FRIEDRICH SCHWINDEL

Flötenkonzert

D-dur – D major – ré majeur

Herausgegeben und ergänzt
von
Raymond Meylan

Ausgabe für Flöte und Klavier

Partitur	PB 3853
Orchesterstimmen	OB 3853

BREITKOPF & HÄRTEL · WIESBADEN
Edition Breitkopf Nr. 6299
Printed in Germany

INTRODUCTION

Friedrich Schwindel, born 1737 in Amsterdam (?), died 1786 in Karlsruhe, was a virtuose performer on several instruments and a popular composer in his time. He published more than 40 symphonies, and many chamber works, including duos, trios, quartets and several concertos for flute. The publication of the present concerto was made possible thanks to two discoveries:

A. a manuscript score of anonymous origin found in the British Museum under the catalog number R.M.21.c.52;

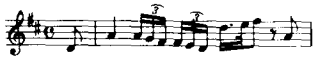
B. published parts, a set of which exists in the Koeniglichen Bibliothek, Copenhagen (Giedde Collection VIII/51, No. 46). The title page bears the following inscription: "CONCERTO / Pour la /FLUTE TRAVERSIERE / Avec l'Accompagnement / DES DEUX VIOLONS / ALTO ET BASSE / Deux Hautbois et Cors de Chassé adlibitum. / Composé / PAR / FR.c SCHWINDL. / A LA HAYE ET A AMSTERDAM, / Chez / B. HUMMEL ET FILS. / Prix f.2.-".

In 1960 when the first edition of the present work appeared (Flötenkonzert aus der Mozartzeit), I knew only source A. In February, 1962, Walter Lebermann called to my attention the existence of source B, without, however, disclosing the location of his discovery. In November of 1962, the same material was discovered by Nikolaus Delius, entirely independent of Walter Lebermann; it is thanks to him that the material was made accessible.

Three arguments point to an approximate dating of the composition:

1) The instrumentation of two oboes and two horns which only came into general usage after 1775 (two other concertos by Schwindel, also in D major, both have different instrumentations: that issued in 1772 by J. G. I. Breitkopf uses horns; that of the Cherbuliez Collection of Zurich uses only strings).

(Breitkopf)



(Cherbuliez)

2) The paper of score A was produced by Hieronymus Blum in Basel or Sennheim (Alsace). It is known, however, that Schwindel was active in Muelhausen from 1778 to 1780. (The Schwindel manuscripts held in the Library of the Basle's University are almost all written on paper bearing the watermark H. BLUM.)

3) Certain melodic figurations (see the forward of the first edition) look like passages in works by Mozart composed between 1777 and 1781.

From this evidence, one can deduce that the concerto was written between 1777 and 1781.

Score A is possibly an autograph; however it is more probable that we are dealing with a manuscript copy rather than an original manuscript (see the deletion of measures 210—219 of the Finale).

Source B bears no opus number, which is not the case with any other of Schwindel's works published by Hummel. This could mean that we are dealing with a posthumous publication. But other facts would also indicate that Hummel published this work without the personal supervision of the composer; the omission of measures I 144—145, 163, 167—190, II 70—75, III 259—271, 278—282; the clumsy compositional changes in measures I 162, 191—194, III 258, 259, 278 ff.; the gross errors; the missing measures in some parts. The omission of the c-minor solos of the first movement is an especially severe mutilation; I think it extremely unlikely that Schwindel could have had this in mind.

Score A ends with measure 282 of the Finale. The last four measures represent a variation of the theme of measure 148 and should thus be so arranged as to form the beginning of an approximately 16-measure section leading to the fermata on the dominant which precedes the recapitulation of the Rondo theme. In version B, this passage is replaced by a cadence t u t t i of four measures; this is too terse and not in the context of the anticipated period. Moreover, it is too simple. I therefore assume that Hummel used for his edition score A, which was already then incomplete.

In view of these facts, I have stuck to score A and have freely composed the ending from measure 283 of the Rondo. I have retained only some ties and dynamic markings from the Hummel edition, as well as the corrections in measures 207—210 and 216—218 of the Finale.

It is by the gracious permission of Her Majesty Queen Elizabeth II of the United Kingdom that this work is published. To Her Majesty I express my sincerest thanks.

Zurich, July 16, 1968

Dr. Raymond Meylan

The first modern performance of this concerto took place on January 6, 1959 during a radio broadcast by Raymond Meylan and the Lausanne Chamber Orchestra under the direction of Jean-Marie Auberson.

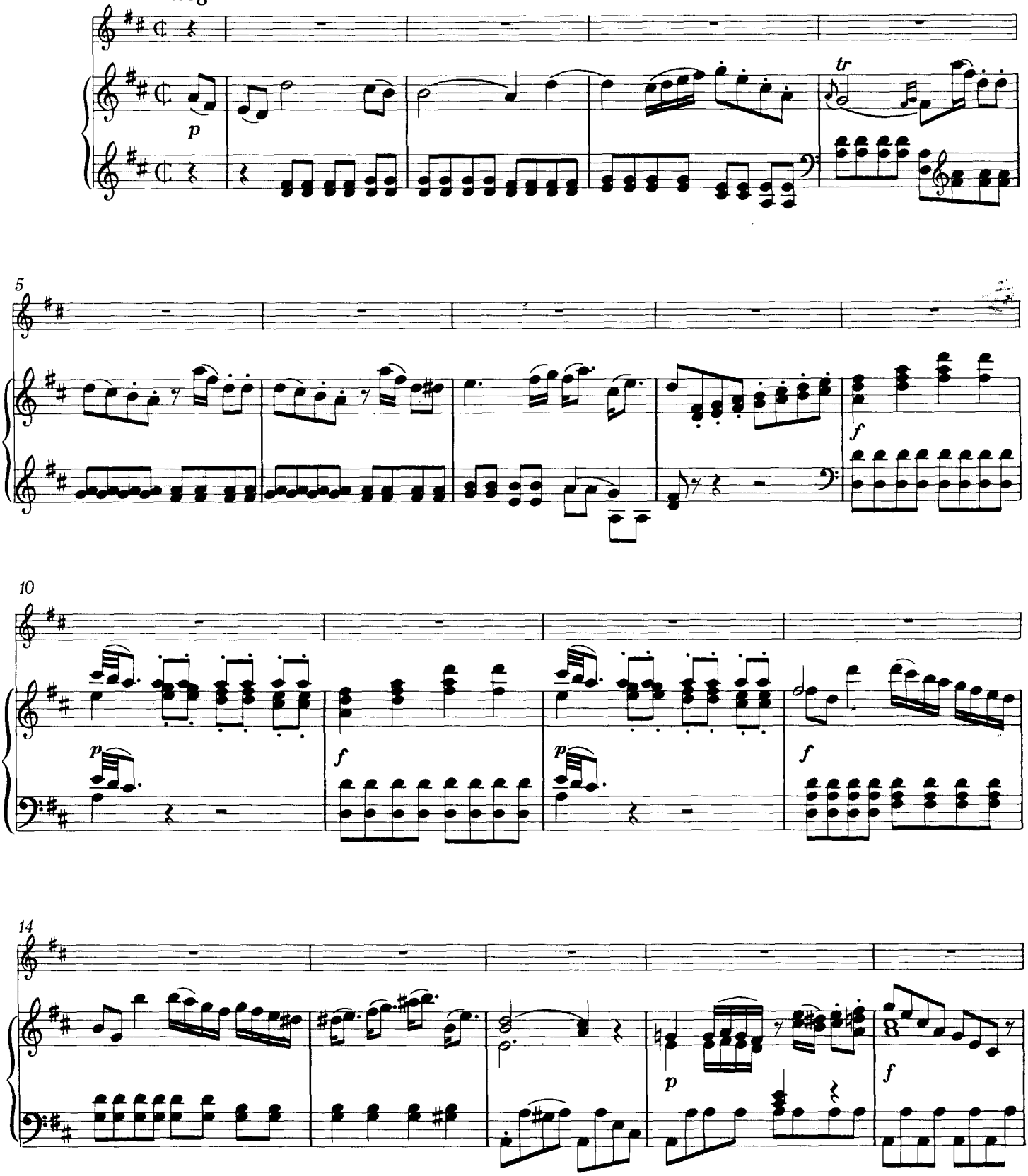
(English translation by James B. Rich)

