries represent works that are preserved in more than one version; one work is a double concerto; and Weinmann also includes the Concertino IIb:G4 which arguably should not have been classified as a concerto.² Given the obvious deficiencies of Weinmann's catalogue it is safer to regard this figure as representing a provisional list of concertos attributed to Wanhal rather than a definitive tally of authentic works. While the bibliographical information provided in the catalogue is often incomplete and works are included that are

¹ Alexander WEINMANN, *Themen-Verzeichnis der Kompositionen von Johann Baptiste Wanhal*, Wiener Archivstudien Band XI, Teil 1, Wien, Musikverlag Ludwig Krenn, 1988.

² Concertino. / à Violino concertato / Violoncello Concert: / Viola Concert: / Oboe Concerta: / Violino Concert: / e / Corno Primo / Corno Secondo. / Dal Sigr: Giovanni Wanhall'. The work is cast in five movements in the manner of a cassation or divertimento (Allegro – Minuetto I – Adagio – Minuetto II – Finale) and does not adhere to the well-established structural ground plan of the mid-eighteenth-century concerto in its opening movement. The hybrid nature of the work, which derives from its utilization of structural and stylistic conventions from the symphony and concerto, invites immediate comparison with the concertinos of Leopold Hofmann (1738-93) who composed well over a dozen works of this kind in the 1760s and early 1770s. Weinmann notes the existence of only one source for the work (D B 5567) but he also lists it under III: G4 as a cassation, noting the existence of an incomplete copy of Clam Gallas provenance now preserved in the Národní Muzeum in Prague (CZ Pnm XLII E 5). In his monograph *Johann Wanhal, Viennese Symphonist. His Life and His Musical Environment* (Stuyvestant, NY, Pendragon, 1997), Paul Bryan classifies the work as Symphony G5 largely on account of its inclusion among a group of authentic Wanhal symphonies in the *Quartbuch* catalogue. He assigns a composition date of ca 1774 for this work jointly on stylistic grounds and the watermarks found in the extant sources.

known only from incipits in contemporary thematic catalogues, it is obvious from the number of works, nonetheless, that Wanhal considered the composition of concertos to be of great importance at various points in his career.

Contemporary references to Wanhal as a composer of concertos are exceedingly rare and those that are known are either too imprecise to be useful or are in some other respect problematic. The two most important of these references can be found in Gottfried Johann Dlabacž's *Allgemeines historisches Künstler-Lexikon*³ and the anonymous obituary that was printed in the *Vaterländische Blätter* in 1813.⁴ These two accounts of Wanhal's early life agree in broad outline but there are significant differences in chronological detail that raise doubts about their intrinsic reliability. Both refer to the exceptional progress Wanhal made in his early studies, and in particular, his excellence as an organist and violinist, but only Dlabacž suggests that he was already composing organ concertos around the age of thirteen:

“(...) following the urging of [Mathias] Nowák, his patron, Wanhal intensified his practice of the violin earnestly and even more determinedly than before. This daily practice so encouraged him that he wrote several concertos and solos for his instrument”⁵

The anonymous author of the obituary in the *Vaterländische Blätter* makes no reference to Wanhal's early efforts in composition and places his move to Opocžna as ‘assistant to the *regens chori*’ four years later than Dlabacž which, on the face of it, seems to be more reasonable. There is no reason to doubt the essential veracity of Dlabacž's statement since Wanhal was clearly an accomplished organist and violinist by the time he moved to Vienna and presumably an experienced composer of instrumental music. The author of the obituary first refers to Wanhal's activities as a composer in connection with his arrival in Vienna in early 1760s:

“In Vienna, at approximately twenty-four years of age, he began his career as a composer, he wrote cassations (at that time a very popular genre of instrumental music), symphonies, concertos, and among other things, a six-voice cantata with chorus”⁶

³ Gottfried Johann DLABACŽ, *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien*, 3 vols. Prague, Gottlieb Haase, 1815. Reprint. Hildesheim, Olms, 1973.

⁴ *Vaterländische Blätter für den österreichischen Kaiserstaat*, herausgegeben von mehreren Geschäftsmännern und Gelehrten, Vienna, Anton Strauss, 1813.

⁵ DLABACŽ, *ditto*. The translation is taken from BRYAN, *ditto*, 5.

⁶ BRYAN, *ditto*, 5.

For such a popular and successful composer in Vienna it is curious that Wanhal does not feature among the composers discussed in the article 'Von dem Wienerischen Geschmack in der Musik' which was printed in the *Wienerisches Diarium* in 1766⁷ particularly since its putative author, Carl Ditters,⁸ later claimed to have taught Wanhal when he first arrived in Vienna. References to Wanhal are few and far between from this period in his life and indeed Mary Sue Morrow, in her *Concert Life in Haydn's Vienna*, records only two performances of his compositions in Vienna during the whole of his career and those from the last years of his life.⁹ For such a prolific and popular composer, this figure is clearly nonsensical. Wanhal would hardly have attained the reputation he did as a composer had his works remained unknown and unperformed in Vienna during his lifetime.

