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JOHANN CHRISTIAN FISCHER'S A SEVENTH CONCERTO IN F
FOR OBOE AND ORCHESTRA:
A MODERN EDITION WITH CRITICAL COMMENTARY

by

JOËL THOMAS EVANS

A dissertation submitted to the Graduate
Faculty in Music in partial fulfillment of
the requirements for the degree of Doctor
of Musical Arts, the City University of
New York

1998

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ABSTRACT

JOHANN CHRISTIAN FISCHER'S *A SEVENTH CONCERTO IN F
FOR OBOE AND ORCHESTRA:*
A MODERN EDITION WITH CRITICAL COMMENTARY

by

Joël Thomas Evans

Advisor: Professor Bruce MacIntyre

This dissertation is a critical edition of Johann Christian Fischer's *Seventh Concerto in F with the favorite air "Gramachree Molly."* It is in two main parts:

Part I contains a historical overview of the composer's life and times as well as a general survey of his compositional output. Part II consists of a modern performing edition with critical commentary and performance practice suggestions along with recommended ornamentation and cadenzas.

The primary sources for this project are the Fischer manuscripts and first editions at the British Library, London, and the Universitätsbibliothek of Eberhard-Karls-Universität, Tübingen, as well as the J. C. Bach keyboard arrangements of *A Seventh Concerto* at the Monticello Collection of Alderman Music Library, University of Virginia, Charlottesville, and the New York Public Library at Lincoln Center.

PREFACE

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I would like to thank also the staffs of the Mina Rees Library of the City University of New York, The Music Library of Queens College, The Dickenson Music Library of Vassar College, The British Library, London, The Irish National Library, Dublin, The Alderman Music Library of the University of Virginia, The Library of Congress, Washington, D.C., The New York Public Library at Lincoln Center, Mr. Roy Harrison of the Victoria Library Archives, Westminster, and Fr. Fred Stevens and the parish church of St. Anne, Soho, London. Their rich resources and expert assistance were invaluable for the development of this edition.

I also wish to acknowledge the contribution made by my

late father and friend, Thomas L. Evans III. His good-natured and patient approach to teaching, learning and life have been a constant source of inspiration to me.

Without the indefatigable devotion of my wife and best friend Valentina, this project would never have been completed. I am happily indebted to her for the many sacrifices she endured and the enthusiasm she shared with me in the pursuit of this project.

TABLE OF CONTENTS

	Page
Abstract.....	iv
Preface.....	v
List of Illustrations.....	viii
Abbreviations.....	ix
Historical Overview	
1. Johann Christian Fischer and his World.....	2
2. The Music of Johann Christian Fischer.....	29
3. <i>A Seventh Concerto in F</i>	32
Modern Edition of <i>A Seventh Concerto</i>	
4. Sources and Editorial Method.....	48
5. Performance Suggestions.....	51
6. <i>A Seventh Concerto in F</i>	63
7. Critical Apparatus.....	116
8. Optional Cadenzas.....	117
Bibliography.....	120

LIST OF ILLUSTRATIONS

Figure	Page
1. "Concerto Spirituale," 1773.....	6
2. "A Sunday Concert at Dr. Burney's," 1782.....	14
3. "Johann Christian Fischer," 1780.....	17
4. "Concerto Vocale," ca. 1780.....	22
5. Title page of <i>A Seventh Concerto</i>	33
6. Oboe solo, page one of <i>A Seventh Concerto</i>	37
7. "Gramachree Molly".....	43

ABBREVIATIONS

RISM = *Répertoire International des Sources Musicales*

BUCEM = *British Union - Catalogue of Early Music*, ed. E. Schnapper (London, 1957)

PART I
HISTORICAL OVERVIEW

Chapter I

Johann Christian Fischer and His World

Johann Christian Fischer (1733-1800), composer and celebrated oboe virtuoso of late-eighteenth-century London, was born in Freiburg im Breisgau. He studied in Turin with the oboist Alessandro Besozzi (1702-1793) and is known to have performed one of this Italian virtuoso's concertos while in Warsaw in 1757.¹