Flötenkonzert D-dur

I

Friedrich Schwindel
herausgegeben und ergänzt
von Raymond Meylan

Allegro



Edition Breitkopf Nr. 6299

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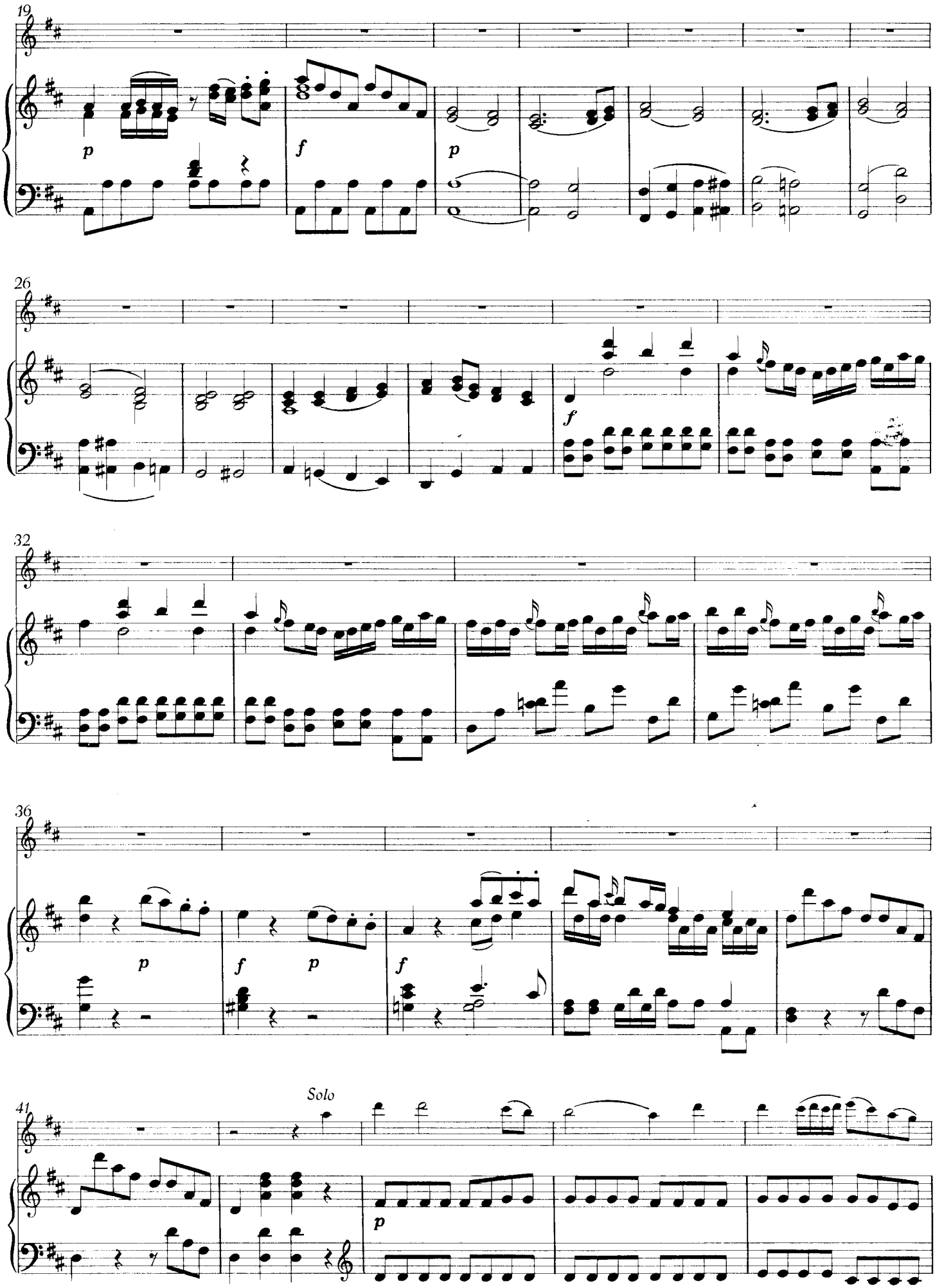