The lack of reliable evidence highlights how little we really know about the musical life of Vienna in the middle decades of the eighteenth century when music making was still largely a private affair. Wanhal's concertos, like his symphonies, were probably played in the houses of the nobility by their private orchestras. Some works at least may not have been composed in Vienna or for Viennese patrons which might account for their absence from the historical record. As a result of his exhaustive work on the symphony sources, Paul Bryan argues that Wanhal must have been commissioned by Count Clam Gallas to compose symphonies for his orchestra¹⁰ and it is possible that other noblemen, such as Count Waldstein, did the same since the Doksy archive for one contains many of the composer's symphonies. Less speculative, however, is the important role that Wanhal's patron Count Ladislaus Erdödy played in his life and the incontestable fact that Wanhal composed both sacred and secular works for Erdödy which must have been performed in Varaždin during the 1770s.¹¹ If no extant Wanhal concerto sources can be tied incontrovertibly to Erdödy and Varaždin, it is clear nonetheless that concertos formed part of Erdödy's library since they are listed among other musical works in a 1788 advertisement in the *Wiener Zeitung* for the sale of the collection arising from Erdödy's death in Vienna on 13 July 1786.¹² Herbert Seifert draws attention

⁷ 'Von dem Wienerischen Geschmack in der Musik', *Wienerisches Diarium*, Nr.84 (18.10.1766).

⁸ Ditters' authorship was first proposed by Norbert Tschulik in his 'Musikartikel aus dem Wienerischen Diarium von 1766. Ein Beitrag zur Geschichte des Musikalischen Journalismus im 18. Jahrhundert', *Studien zur Musikwissenschaft* 30 [1979], 91-106.

⁹ Mary Sue MORROW, *Concert Life in Haydn's Vienna: Aspects of a Developing Musical and Social Institution*, Stuyvesant, Pendragon, 1988.

¹⁰ BRYAN, *ditto*, 50.

¹¹ Herbert SEIFERT, 'Musik und Musiker der Grafen Erdödy in Kroatien im 18. Jahrhundert', *Studien zur Musikwissenschaft*, 44. Bd. (1995), 191-208.

¹² 'Den 12. August [...] wird im Versatzamt [...] die auserlesene Musikaliensammlung des sel. Herrn Grafen Ladislaus Erdödy, licitando verkauft: selbe bestehet in einigen hundert Sinfonien, Con-

to the inclusion of instruments listed for sale in the advertisement – 2 violins, 2 Basseteln, 1 bass, 1 viola, 4 pairs of horns, 1 fortepiano and a new, very well tuned harmonica – and notes that ‘this gives us a good idea of the minimum size of Count Erdödy’s orchestra and how large the played repertoire must have been, ranging from string quartets up to symphonies, concertos and masses’.¹³ Most if not all of Wanhal’s concertos could have been easily performed by these forces and virtually all of those advertised in the *Breitkopf Catalogue*¹⁴ belong to the years when he was a regular visitor to Varaždin. This may be a coincidence but in the absence of other evidence it is surely a coincidence worth noting.

On the evidence presented in the *Themen-Verzeichnis*, Wanhal clearly favoured keyboard,¹⁵ violin and flute as the solo instrument in his concertos, with twenty, fifteen and eleven works assigned respectively to each instrument. The other solo instruments he employs – viola, violoncello, oboe, contrabass and bassoon – occupy a marginal position in his output with no more than four concertos composed for any one of them. Unsurprisingly, a number of these works are clearly arrangements of concertos written for other instruments or are preserved themselves in alternative versions and it is by no means certain if these arrangements are the work of Wanhal himself. The contrabass concerto, however, which Weinmann lists in both E flat major and E major, is undoubtedly an original work and it belongs to a small and highly specialized tradition of *concertante* works for the instrument that were composed in the second half of the eighteenth century in and around Vienna. These works were often composed for the same musicians, members of the small but elite group of virtuosi such as Pischelberger and Sperger, who championed the contrabass as a viable solo instrument in chamber music and concertos.¹⁶

Given Wanhal’s progressive attitude towards the printing of his works, it is instructive to examine the publication patterns for his concertos. Of the 53 works listed by Weinmann only eleven were issued in printed form in addition to a further concerto [IIe:Es1] which is a work by Antonio Rosetti.¹⁷ Two of these

certinen, Konzerten, Quintetten, Quartetten, deutsch und italienischen Opern, Oratorien, Messen etc von den berühmtesten Meistern; ferner in 2 Violinen, 2 Basseteln, 1 Violon, 1 Viola, 4 paar Waldhorn, 1 Forte piano und einer ganz neuen, sehr gut gestimmten Harmonika’. *Wiener Zeitung* Nr.63 (6.8.1788) 1788.

¹³ WEINMANN, *ditto*, 199.

¹⁴ Barry S. BROOK (ed.), *The Breitkopf Thematic Catalogue: The Six Parts and Sixteen Supplements 1762-1787*, New York, Dover, 1966.

¹⁵ Described variously as clavicembalo, cembalo, fortepiano and pianoforte in the extant sources.

¹⁶ Josef FOCHT, *Die Wiener Kontrabass*, Tutzing, Schneider, 1999.

¹⁷ Sterling MURRAY, *The Music of Antonio Rosetti (Anton Rösler) ca. 1750-1792: A Thematic Catalog*, Warren, Michigan, 1996.

publications remain undated; five were issued in the 1780s and four after 1800 [Table 1].