From 1760 to 1764 he was oboist with the court opera orchestra at Dresden, working under Johann Adolph Hasse (1699-1783). (Eitner erroneously dates Fischer's appointment there as 1764-1771).²

From the end of the Seven Year's War (1764) until 1768, he appears to have done some traveling in Europe, and according to Dr. Charles Burney in Rees's *Cyclopedia*:

Here he remained [in the Dresden Orchestra] until its dissolution, when he went to Berlin, without any intention of continuing there, . . . from Berlin he went to Mannheim . . . and thence to Paris. Fischer, like Abel, was obliged to work his way hither by concerts,

¹The original of this concerto is contained in the British Library, Besozzi, *Concerto per lo Oboe*, MS.34717.

²François-Joseph Fétis, "Jean-Chrétien Fischer," *Biographie universelle des Musiciens et Bibliographie générale de la musique* (2nd ed. Paris: Firmin-Didot Frères, 1866), vol.III, p. 261.

[and] as soon as he had a little replenished his purse, he came over to England.³

Fétis states that Fischer left Dresden in 1765 and also traveled to Italy:

He left Italy with the intention of going to England, but the desire to hear Besozzi in Turin brought him near to Paris where he performed for the Concert *Spirituel*, and from there to London.⁴

Leopold and Wolfgang Mozart heard him play on September 7, 1765 at a concert in the Hague. The young Wolfgang later wrote that "he pleased me extraordinarily, as he did everybody."

Fischer may have later returned to Dresden, for Burney mentions hearing him in 1766 with the Dresden Opera:

Hasse was, indeed, still nominally maestro di cappella, and the list of the band was numerous, and contained names of great musicians; among them were Neruda, an excellent composer, as well as performer on the violin, two Besozzis, father and son, with Fischer on the hautbois.

"Johann Christian Fischer," *The Cyclopedia: or Universal Dictionary of Arts, Sciences and Literature*, ed. Abraham Rees (London: Longman, 1819), no pagination. According to Percy Scholes in *The Great Dr. Burney* (London: Oxford University Press, 1948), vol. II, p. 185, Burney wrote all the musical articles for Rees's *Cyclopedia*.

⁴Fétis, p. 261.

⁵Wolfgang Amadeus Mozart, *The Letters of Mozart and his Family*, ed. Emily Anderson (London: Macmillan and Co., 1938), vol. III, pp. 145-51.

⁶Charles Burney, *A General History of Music from the Earliest Ages to the Present Period* (London: Printed for the author, 1789), new edition, ed. Frank Mercer (New York: Harcourt, Brace and Co., 1935), vol. II, p. 943.

Burney also relates the unusual incidents surrounding Fischer's brief court appointment to Frederick the Great in late 1767, after the departure of C.P.E. Bach because of an indiscreet outburst. Fischer himself soon had to leave the position after his own minor breach of protocol.

Some time after his arrival in Berlin, the King, in a concert he gave at court, played a concerto on the German flute of his own composition, which Fischer (not knowing the disposition of His Majesty) praised extravagantly. This freedom so displeased Frederick that one of his officers the following day kindly dropped a hint to Fischer, that if he valued his liberty he had better make his retreat from Berlin as soon as possible.⁷

From Berlin he quickly traveled to Mannheim and eventually Paris, where he was invited to perform at the *Concert Spirituel* on February 2, 1768. The *Mercure de France* of February 1768 stated, "Mr. Fischer played a concerto of his own composition with a great deal of talent, and was greatly applauded." He apparently remained through the spring, as the April edition of the *Mercure de France* mentions that "[Fischer] played his own concerto with the greatest ability."⁸

After this successful venture he moved to London, where, according to Burney, "it had always been his

⁷William T. Parke, *Musical Memoirs of W. T. Parke* (London: 1830, reprint New York: Da Capo Press, 1970), p. 334.

⁸*Mercure de France*, February 1768, p. 198.