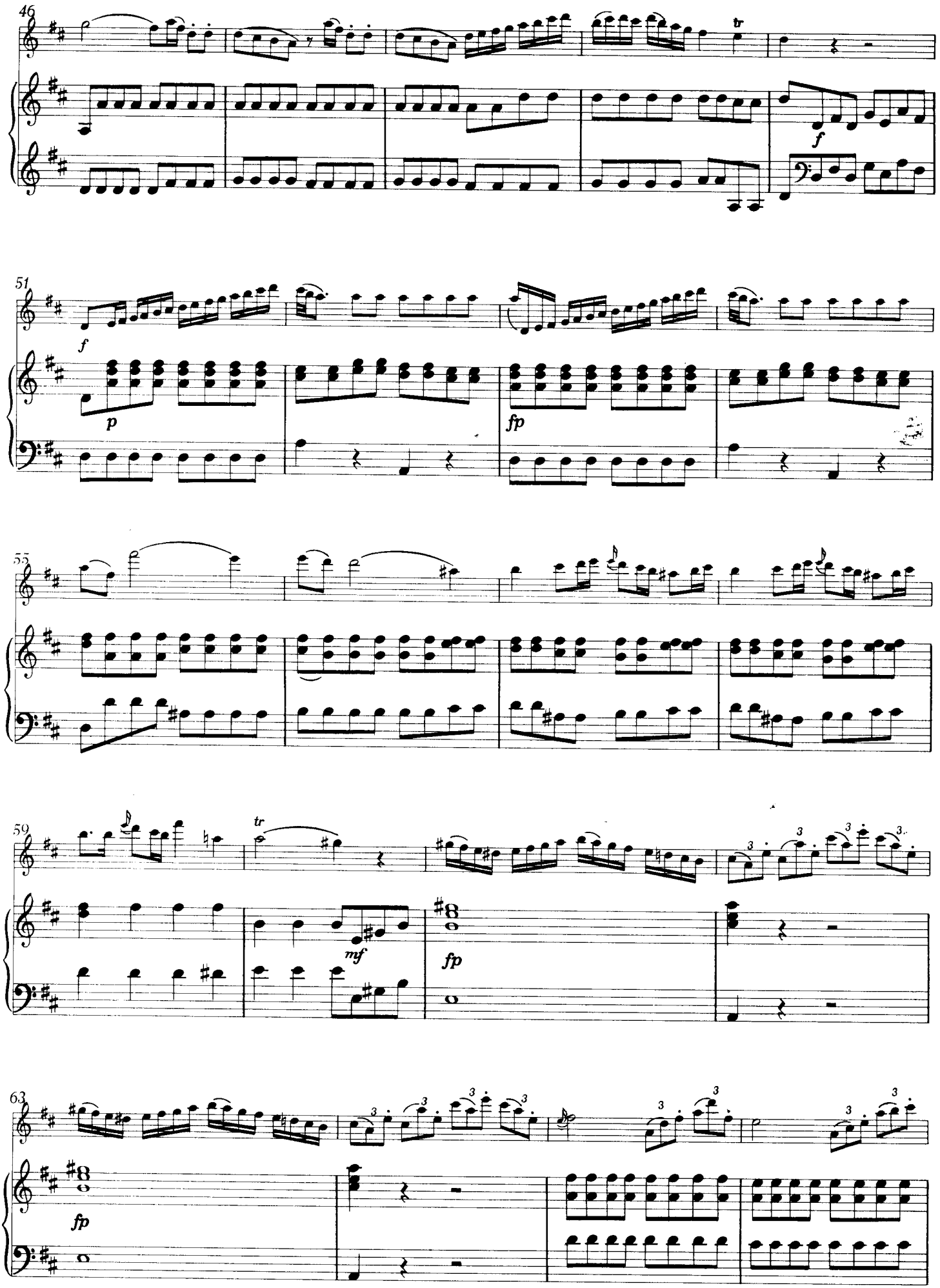
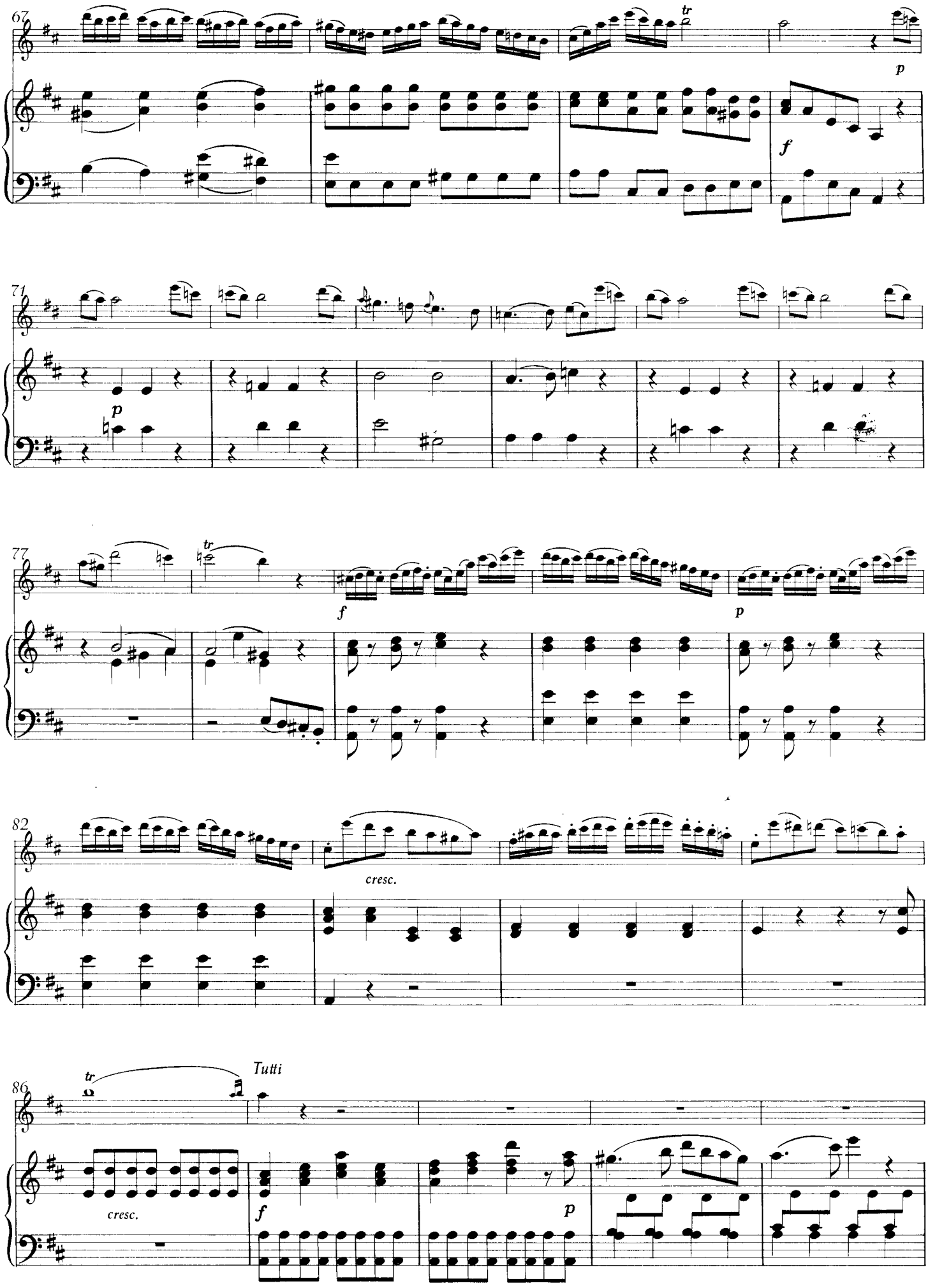
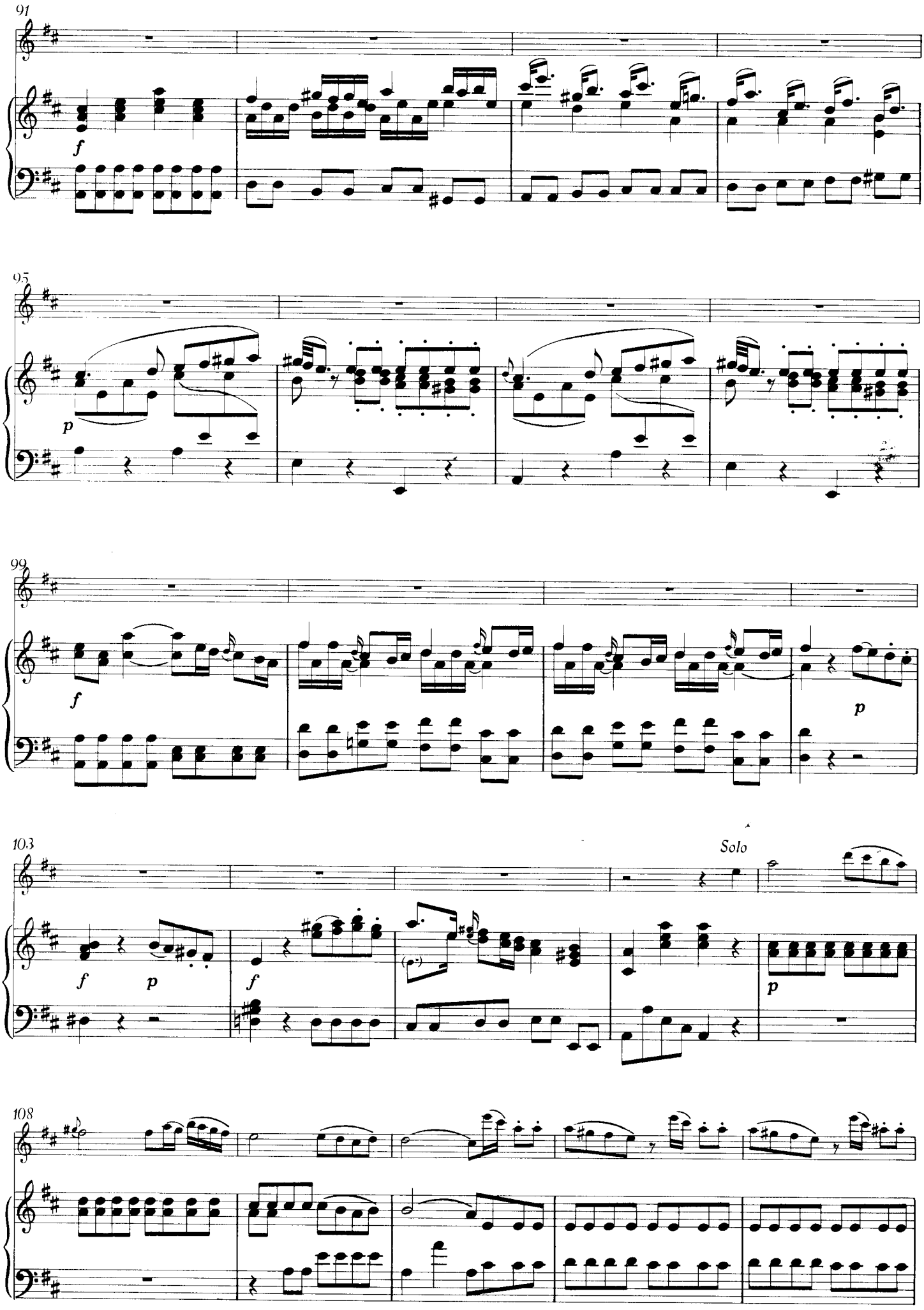
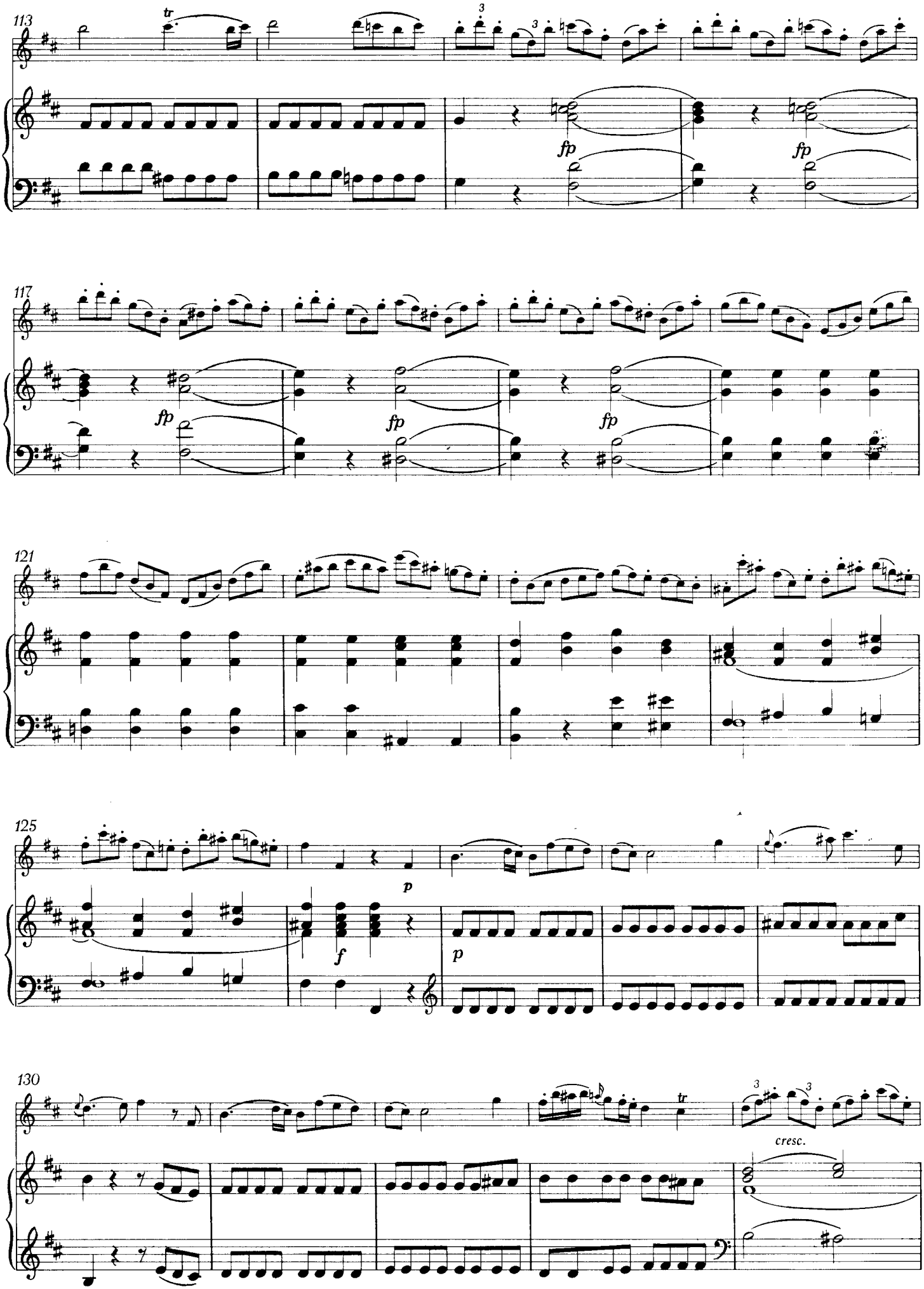
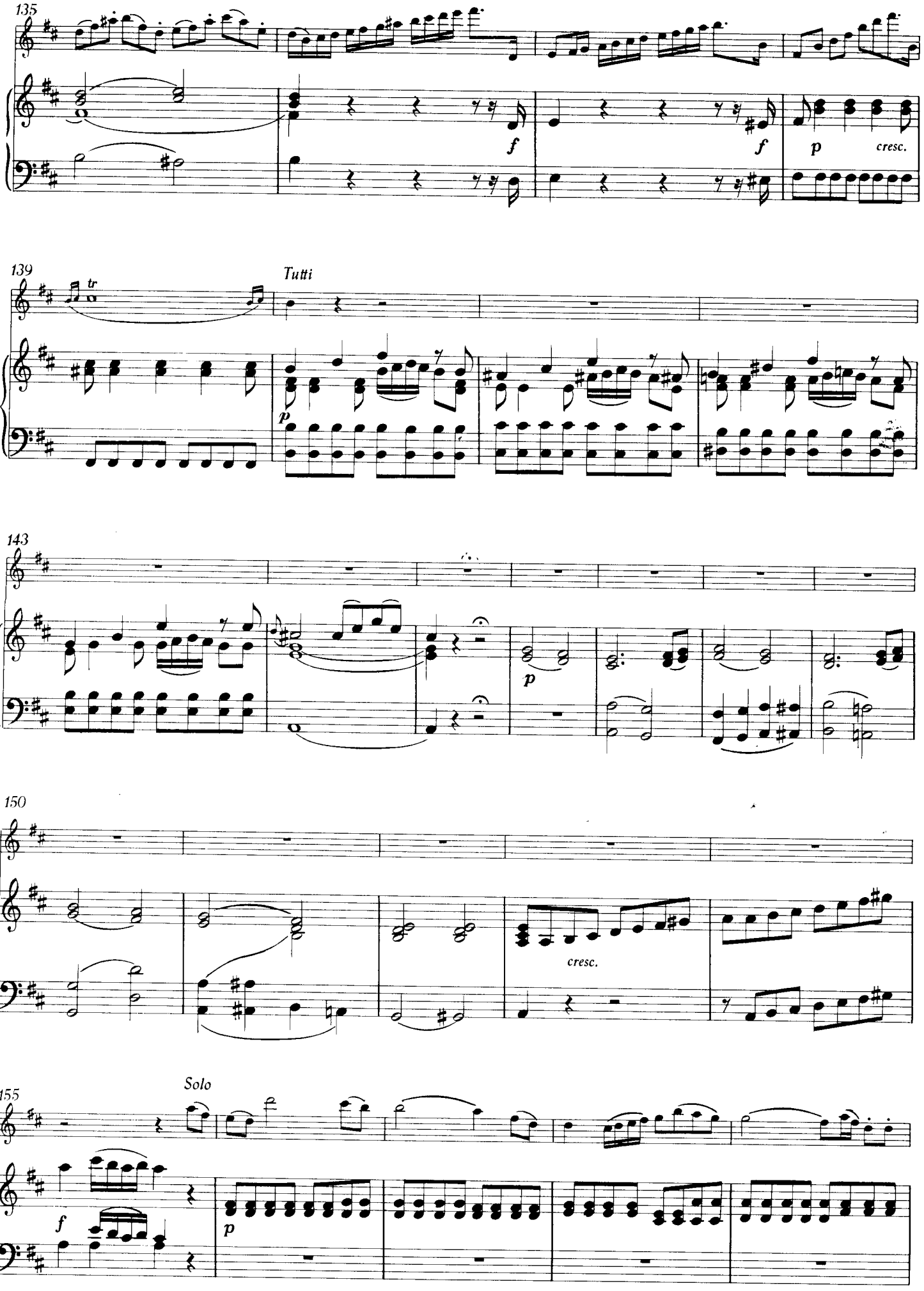