Table 1: The Earliest Printed Editions of Wanhal's Concertos

Weinmann	Solo Instrument	Date	Publisher
Ila:A1	Cembalo/Fortepiano	1785	Hoffmeister (Vienna)
Ila:B1	Harpsichord	1788	'Storace' (London)
Ila:D1	Clavecin	1788	'Storace' (London)
			Barbieri (Paris)
			Andre (Offenbach/Main)
Ila:C5	Pianoforte	1802	Eder PN 245 (Vienna)
Ila:C4	Pianoforte	1809	Cappi PN 1409 (Vienna)?
Ila:C7	Pianoforte	1809	Cappi PN 1409/1571
Ila:C6	Pianoforte	1810	Eder PN 442 (Vienna)
Ila:G1	Fortepiano	n.d.	Eder PN 350 (Vienna)
Ile:G2	Flute	n.d.	J. Fentum (London)
Ile:A1	Flute	1782	Bailleux (Paris)
Ile:A2	Flute	1782?	Bailleux (Paris)

The dominance of keyboard concertos in this list is consistent with Wanhal's preoccupation with the composition of solo keyboard works and keyboard-based chamber works in the middle and latter phases of his career. The market for such works was virtually limitless, and as a composer of international renown, Wanhal had a good deal to gain financially from extending his writing for the instrument into the realm of the concerto. Thus, the composition and publication of these works might owe nothing to the receipt of a series of individual commissions but represent instead further proof of Wanhal's professional acuity. The publication of the three flute concertos should be viewed in a similarly commercial light since the instrument was extraordinarily popular and many composers, including Wanhal, wrote extensively for it. What should be surprising in view of their numerical importance in Weinmann's catalogue, is the absence of violin concertos from this list but this reflects the general disinterest among publishers for works of this kind by Viennese composers.

The implications raised by the dating of the published concertos is considered later in this paper alongside those of another significant body of works: the fourteen concertos attributed to Wanhal that were advertised for sale in the *Breitkopf Catalogue* between the years 1776 and 1787 [Table 2].

Table 2: Wanhal Concertos in the *Breitkopf Catalogue*

Weinmann	Solo Instrument	Breitkopf	Comment
IIb:G1	Violin	Supp. V, 1770	
IIb:G2	Violin	Supp. VI, 1771	Flauto o Violino
IIb:G3	Violin	Supp. VII, 1772	
IIb:C1	Violin	Supp. IX, 1774	
IIb:D2	Violin	Supp. X, 1775	
IIb:A1	Violin	Supp. X, 1775	
IIb:B1	Violin	Supp. X, 1775	'Mozart' Concerto Udina-Algarotti XXXIII N
IIe:C	Flute	Supp. X, 1775	
IIe:F1	Flute	Supp. X, 1775	
IIe:B1	Flute	Supp. X, 1775	
IIa:C2	Cembalo	Supp. XI, 1776-77	
IIe:D1	Flute	Supp. XI, 1776-77	
IIe:Es1	Flute	Supp. XI, 1776-77	<i>recte</i> Rosetti
IIe:D2	Flute	Supp. XV, 1782-84	
IId:C1	Violoncello	Supp. XVI, 1785-87	

Once again we see a concentration of works of two basic types that were advertised within a relatively limited time span. Unusually, there is no overlap between these concertos and the published works listed in Table 1: neither, with the exception of a single work, is there a chronological overlap. It is as if these two groups of works belong to quite distinct phases of Wanhal's career and the implications of this in terms of understanding his development as a composer of concertos are profound. The general structural and stylistic characteristics of each group can be used to help to authenticate and date works from an even more problematic group, the unpublished concertos that are not listed in the *Breitkopf Catalogue* [Table 3].

Table 3: Unpublished Wanhal Concertos not listed in the Breitkopf Catalogue

Weinmann	Solo Instrument	Comments
IIa:C1	Cembalo	A-SCH 40; A-Wgm VII 13745 'Anonymous'; D-SLUb
IIa:C3	Cembalo / Fortepiano	A-Wn Mus. Hs. 3012; CZ-KRa II G 128
IIa:C8	Cembalo	CZ-KRa II G 127
IIa:C9	Fortepiano	CZ-KRa II G 126
IIa:C10	Cembalo	CZ-KRa II G 130
IIa:C11	Cembalo	CZ-KRa II G 131
IIa:D2	Clavecin	CZ-Pnm XXVII C 22 'Pour la Comtesse Jeny Pachta'
IIa:D3	Fortepiano	CZ-KRa II G 133

Ila:Es1	Cembalo	Rajhrad Catalogue: Wanhal L.V.33
Ila:F1	Cembalo / Organ	A-SCH 17: 'AK [Anton Kraft] 1786'; CZ-KRa II F 178
Ila:F2	Cembalo	CZ-KRa II G 129
Ilb:C2	Violin	CZ-Bm IV A 331 CZ-Pnm XXXII A 86; CZ-Pu 59 R 5035;
Ilb:C3	Violin	A-Wgm IX 39565 (IX 39585 in Weinmann)
Ilb:D3	Violin	A-M V 903
Ilb:D4	Violin	A-Wgm IX 55805: solo only
Ilb:Es1	Violin	A-Wgm IX 55806: solo only
Ilb:G4	Concertino (ob vn va vc)	CZ-Pnm XLII E 5; D-B 5567
Ilb:A2	Violin	A-M V 901; CZ-PU
Ilc:C1	Viola	CZ-Pnm XVI A 252
Ilc:Es1	Viola	Ed. Sugarev, Sofia, 1957
Ilc:F1	Viola	A-L 'Authore incerto' = Bassoon Conc. Ili:F2
Ild:C2	Violoncello	CZ-Pnm XLIX C 374 (prov. Radenin)
Ild:C3	Violoncello	CZ-Pnm XLIX C 347 (prov. Radenin)
Ild:A1	Violoncello	CZ-Pnm (prov. Radenin); CZ-Trebon, Staatsar- chiv (no further details in Weinmann)
Ile:D3	Flute	A-LA 186
Ilf:F1	Oboe	D-HR III 4 1/2 4 19: Fürall Nachlass (1780)
Ilh:Es1	Contrabass	D-SLUB 5512
Ilh:E1	Contrabass	A-Wn M.S. 61899
Ili:C	Bassoon	D-SLUB (no further details in Weinmann)
Ili:F1	Bassoon	No source or reference provided
Ili:F2	Bassoon	D-B Mus. ms 22584 (= Viola Conc. Ili:F1)
Ili:F3	2 Bassoons	D-SLUB (no further details in Weinmann)