⁹*Ibid.*, April, 1768, p. 213.

intention to settle."¹⁰ The thirty-five-year-old Fischer probably arrived in London in the late spring of 1768 and secured lodgings with a wigmaker on Frith Street, Soho. An announcement of his first public benefit concert appeared in the *Public Advisor* of June 2, 1768:

For the benefit of Mr. Fischer. At the large room, Thatch'd House, St. James Street. This day, June the 2nd, will be performed a Grand Concert of Vocal and Instrumental Music. First Violin and Concerto by Signor Pugnani. Concerto on the German Flute, Mr. Tacet. Concerto on the Hautbois by Mr. Fischer, Songs by Sig. Guarducce. Solo on the Viola da Gamba by Mr. Abel. Solo on the Piano Forte by Mr. Bach. Tickets to be had of Mr. Fischer at Mr. Stidman's, Peruke maker in Frith street, Soho; and at Welcker's Music Shop, Gerrard street, Soho, at 10/6 each.¹¹

Fischer was fortunate to have the support of J. C. Bach and C. F. Abel, prominent and influential musical personalities of that time, with Bach as music master to Queen Charlotte and Abel as musician to the Queen (See Figure 1, p.6 and Figure 4, p. 22). This concert also marked the introduction of the new pianoforte to London audiences. It was a success for both the new instrument and Fischer, "for as soon as he been once heard in public, at a benefit concert, no other concert, public or private, was thought complete without his performance."¹²

¹⁰Burney, "J. C. Fischer" in *Cyclopedia*, ed. Rees.

¹¹Charles Sanford Terry, *John Christian Bach* (London: Oxford University Press, 1967), p. 113.

¹²Burney, "J. C. Fischer" in *Cyclopedia*, ed. Rees.



Figure 1. "Concerto Spirituale"
Etched by [F. or P.] Bretherton. Caricature of Abel,
Punto and Fischer, 23 March 1773. From the collection of
Tony Bingham, London.

After hearing Fischer in a concert for the Duke of Cumberland, Redmond Simpson, oboist at Theatre Royal, Covent Garden and librarian to Queen Charlotte, was reported to have said:

[his] excellence was unapproachable, and that after hearing him, he [Simpson] could never again venture to play a solo in public."¹³

Fischer's success was due in part to the more modern, athletic, two-keyed oboe he brought from the continent. William Parke wrote:

He [Fischer] arrived in this country under very favourable circumstances, the oboe not being in a high state of cultivation, the two principal oboe players, Vincent and Simpson, using the old English oboe, an instrument which in shape and tone bore some resemblance to that yclept [called] a post horn."¹⁴

Existing examples of typical English oboes of the middle to late eighteenth century exhibit the characteristically wide bore and larger tone holes of the older baroque instrument. Fischer's continental oboe and the later ones made for him in London and Newark have both an improved upper-register and better pitch stability than the earlier English oboes because of the narrower bore and smaller tone holes. The oboe of Fischer's age is softer, especially in the upper

¹³William T. Whitley, *Thomas Gainsborough* (London: Smith Elder and Co., 1906), p. 163.

¹⁴Parke, p. 344.

register, with a narrower and more focused tone.¹⁵ Its range was two and one half octaves, from middle c' to f'''.

Fischer brought with him not only a new instrument to his adopted country but also a new facility, a virtuoso technique coupled with a sweet and powerful tone. As a composer he concentrated almost exclusively on producing works to demonstrate his skill and authority as a soloist. Many of these were performed during the fall and winter weekly and bi-weekly subscription concerts, the most significant of which were run by Bach and Abel in Almack's Rooms and, later, the Hanover Square Rooms. Reviews and announcements of these concerts show that Fischer, Bach, Abel, cellists John Crosdill (1755-1825), James Cervetto (1747-1837), and violinist Wilhelm Cramer (1746-1799) formed the nucleus of the Bach-Abel ensemble for most of the late eighteenth-century.