19
p
f
p
26
f
32
36
p
f
p
f
41
Solo
p

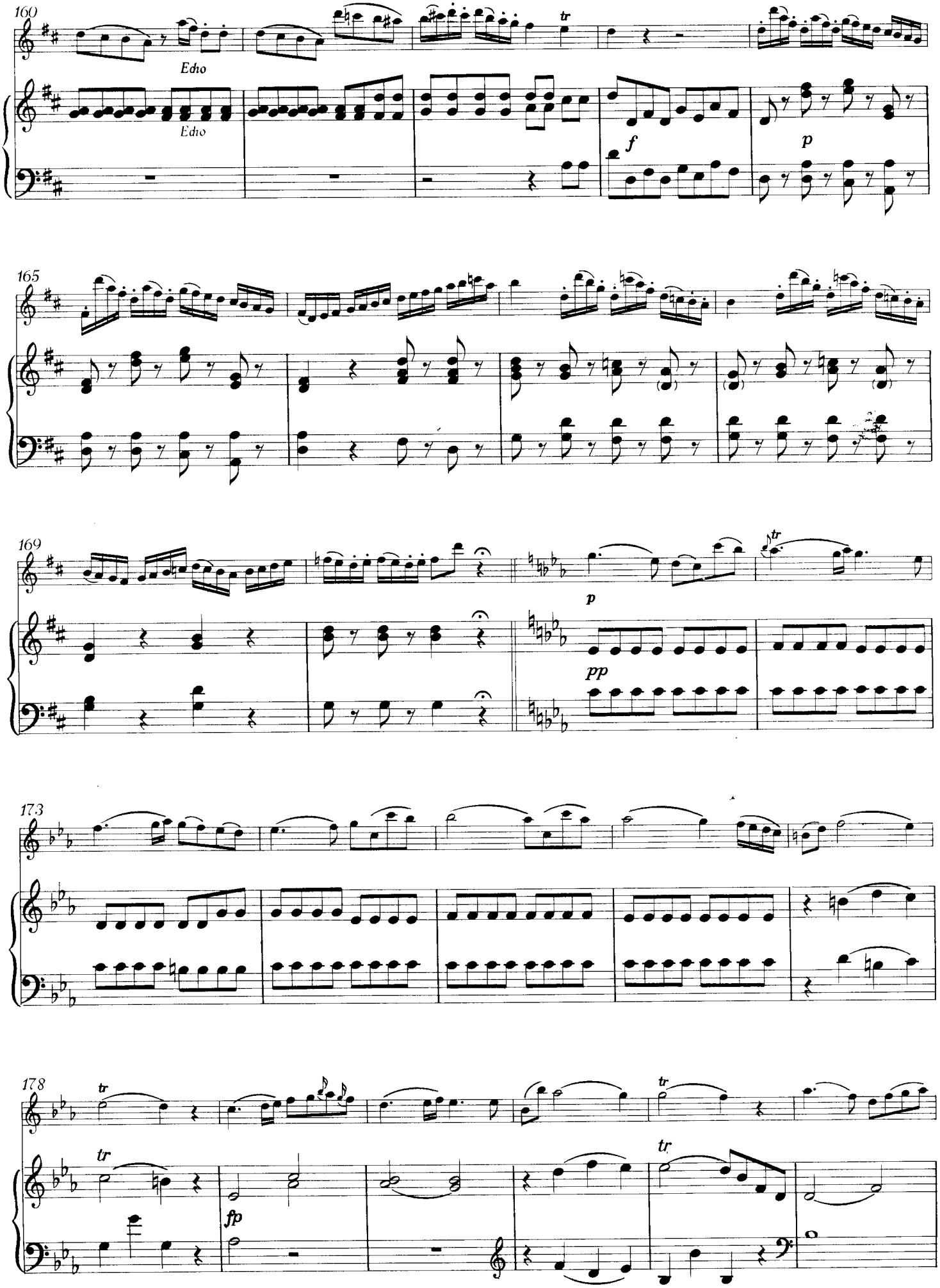

46
tr
f
51
f
p
fp
55
59
tr
mf
fp
63
fp


67
tr
p
f
71
p
77
tr
f
p
82
cresc.
86
tr
Tutti
cresc.
f
p


91
f
95
p
99
f
p
103
Solo
f
p
f
p
108


113
tr
3
fp
fp
117
fp
fp
fp
121
125
p
f
p
130
tr
3
3
cresc.