Unlike the first two groups with their narrow range of genre type, this third category includes concertos of every kind and notably those for instruments like the cello, oboe and bassoon that are not particularly well represented in eighteenth-century sources. It is in this group that we also find the majority of the 'arranged' works, concertos that exist in sources with an alternative solo instrument. Given the paucity of sources and the absence of independent references to the concertos in this third group, it is unusually difficult to establish the authenticity of individual works or their approximate date of composition. Any hope of advancing our knowledge of these works rests almost entirely on stylistic evidence and this in turn can only be based on a rigorous study of those concertos by Wanhal whose authenticity is either not in doubt or can be considered less contentious. While this is clearly beyond the scope of the present paper, it is possible to consider to look briefly at a number of important structural and stylistic details in Wanhal's concertos that reflect his changing approach to the genre and

which might be considered helpful in terms of determining the authenticity and approximate dating of some of the more problematic works.

The first of these details concerns the changing style of thematic constructions found in the first movements of Wanhal's concertos and their notational conventions. An examination of the first movement incipits printed in the *Breitkopf Catalogue* reveals the majority of them to have been composed in the leisurely *moderato* style typical of the mid-century concerto. This style of movement, characterized by its fussy notational detail, is found in many other genres including chamber music and sacred music although oddly it is not as prevalent in symphonies of the period. Two of the concertos advertised in Supplement X (1775) illustrate this type of theme well [Fig.1].

12 VIOLONCELLO. FLAUTO TRAVERSO.
III. Concerti da Giov. VANHALL.
I. a Viol. conc. 2 C. 2 Ob. 2 Viol. V. e B. III. a Viol. conc. 2 Viol. V. e B.
II. a Viol. conc. 2 Cor. 2 Viol. V. e B.

Fig. 1: Wanhal Concertos, Breitkopf Supp. X, 1775.

Of the three violin concertos listed, Nos. II in B flat and III in A clearly utilize style of notation whereas No. I in D is unclear. The incipit of No. III is particu-

VIOLONCELLO.
I. Solo da VANDINI, a Violoncello con Baffo.
I. Concerto da Leop. HOFFMANN, a Violcl. conc. 2 C. 2 Viol. V. e B.

Fig. 2: Hofmann Concerto, Breitkopf Supp. X 1775.

larly characteristic of the mid-century concerto with its initial pair of crotchets followed by a dotted extension figure. Indeed, one need look no further than the next group of works on the page to see a similar thematic construction in a cello concerto by Leopold Hofmann [Fig.2].

Wanhal himself employs this style of opening in a number of other concertos including the Violin Concerto IIb:G1 (Breitkopf Supp.V, 1770) which once again bears a rather striking resemblance to a theme found in a work by Leopold Hofmann, a Concertino for 2 violins, viola and cello concertati, 2 oboes, 2 horns and strings which was advertised by Breitkopf in Supplement II (1767) [Figs.3(a, b)].

14 **V I O L I N O**
CONCERTI, per il Violino concertato.

I. Conc. di FESTONI, a 2 C. 2 Ob. oblig. 2 Viol. e Violonc. concertati,
2 Viol. V. e B.

I. Conc. di Leop. HOFFMANN. I. Conc. di Giuf. MISLEWECEK.
a Viol. conc. 2 Viol. V. e B. a 2 Cor. 2 Ob. Viol. conc. 2 Viol. V. e B.

I. Conc. di PUGNANI. I. Conc. di SCOLARI.
a Viol. conc. 2 Viol. V. e B. a Viol. conc. 2 Viol. V. e B.

I. Conc. di Giuf. TOESCHI. I. Conc. di VANHALL.
a 2 Cor. Viol. conc. 2 Viol. V. e B. a Viol. conc. 2 Viol. V. e B.

I. Concerto di d' AVAUX, a Viol. conc. 2 Viol. V. e B. intagl. in Parigi.

Fig. 3 (a): Wanhal Violin Concerto Weinmann IIb: G1, Breitkopf Supp. V, 1770.

VI. Conc. di Leop. HOFFMANN. Racc. I.

<p>I. a 2 Viol. conc. 1 Viola conc. Violonc. conc. 2 Viol. 2 Ob. 2 Corn. B.</p> 	<p>IV. 1 Viol. conc. Viola conc. Violonc. conc. 2 Viol. V. B.</p> 
<p>II. 2 Viol. conc. 1 Viola conc. Violonc. conc. 2 Viol. 2 Ob. 2 Corn. B.</p> 	<p>V. 1 Viol. conc. Violonc. conc. 2 Viol. 2 Ob. 2 Corn. B.</p> 
<p>III. 1 Viol. conc. Viola conc. Violonc. conc. 2 Viol. 2 Ob. 2 Corn. B.</p> 	<p>VI. 1 Viol. conc. Viola conc. Violonc. conc. 2 Violini, B.</p> 

III Partita di HILFED *Da III*

Fig. 3 (b) Hofmann Concertino (Badley G1) Breitkopf Supp. II, 1767.

The opening theme of the Violin Concerto in B flat – Concerto II in Breitkopf’s listing – is also very similar to those found in other concertos of period. Breitkopf Supplement II (1767) includes a violin concerto by Christian Cannabich which begins with the identical gesture, derived possibly from the three hammer-stroke chords frequently employed in early opera overtures and symphonies, and a modified iteration of it in a concerto by Carl Ditters [Fig.4].

