

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

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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 VIOLENTS / ALTO ET BASSE / Deux Hautbois et Cors de Chassé ad libitum. / 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).



- 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 *tutti* 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

The musical score consists of four systems of music. System 1 (measures 1-4) starts with a flute solo in D major, followed by a piano reduction. System 2 (measures 5-9) shows a more complex interaction between the flute and piano. System 3 (measures 10-13) features a rhythmic pattern of eighth-note chords. System 4 (measures 14-18) concludes the movement with a dynamic range from piano to forte.

19

26

32

36

41

Solo

46

51

55

59

63

67

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

cresc.

Tutti

cresc.

f

p

tr

p

91

95

99

103

Solo

108

113

117

121

125

130

135

f
f p cresc.

139 *Tutti*

tr
p cresc.

143

p cresc.

150

cresc.

155 *Solo*

f p cresc.

160

Echo

Echo

f

p

165

p

pp

169

173

tr

fp

tr

184

189

193

198

Solo

203

207

211

Tutti

216

Kadenz *Tutti*

221

225

II

Adagio

12 Solo

Tutti

22 Solo

27

31

36 *Tutti*

cresc.

p

37 *Solo*

38

39

40

41

42 *Tutti*

f

43

44

45

46

47 *Solo*

p

The image shows a page from a musical score, likely for orchestra and piano. The score consists of six staves of music, each with a different dynamic marking. The first staff (top) starts with a forte dynamic (f). The second staff has a piano dynamic (p). The third staff has a forte dynamic (f). The fourth staff has a piano dynamic (p). The fifth staff has a forte dynamic (f). The sixth staff (bottom) has a piano dynamic (p). The music includes various musical elements such as eighth and sixteenth note patterns, rests, and grace notes. The score is written in common time and uses a treble clef for the top three staves and a bass clef for the bottom three staves.

Rondo

III

Solo

pp

simile

8

15

Tutti

f

22

29

Solo

p

36

42

48

53

59

66

73

79

pp

85

92

Tutti

f

99

106

Mineur

113 Solo

p

120

127

f

p

134

141

147

154

161

167

174 *Tutti*

181

188 *Solo*

195

201

Three staves of musical notation. The top staff uses a treble clef and has a key signature of two sharps. The middle staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

207

Three staves of musical notation. The top staff uses a treble clef and has a key signature of two sharps. The middle staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music continues with eighth and sixteenth note patterns.

214

Three staves of musical notation. The top staff uses a treble clef and has a key signature of two sharps. The middle staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music includes dynamic markings like *f* and *p*.

220

Three staves of musical notation. The top staff uses a treble clef and has a key signature of two sharps. The middle staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

227

Three staves of musical notation. The top staff uses a treble clef and has a key signature of two sharps. The middle staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music includes dynamic markings like *f*.

234

241

248

254

260

266

271

276

282

289

296

303

310

Tutti

317

324