135
f
f
p
cresc.
139
tr
Tutti
p
143
p
150
cresc.
155
Solo
f
p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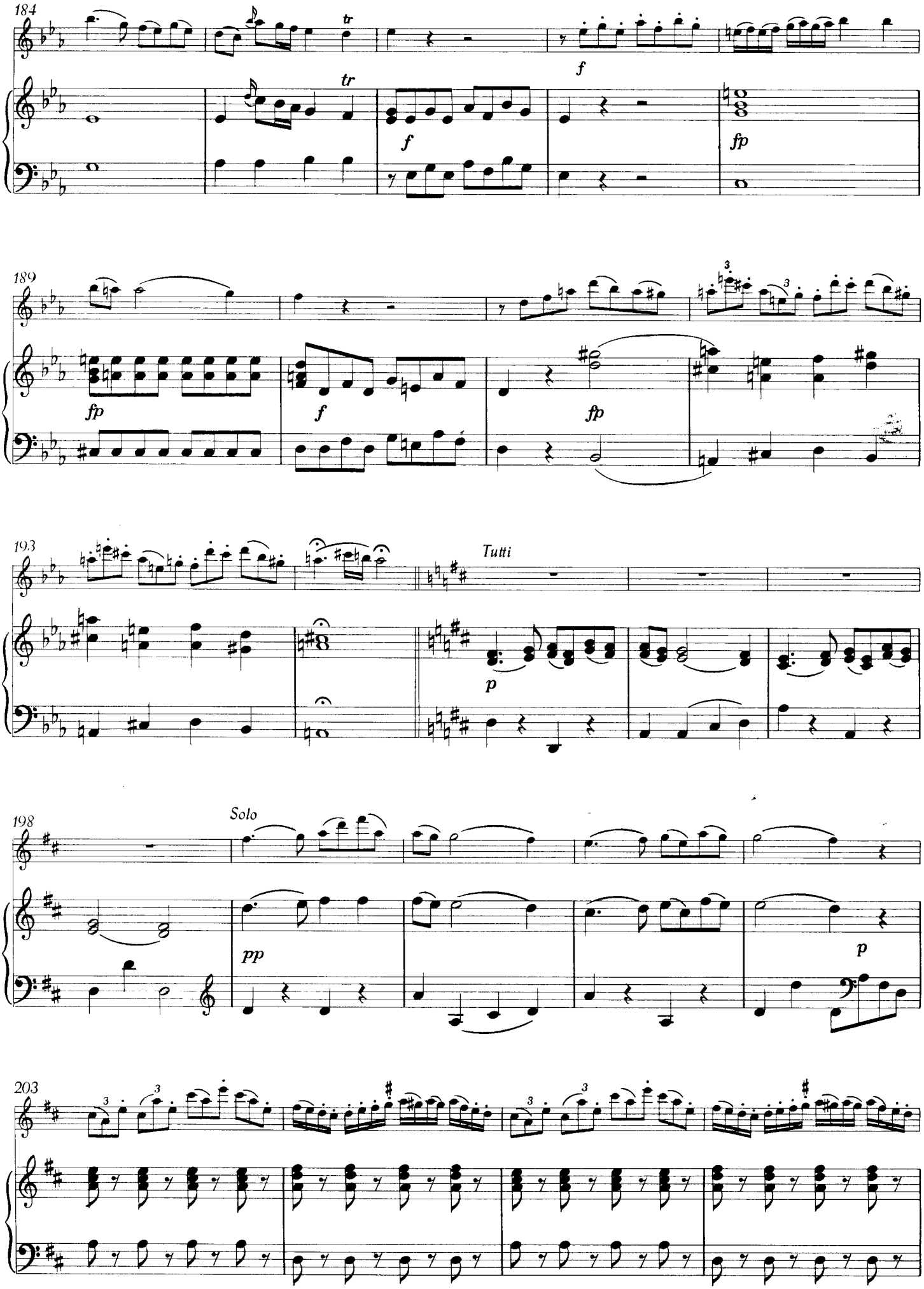
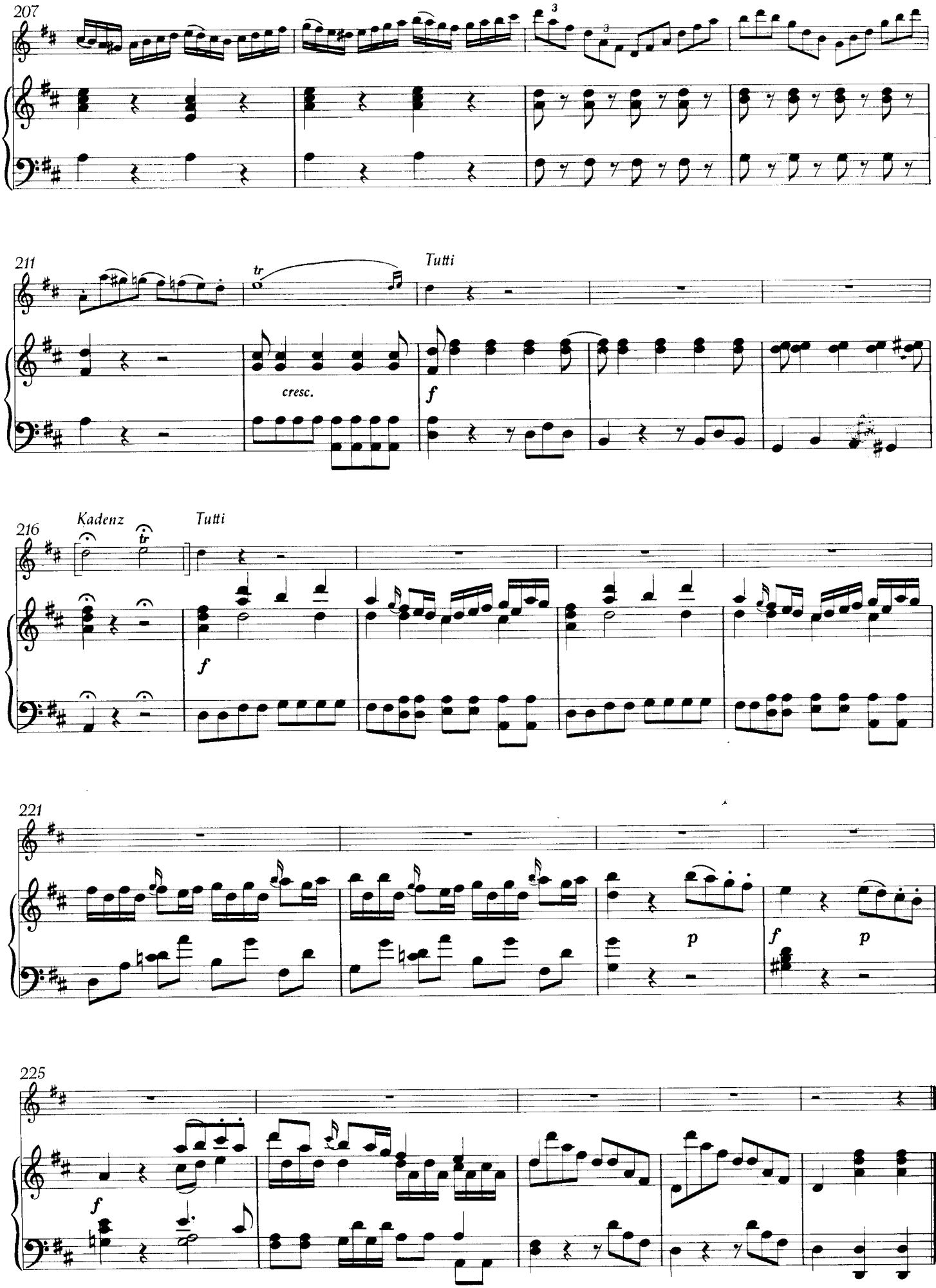
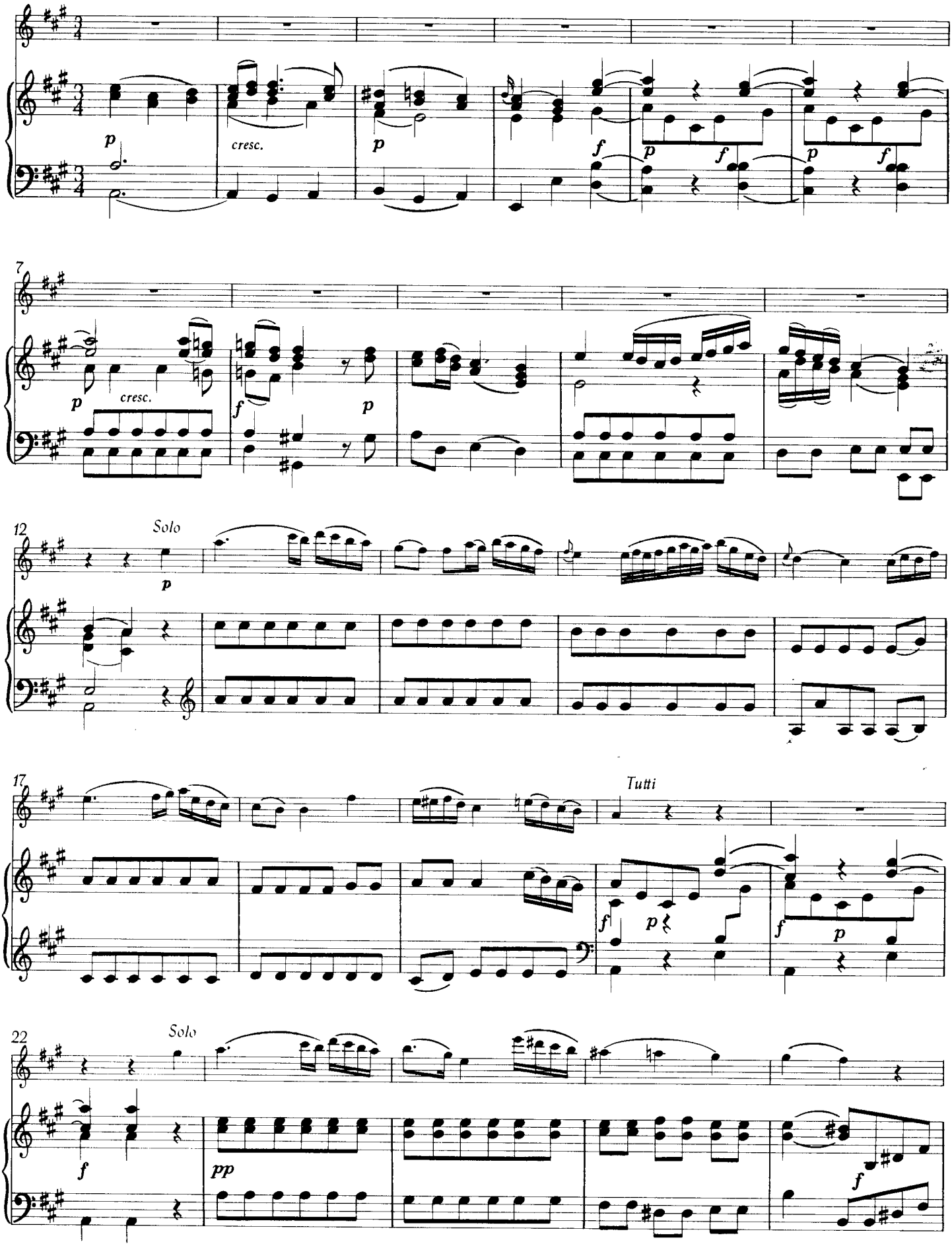
Echo
Echo
tr
f
p
165
169
tr
p
pp
173
178
tr
tr
tr
fp