CONCERTI.

PER IL VIOLINO CONCERTATO.

<p>III. Conc. di CANNABICH. III. Concerti di DITTERS. I. a Viol. Conc. 2 Corn. 2 Viol. V. e B.</p> 	<p>I. a Viol. Conc. 2 Viol. V. e B.</p> 
<p>II. a Viol. Conc. 2 Viol. V. e B.</p> 	<p>II. a Viol. Conc. 2 Viol. V. e B.</p> 

Fig. 4: Violin Concertos by Cannabich and Ditters, Breitkopf Supp. II, 1767.

This comparison of themes is not intended to demonstrate that Wanhal’s concertos are derivative and commonplace, but rather to emphasize that even within the space of a single bar it is evident that his works align closely with prevailing conventions. In other words, that at this particular point in Wanhal’s career, his concertos resemble, superficially at least, works by other composers that were written in the 1760s and early 1770s in Vienna and elsewhere. The first of the Breit-

kopff incipits, however, does not appear to conform to this style. Since no copies of this particular concerto have been located, further comment cannot be made beyond observing that modern, *alla breve* style notation, a characteristic of the concertos composed later in Wanhal's career, is occasionally encountered in Viennese concertos of the 1760s, among them in Haydn's Horn Concerto in D, Hob.VIId:3.

It has long been recognized that the Breitkopf datings need to be accepted with a good deal of caution since it is likely that works were at least a year or two older than the date advertised and in some cases much older.¹⁸ Other evidence needs to be considered in order to fix an approximate date of composition and this can support or at times contradict the Breitkopf dating. The style of notation employed is only one guide to the possible dating of the works; thematic constructions and phrase morphology offer other insights into their composition and are often of greater consequence.

The last two Wanhal concertos to be advertised in the *Breitkopf Catalogue* – Flute Concerto IIe:D2 (Supp. XV, 1782-84) and Cello Concerto IIc:C1 (Supp. XVI, 1785-87) – provide a useful illustration of this particular dilemma. [Figs.5(a, b)]. The flute concerto incipit, with its simplified notation, gives every appearance of being 'modern' – that is, dating from the 1780s – yet the theme itself and its extension is no different to numerous concertos composed in the 1760s. The incipit for the cello concerto, however, conforms in every respect to those encountered twenty or thirty years earlier. This co-existence of notational conventions is reflected in the incipits for concertos by Carl Stamitz and Thomas Giordani which sit either side of Wanhal's flute concerto.

The image displays three musical staves, each representing the beginning of a different concerto. The first staff is titled 'I Concerto da C. STAMITZ. a Fl. conc. 2 C. 2 Ob. 2 Viol. 2 Viole e B.' and shows a melody in G major, 2/4 time, with a simple, clear notation. The second staff is titled 'I Concerto da Giov. VANHALL. a Fl. conc. 2 C. 2 Viol. V. e B.' and shows a more complex, rhythmic melody in G major, 2/4 time. The third staff is titled 'I Concerto da Thomas GIORDANI. a Fl. conc. 2 Viol. e B. Paris.' and shows a melody in G major, 2/4 time, with a similar complexity to Vanhall's. All three staves are in treble clef and G major.

Fig. 5(a): Flute Concerto IIe:D2, Breitkopf Supp. XV, 1782-84.

¹⁸ BROOK, *ditto*, xiv-xv.



Fig. 6(c): Opening Themes from Keyboard Concerto IIa:C4 (1809).

The similarity between these three particular themes is striking: their symmetrical quality is at once apparent as is their composer's predilection for internal repetition and the use of a three-quaver upbeat figure to link incises and emphasize the sense of forward momentum. The themes themselves look and sound modern. But are they inherently different from those encountered in the earlier concertos or are they largely distinguishable from them by virtue of their notational style? The differences are in some respects not as marked as one might expect and this strong sense of kinship with the earlier themes is reinforced by Wanhal's retention of tempo markings such as *Allegro moderato* rather than the faster tempos he generally favours in his symphonies. The phrase morphology and musical syntax is also remarkably similar with both thematic types tending to expansiveness through the repetition of short phrases rather than brief motivic cells, and in their emphasis on extending the tonic in the opening phrases. This, perhaps more than any other feature, distinguishes the themes in Wanhal's earlier concertos from those of many of his contemporaries. A comparison of opening phrases drawn from both groups of works with their counterparts in two concertos by Leopold Hofmann, whose works provide numerous examples of the characteristic tonic-dominant opening cadential sequence common in the mid-century concerto, highlights this important stylistic fingerprint [Figs.7(a-e)].

Allegro moderato

Violino Principale
Violino I
Violino II
Viola
Violoncello & Basso

[f]
[f]
[f]
[f]
[f]

6
6
6
6
6
6

[tr]
tr
tr

Fig. 7(a): Wanhal Violin Concerto IIb:G1 (1770).
Courtesy of Artaria Editions.

Allegro moderato

The image displays a musical score for five instruments: Violino Principale, Violino I, Violino II, Viola, and Violoncello & Basso. The tempo is marked 'Allegro moderato'. The score is in 3/4 time and B-flat major. The first system shows the beginning of the piece with a forte ([f]) dynamic. The second system, starting at measure 4, shows a dynamic shift to piano (p) and includes crescendo markings ([cresc.]) and trills (tr). The score concludes with a final forte ([f]) dynamic.

Fig. 7(b): Wanhal Violin Concerto IIb:Bb1 (1775).
Courtesy of Artaria Editions.

Allegro moderato

Oboe
Cori in D
Violino I
Violino II
Viola
Pianoforte
Basso

Fig. 7(c): Wanhal Piano Concerto IIa:D1 (1788).
Courtesy of Dr Heinz Anderle.

Tempo giusto

Corno I in C

Corno II in C

Violoncello Principale

Violino I

Violino II

Viola

Violoncello e Basso

Fig. 7(d): Hofmann Cello Concerto C1 (n.d.).
Courtesy of Artaria Editions.

Allegro spiritoso

Corno I in G

Corno II in G

Oboe Concertato

Violino I

Violino II

Viola

Violoncello & Basso

Fig. 7(e): Hofmann Oboe Concerto G1 (before 1780).
Courtesy of Artaria Editions.

In each case Wanhal avoids the initial pairing of cadences on the tonic and dominant and instead reinforces the tonality with a series of tonic cadences before extending his thematic material. It is far more common in the mid-eighteenth-century concerto for this expansionary phase to be launched from the dominant as in the two examples by Hofmann. Of course this is a narrow sample, chosen to illustrate a particular point of style, and exceptions are likely to be found in

Wanhal's other concertos as they are in those of Hofmann. Nonetheless, these examples do reflect the composer's approach to thematic construction in the first movements of many of his concertos and as such they highlight a stylistic fingerprint that may prove useful in helping to establish the authorship and/or dating of some of the composer's less well-documented concertos. The solo parts of these concertos are an unusually rich repository of stylistic information and changing patterns of figuration – particularly where these are not thematically derived – provide a strong strand of chronological evidence. Wanhal's effective abandonment of the extensive triplet and sextuplet figurations common to works like the Violin Concerto IIb:B1 appears to have occurred simultaneously with his adoption of *alla breve* notation.

The second significant point of difference between the 'Breitkopf' concertos, which date predominantly from the 1770s, and a number of Wanhal's undated concertos concerns the function of the third ritornello section in their first movements. Since the consolidation of the four tutti – three solo ground plan in the concertos of Tartini and Vivaldi, it had been customary for the retransition to take place in Ritornello III and for the principal theme of the movement to return in the tonic at the start of the third solo section. This structural convention dominated throughout the 1760s and 1770s and continued to be used, albeit with decreasing frequency, in the 1780s and beyond. That it was not just the preserve of the older generation of composers is evident in its regular appearance in the concertos of Carl Stamitz, Saint-Georges and Pleyel. Nonetheless, many composers began to locate the retransition towards the end of the second solo section and have the principal theme return in the tonic in the orchestra. Given the increasing tendency from the 1760s for the solo sections to be organized along the same structural principles as symphonic first movement form, a phenomenon noted by Heinrich Koch in the description of concerto form in his *Versuch einer Anleitung zur Composition*,¹⁹ it is possible that the shift in function of Ritornello III arose from a desire to accentuate or dramatize the arrival of the recapitulation. In his revised description of concerto form in the *Musikalisches Lexikon* of 1802, Koch cites Mozart as the prime exponent of this technique although Mozart was neither the first to adopt it nor the only composer to use it consistently.²⁰

Like Hofmann, Wanhal employed both structural types and it is not yet clear how or to what extent his preference changed over time. Nonetheless, a pattern emerges from the works studied to date which suggests that this particular

¹⁹ H. C. KOCH, *Versuch einer Anleitung zur Composition*, 3 vols, Leipzig, 1782-93. III, 327-41.

²⁰ Shelley DAVIS, 'H.C. Koch, The Classic Concerto, and the Sonata Form Retransition', *Journal of Musicology* II/1 (1983), 45.

structural detail, together with the handling of the approach to the recapitulation of the principal theme, may be an indicator of the approximate period of composition as the following examples demonstrate [Figs.8 (a-b)].

The image displays three systems of musical notation for the Violin Concerto IIb, G1 by Johann Baptist Wanhal. The first system (measures 21-24) features a 'Tutti' section with a dynamic marking of *f* and trills (*tr*) in the Violin I and II parts. The second system (measures 24-27) continues the *f* dynamic and trills. The third system (measures 27-30) is marked 'Solo' and begins with a dynamic of *p*, featuring a trill (*tr*) in the Violin I part.

Fig. 8(a) Wanhal Violin Concerto IIb:G1 (Breitkopf Supp. V, 1770).
Courtesy of Artaria Editions.

The image displays a musical score for the Violin Concerto IIb by Johann Baptist Wanhal, specifically measures 106 through 112. The score is arranged in five staves: Violin Principal (Vn Pr), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello & Double Bass (Vc&B). The key signature is B-flat major (two flats), and the time signature is 2/4. Measure 106 features a first violin part with a triplet of eighth notes and a trill. Measures 107-108 show the entry of the strings with a forte (*f*) dynamic. Measure 109 is marked 'Tutti' and features a first violin solo with a forte (*f*) dynamic. Measures 110-111 continue the tutti section with various string textures and dynamics. Measure 112 is marked 'Solo' and features a first violin solo with a piano (*p*) dynamic. The score includes various musical notations such as triplets, trills, and dynamic markings.

Fig. 8(b) Wanhal Violin Concerto IIb:B1(Breitkopf Supp. X, 1775).
Courtesy of Artaria Editions.