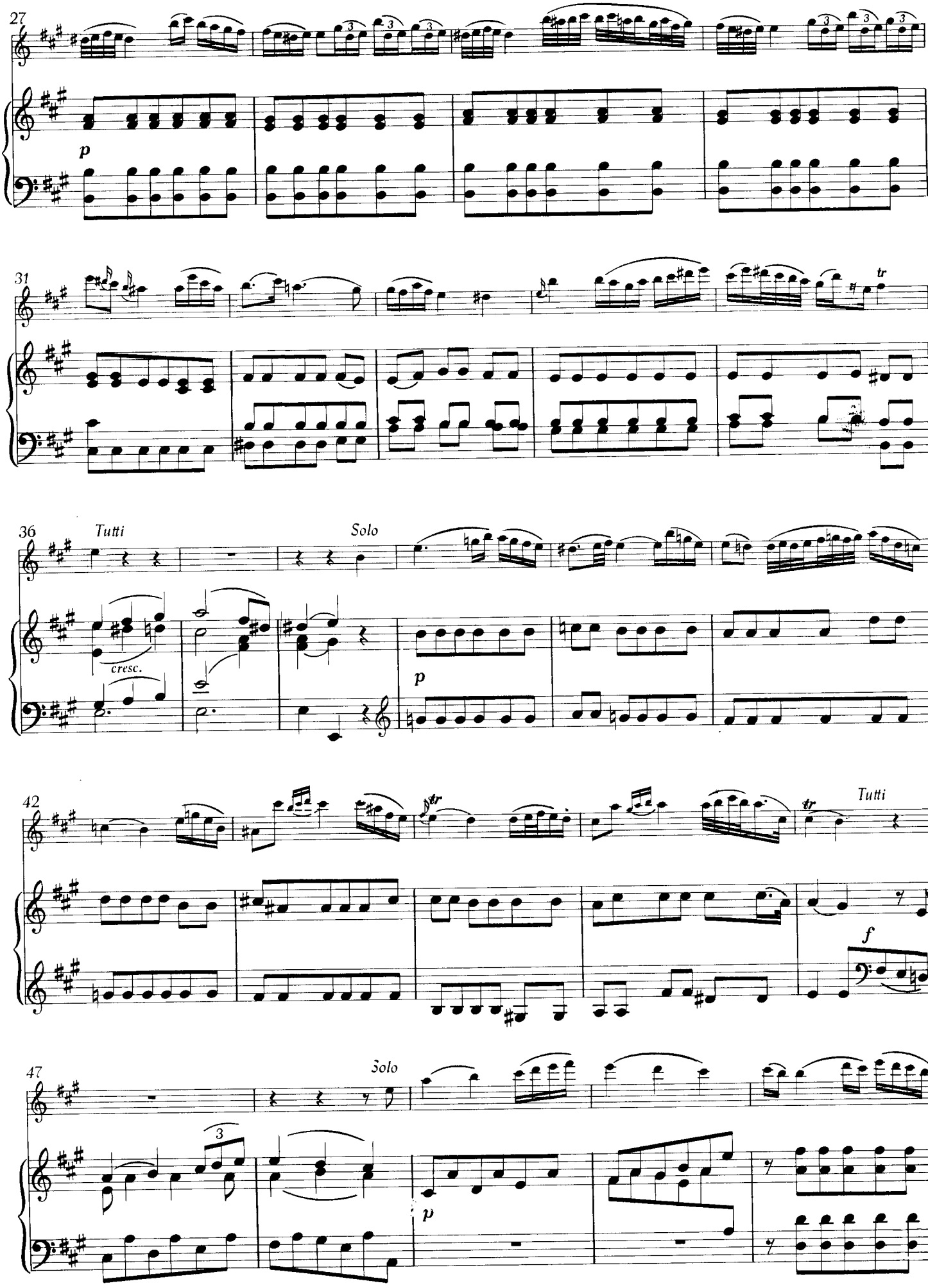

184
tr
f
fp
189
fp
f
fp
193
Tutti
p
198
Solo
pp
p
203

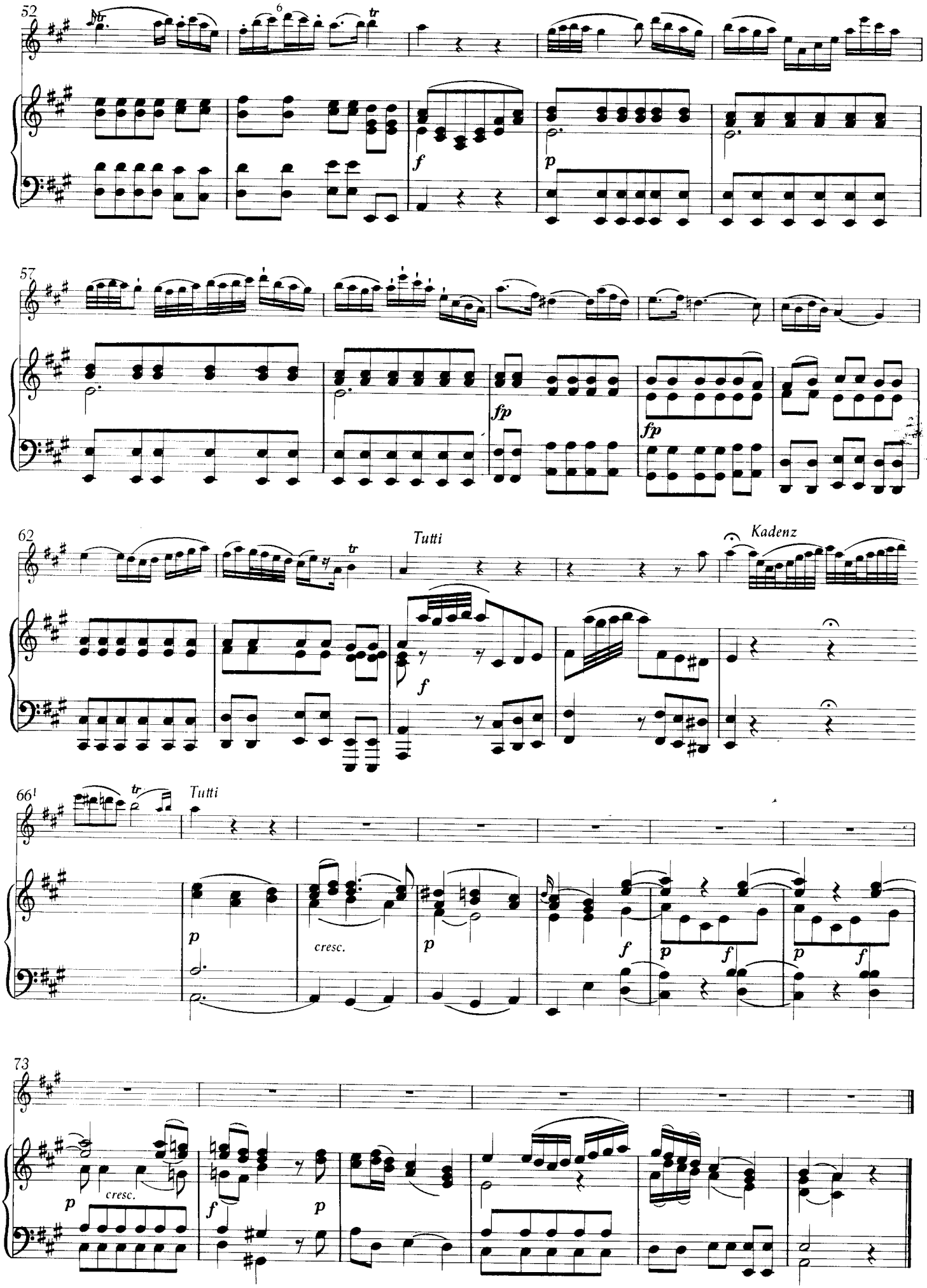

207
3
3
211
tr
Tutti
cresc.
f
216
Kadenz
tr
Tutti
f
221
p
f
p
225
f

II

Adagio

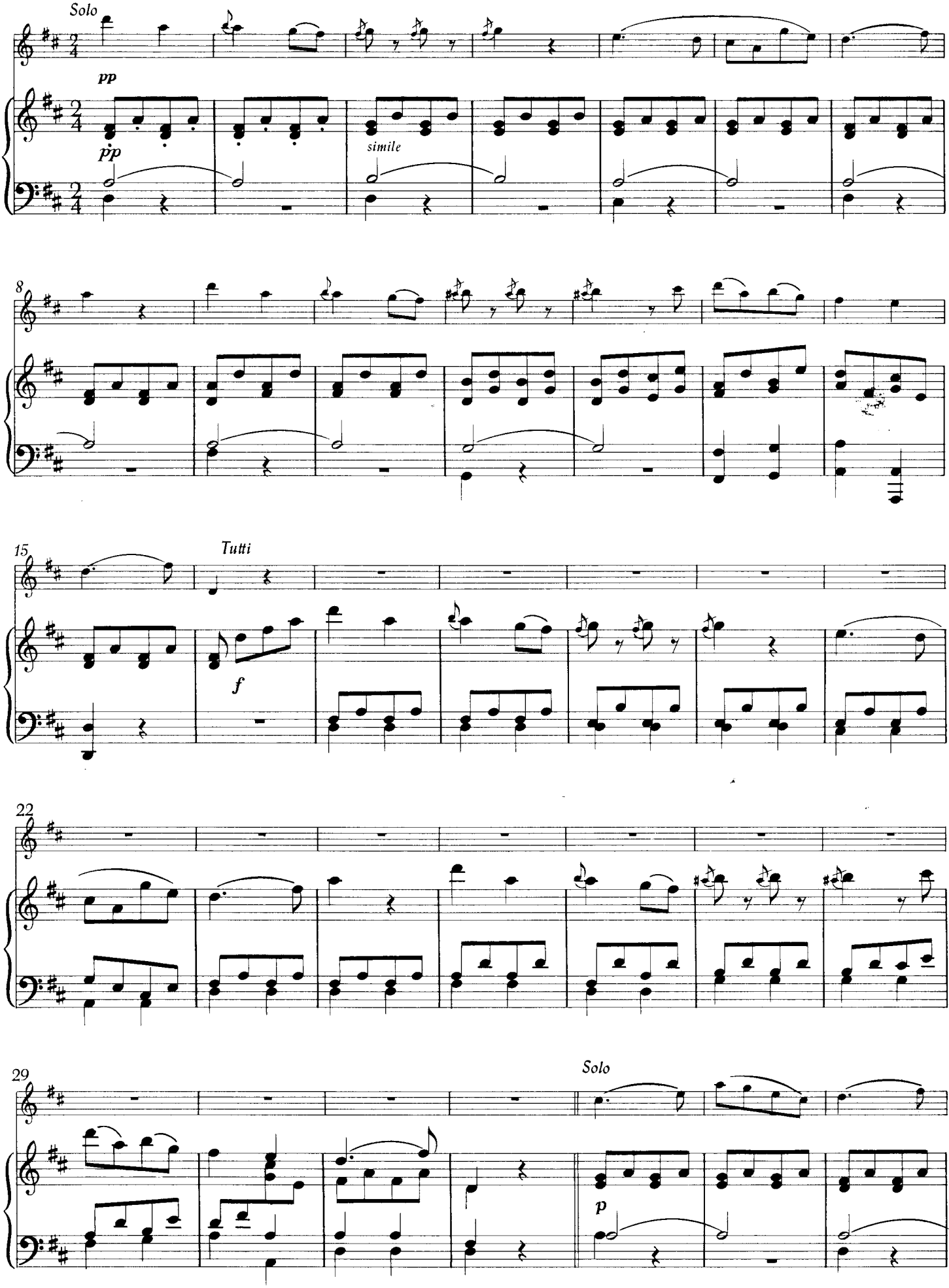


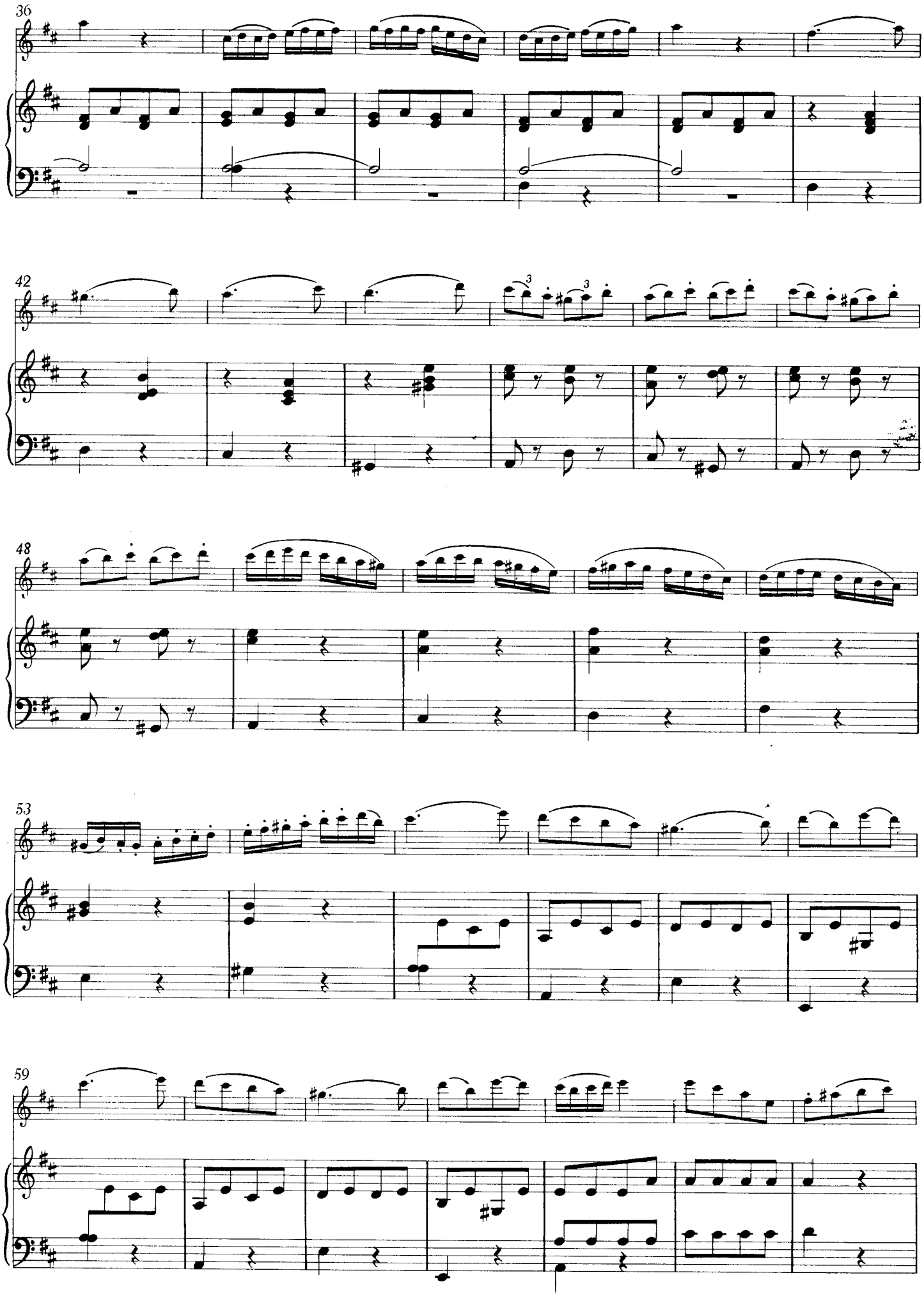

27
p
31
tr
36
Tutti
Solo
cresc.
p
42
tr
Tutti
f
47
Solo
p

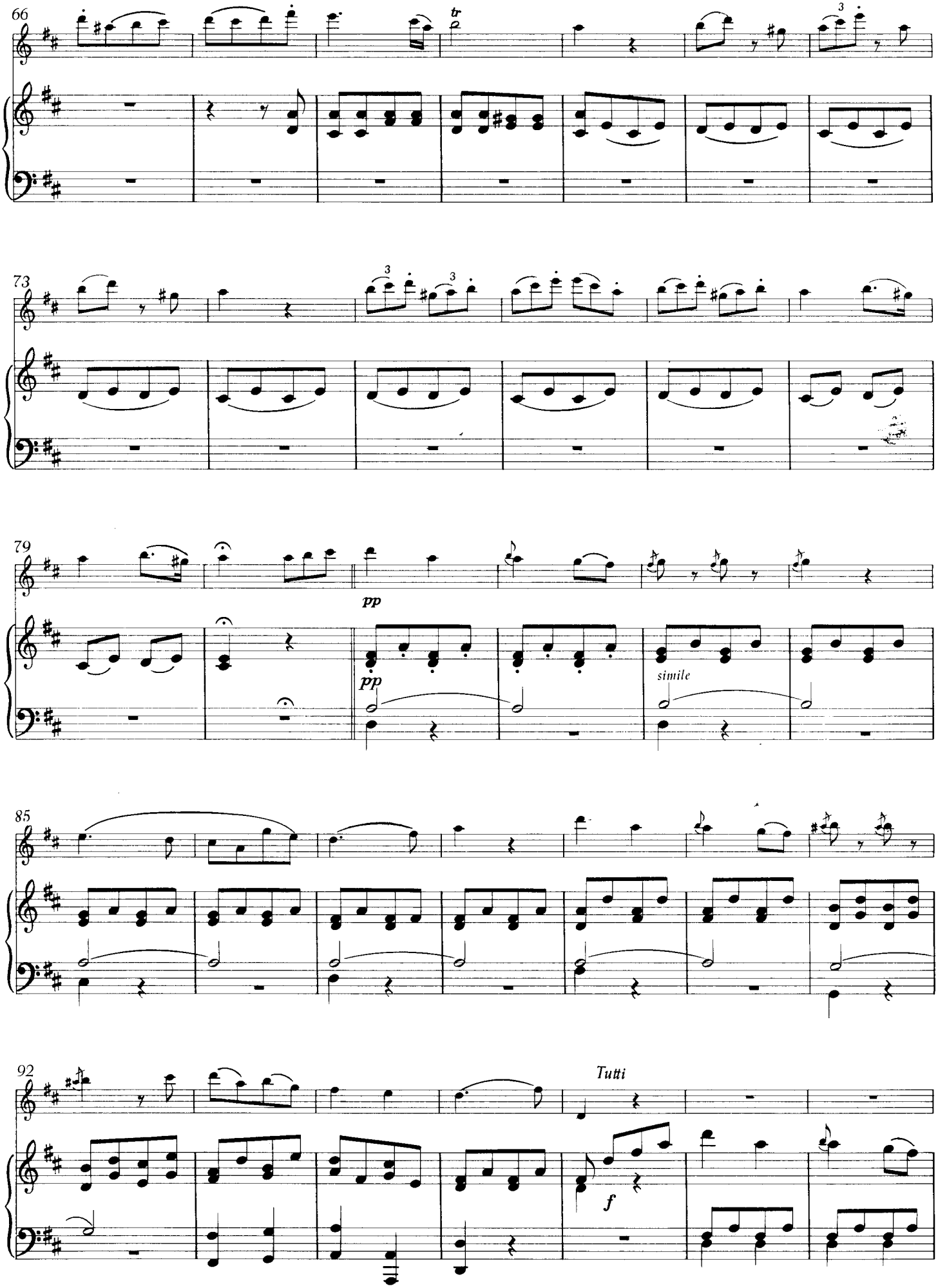

52
6
f
p
57
fp
fp
62
Tutti
Kadenz
f
66
Tutti
p
cresc.
p
f
p
f
p
f
73
p
cresc.
f
p