In comparison with the rather leisurely establishment of the tonic in the openings of each of these movements, its re-establishment is a rather hurried affair; the retransitional ritornellos are short, compact and harmonically active. The shorter of the two, a bare four bars in duration, is found in G1 which was almost certainly composed before the B flat Concerto. Although Solo II in Concerto G1 cadences in the expected e minor, Wanhal quickly defines 'e' as the dominant of a minor with the onset of Ritornello III. This subdominant relationship is replicated as he approaches G major via its subdominant, C major, before the section ends on the dominant of G providing a natural pivot into the recapitulation in the following bar [Fig.8(a)]. The Violin Concerto in Bb is if anything even more enterprising. Although the retransitional ritornello is only a couple of bars longer than its counterpart in Concerto G1 it is considerably more daring in approaching the tonic from its *dominant* minor rather than the customary *relative* minor [Fig.8 (b)]. This element of tonal surprise may have been one of things that attracted Mozart to the work and led him to perform it in Augsburg 'to universal applause', as he writes to his father, in October 1777.²¹ It is not known where or from whom Mozart acquired the parts for this work but a copy of the concerto that is preserved in Zagreb²² has Salzburg connections through its original owner, Nicola Udina Algarotti, a professor at the Benedictine University in Salzburg and later in Zagreb. Although, as Cliff Eisen writes,

"it is not certain that the manuscript itself derives from Salzburg, it represents a connection, however tenuous, with the Mozarts – it is not out of the question that the source derives from the copy used by Wolfgang to perform the concerto or from a third source common to both".²³

If this work represents the beginning of a more progressive structural trend in the first movements of Wanhal's concertos then it supports a slightly later composition date for the Flute Concerto in D (Weinmann IIe:D1) which was advertised in the *Breitkopf Catalogue* in Supplement XI, 1776-77. In the first movement of this concerto the retransition occurs at the end of Solo II and the recapitulation begins with a rather lengthy statement by the orchestra which is followed in turn by a restatement of the opening material by the soloist. The greater length of this pha-

²¹ Emily ANDERSON, *The Letters of Mozart and His Family*, London, MacMillan and Co., 1938. Vol.II, 495.

²² HR-Zha Zbirka Don Nicola Undina Algarotti XXXIII.N.

²³ Allan BADLEY and Cliff EISEN (eds), *Johann Baptist Wanhal. Violin Concerto in B flat* (Weinmann IIb:B1), Wellington, Artaria Editions, 2005, iii.

se of the movement perhaps speaks of a greater ambition on Wanhal's part to elevate the concerto to a similar level of structural sophistication to the symphony. It may not be a coincidence that this shift in Wanhal's thinking occurred around the same time that he was probably composing his last of his symphonies.²⁴

The Keyboard Concertos IIa:A1 (1785), IIa:D1 (1788) and IIa:C4 (1809) all retain the retransitional function familiar from the earlier concertos, but the ever inventive Wanhal takes care to avoid being predictable by varying his approach to the reintroduction of the principal theme. A particularly fine example of this can be seen in Concerto D1. After what appears to the listener to be the end of Ritornello III – marked by a decisive, *forte* arrival on the dominant – Wanhal introduces a new idea, *piano*, which is picked up by the soloist who extends it into an *Eingang* to the principal theme in the tonic [Fig.9]. The same technique is employed in Concerto A1, although on a smaller scale, but in the compact Concerto C4, Wanhal uses an entirely different approach. The retransition occurs at the end of Solo II, but the orchestra returns only with a two-bar *forte* affirmation of the dominant before the principal theme returns in the solo.

In the as yet undated Violin Concerto IIb:C2, Wanhal writes a fully-fledged recapitulatory ritornello but approaches it with an ingenious *Eingang* which links it to the end of Solo II; this is a varied application of the technique seen in Piano Concertos A1 and D1 in which the *Eingang* linked the retransitional Ritornello III to the return of the principal theme in Solo III [Fig.10].

Piano Concerto IIa:F1, which was composed before 1786, is more orthodox in its adoption of the new recapitulatory ritornello. After a brief but unambiguous arrival on the dominant, the principal theme returns in the orchestra and is then restated in decorated form by the soloist. It is this structural procedure that comes to dominate the late eighteenth-century concerto and if Wanhal departs from it in his later concertos by adhering to the older tradition he does so out of a spirit of invention rather than a desire for convention.

²⁴ The last set of Wanhal's symphonies to be published – containing Symphonies D17, E5 and A7 – was issued in Amsterdam by J.J. Hummel, ca 1780-81. BRYAN, *ditto*, 142.

The image displays a musical score for Johann Baptist Wanhal's Keyboard Concerto IIa:D1, covering measures 196 to 207. The score is arranged in three systems. The first system (measures 196-200) includes parts for Oboe (Ob), Cor, Violin I (Vn I), Violin II (Vn II), Viola (Va), Flute (Pfte), and Bass (B). The second system (measures 203-207) includes parts for Violin I (Vn I), Violin II (Vn II), Viola (Va), Flute (Pfte), and Bass (B). The third system (measures 207-207) includes parts for Violin I (Vn I), Violin II (Vn II), Viola (Va), Flute (Pfte), and Bass (B). The key signature is two sharps (D major), and the time signature is common time (C). The score features various musical notations, including rests, notes, and dynamic markings such as *p* (piano). The Flute part in the third system shows a complex rhythmic pattern with sixteenth notes.

Fig. 9. Wanhal Keyboard Concerto IIa:D1.
Courtesy of Dr Heinz Anderle.

The image displays a musical score for Johann Baptist Wanhal's Violin Concerto II, measures 215-220. The score is arranged in two systems. The first system (measures 215-220) includes parts for Oboe (Ob), Cor Anglais (Cor), Violin (Vn I, Vn II), Viola (Va), and Bass (B). The Violin part (Vn pr) is the primary focus, starting with a *p* dynamic and a *dolce* marking. The second system (measures 220-227) shows the Violin part with a *pp* dynamic and a *f* dynamic, and the *Tutti* section starting with a *f* dynamic and a *(ad libitum)* marking. The score is written in G major and 2/4 time.