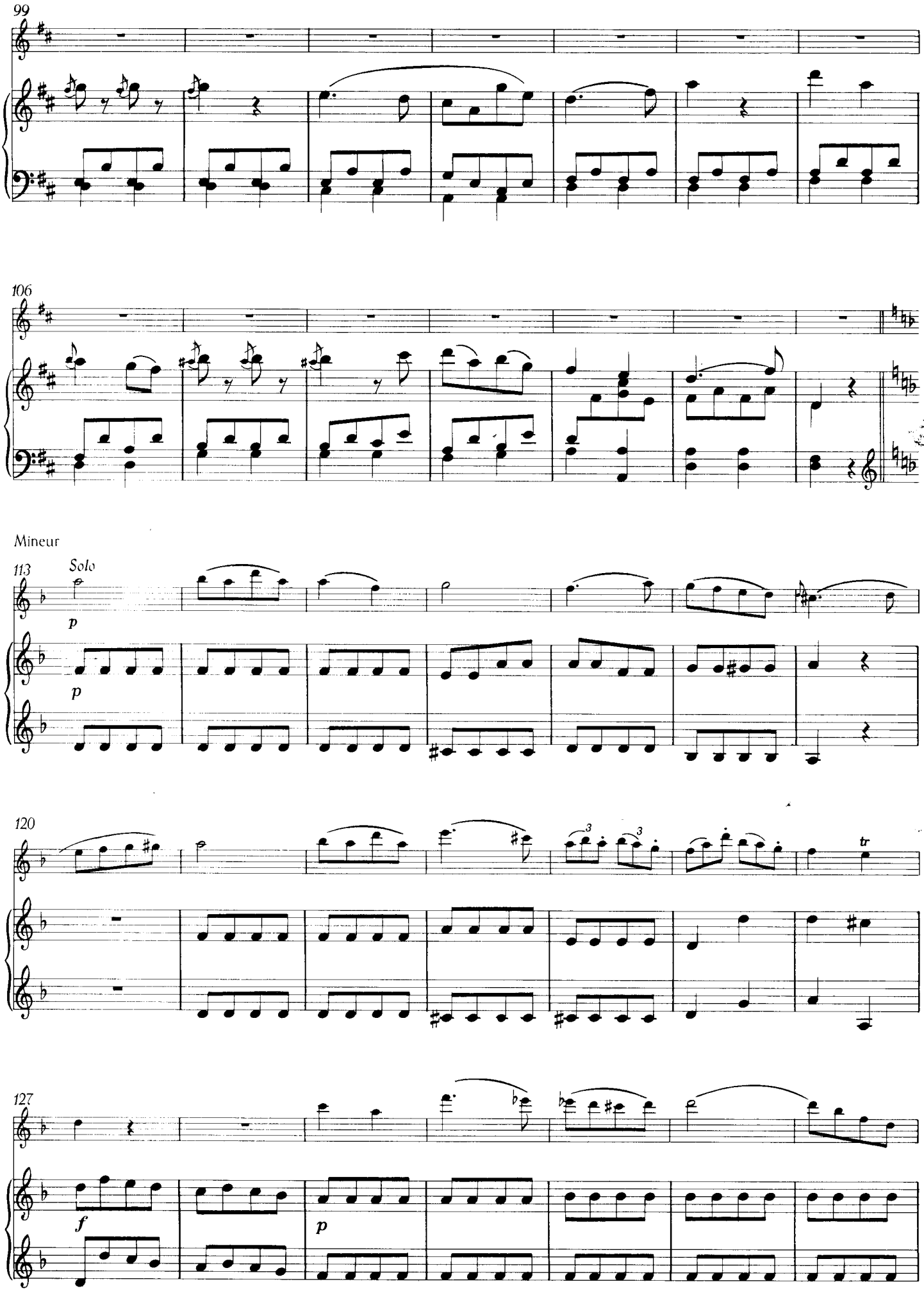
Rondo

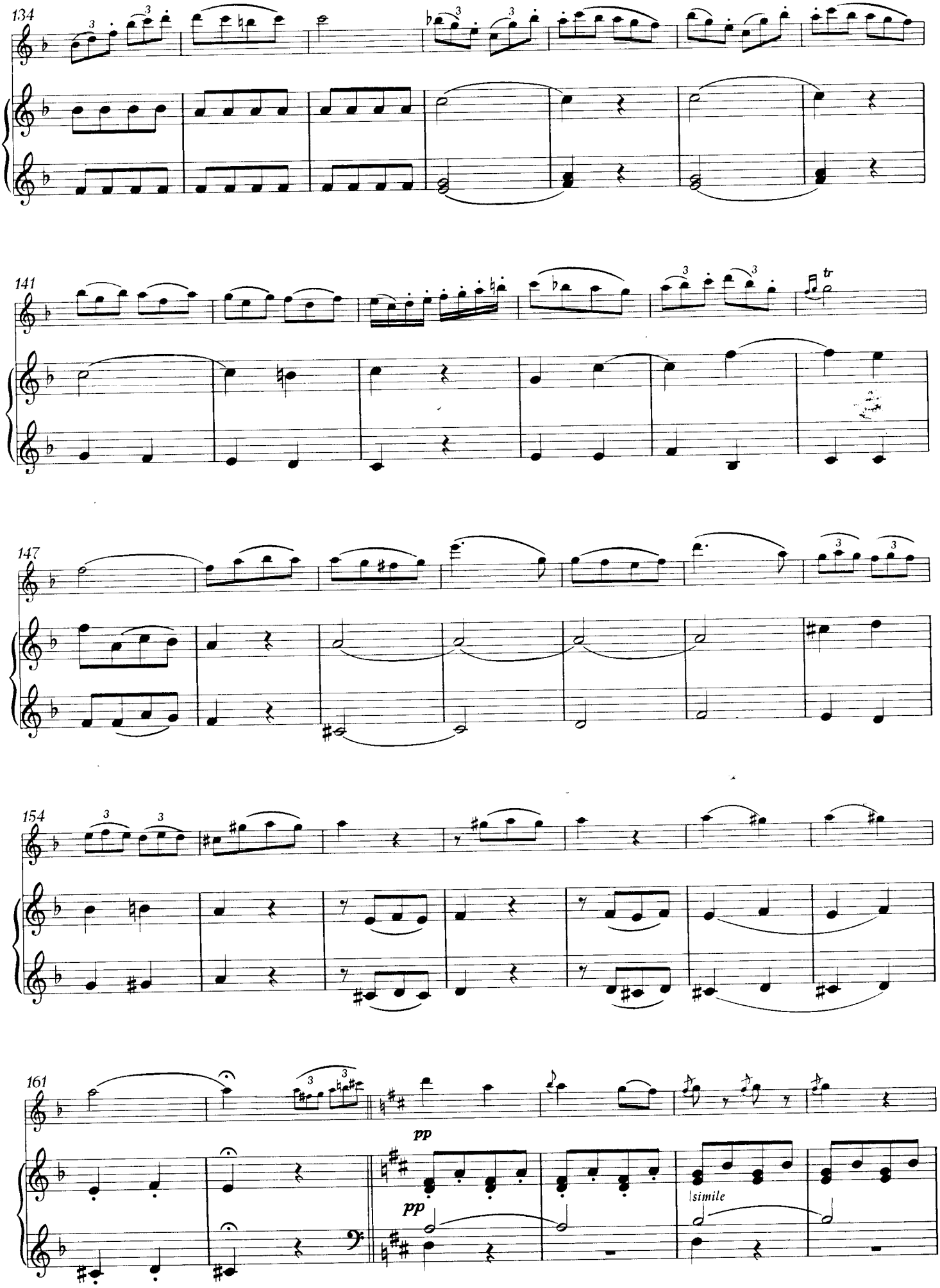
III

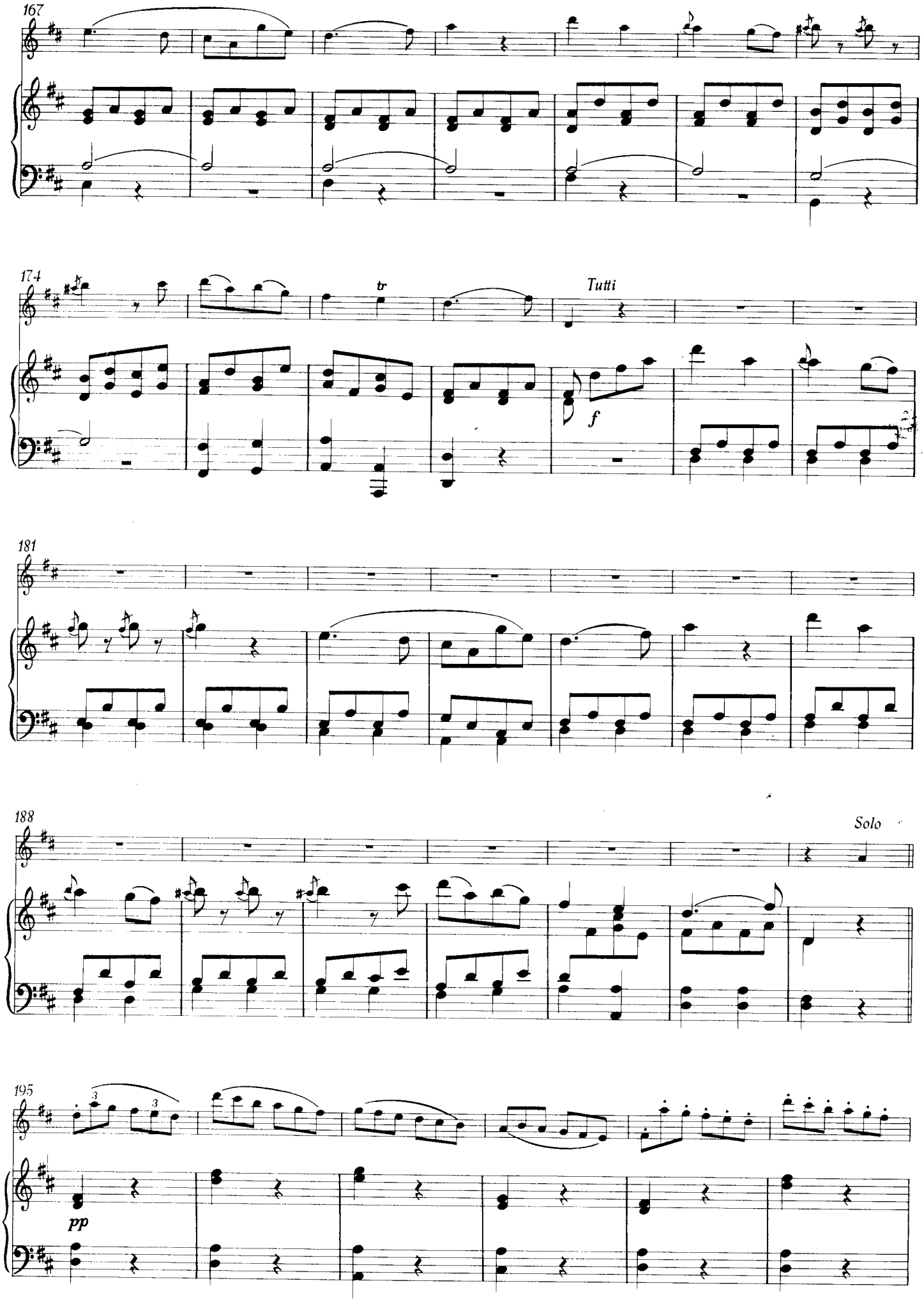


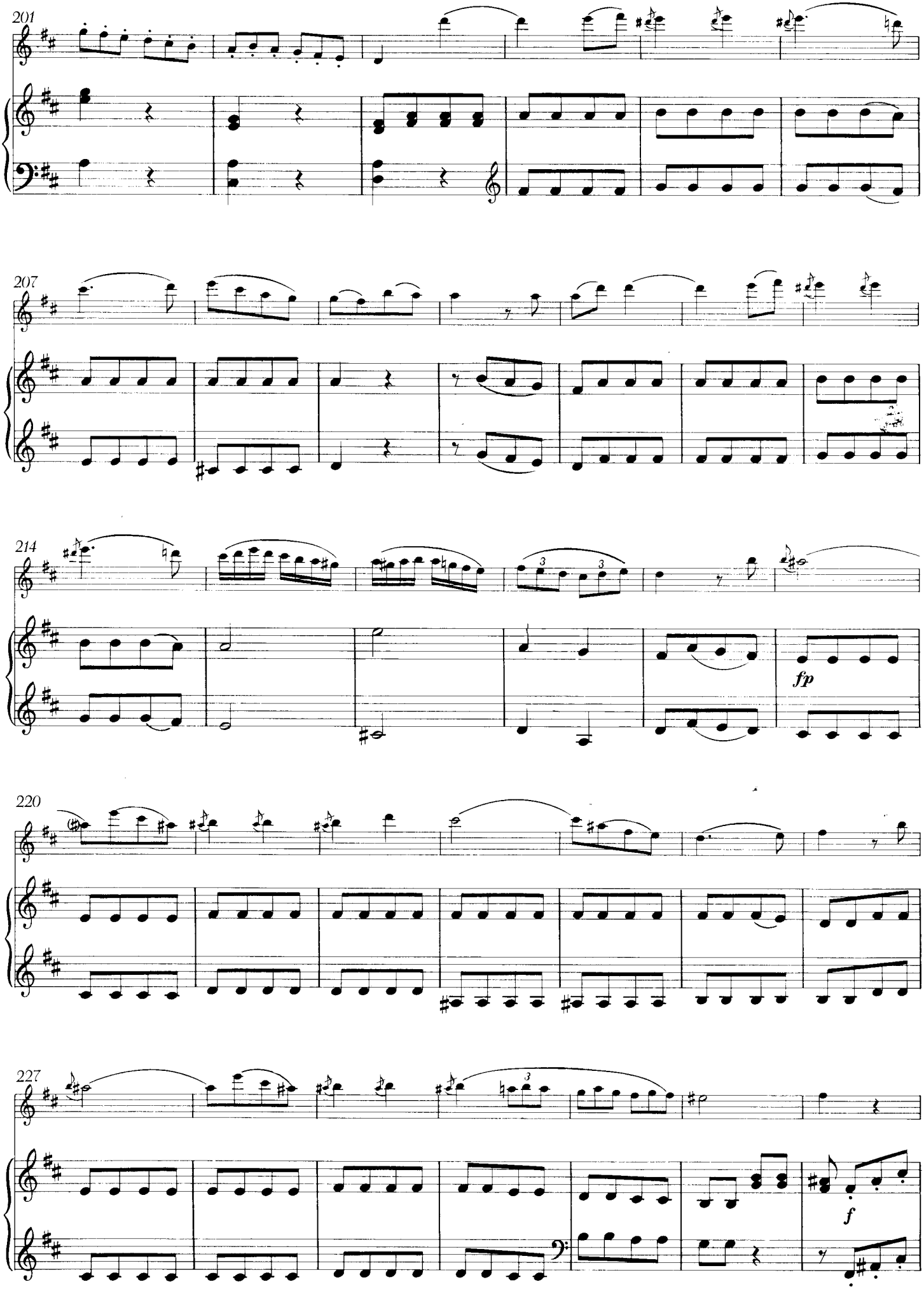

36
42
48
53
59

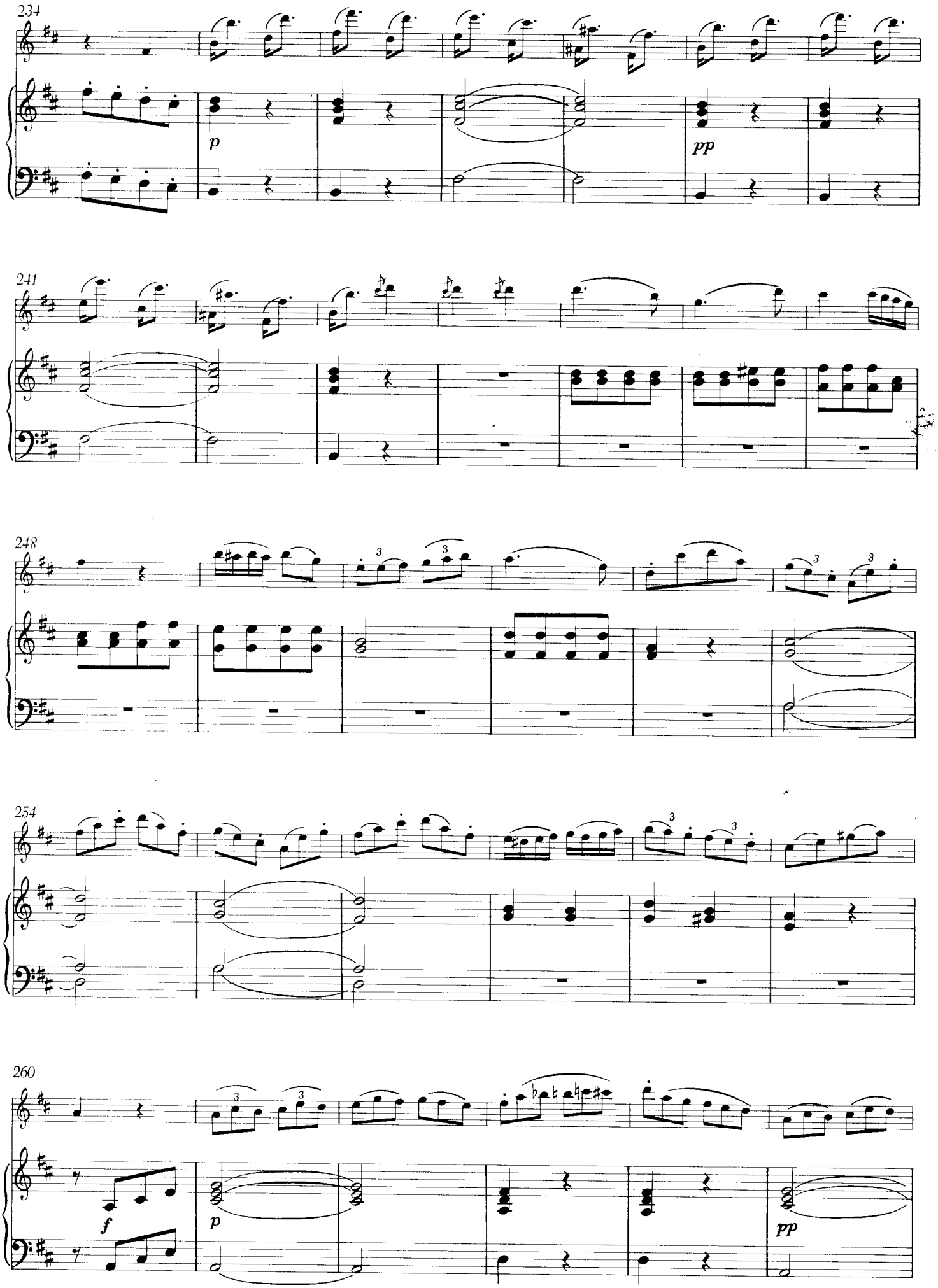

66
tr
3
73
3
3
79
pp
pp
simile
85
92
Tutti
f

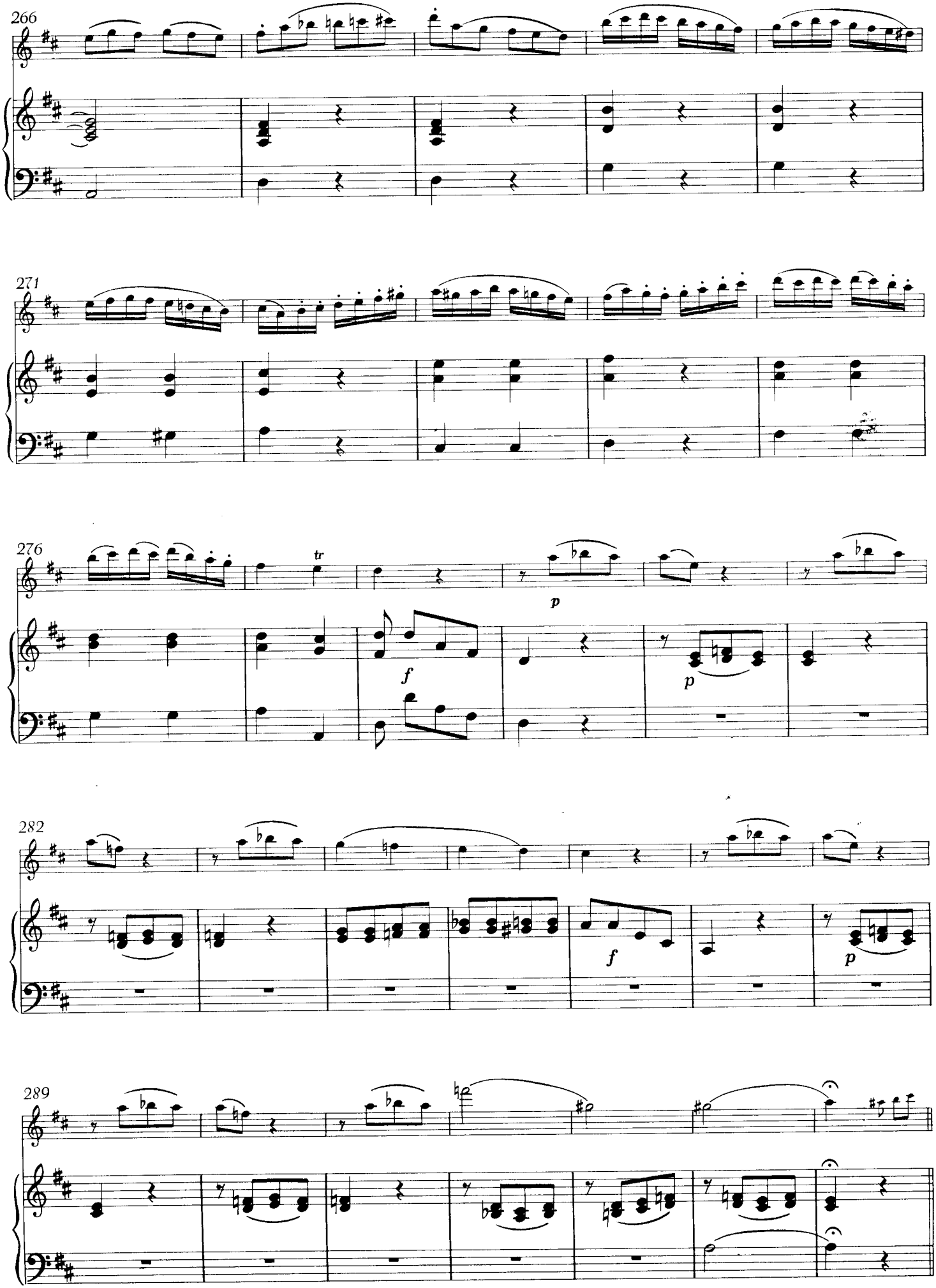