Fig.10. Wanhal Violin Concerto IIb:C2.
Courtesy of Dr Heinz Anderle.

The third important stylistic element that needs to be taken into consideration is the choice of finale. The finales Wanhal composed in the 1770s typically employ the same structural ground plan as first movements including the use of the ubiquitous retransitional Ritornello III. From the 1780s, however, it is common

to encounter rondo finales some of which are characteristic in flavour. Two such examples are the finales of Piano Concerto IIa:A1, styled *Rondo alla Boëma* and Concerto IIa: C9, which is headed *Rondo all'Inglese*. The extent to which these movements are authentically Bohemian or English has yet to be investigated, but Wanhal's decision to adopt such methods shows him to be alert to changing musical fashions and the need to cultivate a new, urbane style of composition that would appeal to his essentially middle-class market. In this respect the concertos differ markedly from the composer's late symphonies. That the older style of movement also continued to be used by Wanhal in the later concertos is evidenced by Piano Concerto IIa:F1, but any comprehensive understanding of his changing approach to the composition of concertos will depend to a great extent on being able to establish a more accurate chronological framework for the works.

Using notation style, Ritornello III function and finale type as chronological markers, it would appear that the Violin Concerto C2 belongs to Wanhal's second phase of concerto composition. The use of the *Eingang* into the recapitulation suggests that it might date from much the same period as Piano Concertos A1 and D1 (ca 1785-1788) since both of those concertos utilize this device in one form or another. The finale type may indicate a slightly earlier date of composition but how much earlier remains conjectural. A more precise dating of the work is not yet possible, but an exhaustive study of the extant copies and a comprehensive study of the composer's concertos may in time furnish a more precise date of composition. The same is true of another undated work, the Keyboard Concerto IIa:C3. All of the stylistic pointers indicate that the work was composed much earlier than the Violin Concerto: the style of notation is old-fashioned; both the orchestra and the solo part contain a great deal of the triplet and sextuplet figuration common in the earlier concertos [Fig.11], Ritornello III is retransitional in function and rondo form is not employed in the finale. Once again, these stylistic characteristics help to establish an approximate date of composition relative to other works. It is fascinating to note, however, that in this work – as in the others – the composer avoids the initial pairing of tonic and dominant cadences [Figs.12 (a-b)].



Fig. 11. Wanhal Keyboard Concerto Concerto IIa:C3 (US-Lou Profana 228).



Figs. 12 (a-b). Wanhal Keyboard Concerto Concerto IIa:C3 (US-Lou Profana 228).

It is clear that a great deal of basic research urgently needs to be done on Wanhal's concertos. A close stylistic study of the works may help to resolve many critical issues concerning the authenticity of individual works and their possible dates of composition. It is also central to any revision of the concertos section of Weinmann's *Themen-Verzeichnis*. This research promises not only to shed light on the works we know about but also to identify concertos attributed to other composers that might well prove to be authentic Wanhal concertos.

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SUMMARY

CHRONOLOGICAL SIGNIFIERS IN THE CONCERTOS OF JOHANN BAPTIST WANHAL

Unlike most of his Viennese contemporaries, Johann Baptist Wanhal published a large proportion of his musical output including concertos. Nonetheless, many of his concertos were not published and present a significant challenge in terms of establishing their probable date of composition and, in some cases, their authenticity.

This paper explores the relationship between Wanhal's published and unpublished concertos and proposes that a number of structural and stylistic elements encountered in the works can be used to refine the chronology of some of the more problematic works. Among the factors considered are notational conventions, musical organization at the phrase level, the treatment of the third ritornello section and formal types employed in finales. The paper concludes that a more exact understanding of the chronology of Wanhal's concertos sheds valuable light on his development as a composer as well as reflecting changing trends in concerto composition during the late eighteenth and early nineteenth centuries.

Key Words: Wanhal; Erdödy; Hofmann; Varaždin; Vienna; concerto; notation; ritornello function; music publishing.

SAŽETAK

KRONOLOŠKE OZNAKE U KONCERTIMA JANA KŘTITELA VAŇHALA

Za razliku od većine svojih bečkih suvremenika, Ivan Krstitelj Vanhal objavio je velik dio svog glazbenog stvaralaštva, uključujući koncerte. Ipak, mnogi od njegovih koncerata nisu objavljeni i predstavljaju značajan izazov u smislu utvrđivanja datuma njihovog nastanka i, u nekim slučajevima, njihovu autentičnost.

Ovaj rad istražuje odnos između Wanhalovih objavljenih i neobjavljenih koncerata te predlaže da se dio strukturnih i stilskih elemenata, s kojima se susrećemo u njegovim djelima, može iskoristiti za poboljšanje kronologije nekih problematičnih djela. Takvim elementima smatraju se manire u notaciji, glazbena organizacija na razini fraze, tretman treće ritornella i formalne strukture korištene u finalu. Rad se zaključuje tvrdnjom da ispravnije razumijevanje kronologije Wanhalovih koncerata baca svjetlo na njegov razvoj kao skladatelja te kao odraz promjenjivih trendova u skladanju koncerata tijekom kasnog 18. i početkom 19. stoljeća.

Ključne riječi: Wanhal; Erdödy; Hofmann; Varaždin; Beč; Koncert; zapis; refren funkcija; objavljivanje glazbe.