99
106
Mineur
113
Solo
p
p
120
tr
127
f
p

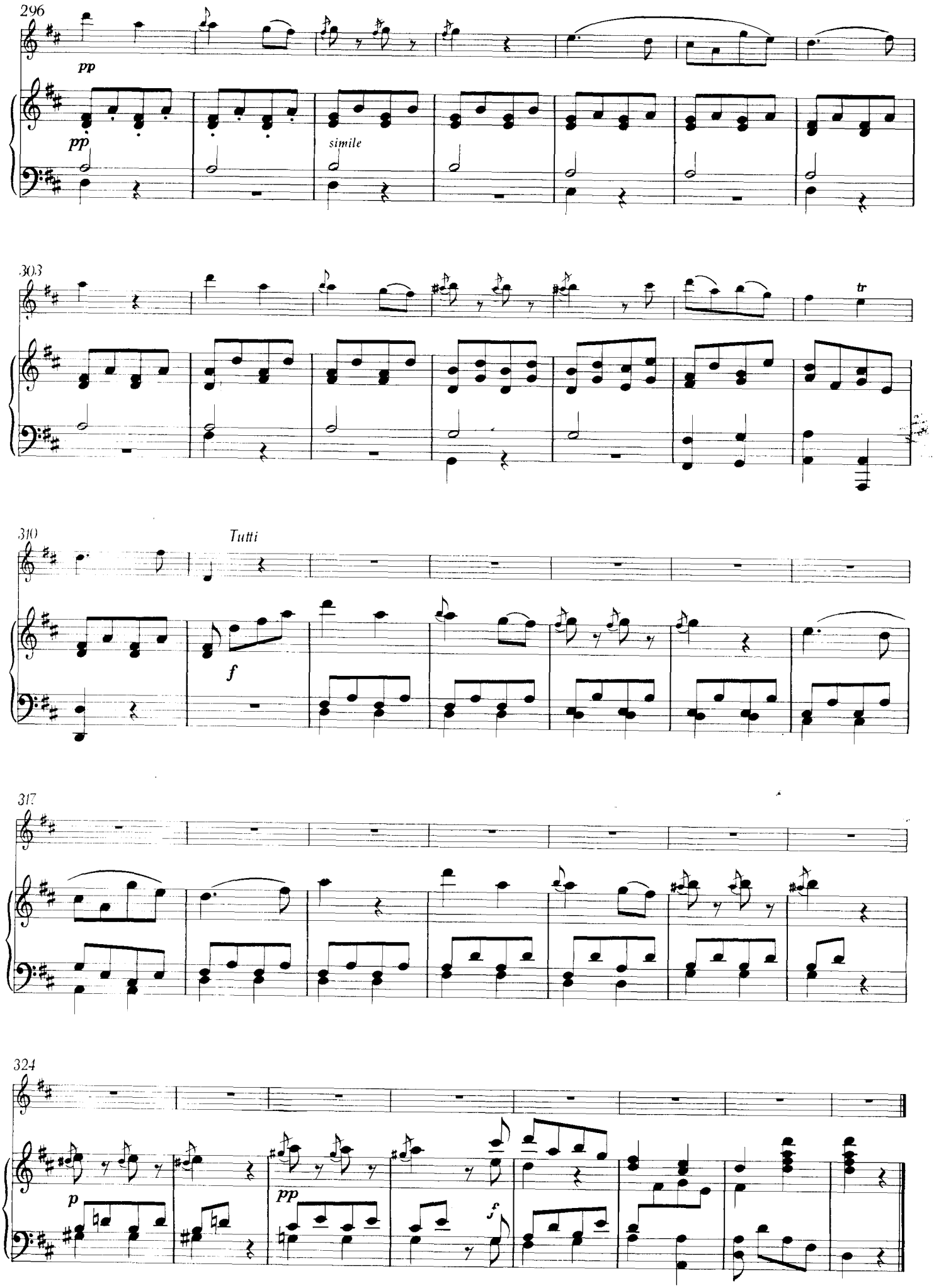

134
141
147
154
161
pp
pp
simile


167
174
tr
Tutti
f
181
188
Solo
195
3
3
pp


201
207
214
fp
220
227
f


234
p
pp
241
248
254
260
f
p
pp


266
271
276
tr
p
f
p
282
f
p
289


296
pp
pp
simile
303
tr
310
Tutti
f
317
324
p
pp
f