Although most of the music for these concerts was written by Bach and Abel, Burney actually singles out for praise the performances of Fischer's compositions:

Bach and Abel, uniting, established a weekly subscription concert at Hanover-Square, where for a long time, no music was heard but that of these excellent masters. Fischer was allowed to compose for himself, and in a style so new and fanciful, that in point of invention, as well as tone, taste, expression, and neatness of execution, his piece was

¹⁵Bruce Haynes, "Mozart and the Oboe," *Early Music*, Vol. XX (February 1992), p. 43.

always regarded as one of the highest treats of the night, and heard with proportionate rapture.¹⁶

The pleasure gardens of Vauxhall, Ranelagh and Marylebone provided employment during the spring and summer, and a wide variety of musical tastes was evident. All styles--"antient," "modern," continental, and English -- were performed, with a particular emphasis on native composers. The chief instrumental genre most popular in the gardens was the concerto, a virtuoso work with a rondo-finale often featuring popular tuneful songs of the day.¹⁷ According to Burney, Fischer and his works were well-known favorites:

... and being engaged to play a concerto every night at Vauxhall, he [Fischer] drew thither all lovers of music, but particularly professors of music, among whom the elder Parke, who played the hautbois at Drury Lane Theatre, used to quit his post and forfeit his night's salary in order to run to Vauxhall to hear him which he did not unprofitably, for no tone approaches so near to that of Fischer, in richness and power, as that of the elder Parke.¹⁸

Fischer appeared often at the other gardens, particularly Ranelagh, where for at least two summers he was engaged to perform a concerto every other night!¹⁹

¹⁶Burney, "J. C. Fischer" in *Cyclopedia*, ed. Rees.

¹⁷Karen Ruth Moses, *The Life and Music of Johann Christian Fischer* (M.M. thesis, University of Maryland, 1983), p. 19.

¹⁸Burney, "J. C. Fischer" in *Cyclopedia*, ed. Rees.

¹⁹"The Rise and Progress of the Hautboy," *The Quarterly Musical Magazine and Review*, vol.IX (London: 1827), p. 427.

His close relationships with Bach, Abel, and other prominent musicians of London did much to raise his social standing and eventually led to a position with the Queen's "Chamber Band," a virtuoso quartet which performed almost nightly for King George III and Queen Charlotte. Mrs. C.L.H. Papendiek's *Journals* provide mention of these concerts:

J. C. Bach also gave lessons to the Queen, and of evenings, by appointment he attended the King's accompaniment to the pianoforte by the flute. He had a house in Richmond, where my father visited him, and cultivated a lasting friendship. These practices led to private quartet parties twice a week, assisted by Abel, the celebrated viola-da-gamba player, Cramer, the violinist, and Fischer.²⁰

King George III was a great admirer of Fischer and included him often in the regular concerts at Windsor Castle. Much information about Fischer's personality can be gleaned from anecdotes about the royal family. Philip Bate refers to him as a man of "Johnsonian eccentricities," and William Parke in his *Memoirs* mentions

that he so devoted himself to the study of his oboe after coming to England and had so limited his interaction with society, that he nearly forgot his own language without having learned English.²¹

²⁰Mrs. C.L.H. Papendiek, *Court and Private Life in the time of Queen Charlotte: Being the Journals of Mrs. Papendiek, assistant Keeper of the Wardrobe and Reader to Her Majesty*, ed. Mrs. Vernon Delves Broughton (London: Richard Bently and Son, 1887), vol. I, p. 65.

²¹Parke, p. 335.

Charles Burney portrays Fischer in more detail:

...[Fischer] with a good person, and superior genius for his art, was extremely deficient in colloquial eloquence, and in all those undefinable charms of conversation which engage the attention and endear the speaker. He had not a grain of sense but what he breathed through his reed; he never spoke more than three words at a time, and those were negatives or affirmatives. But peace to his ashes. Though he had a few charms for a friend or companion, he delighted the public at large in a higher degree than is allowed to any but gifted mortals.²²

Fischer was occasionally made the victim of practical jokes, as this account of Mrs. Papendiek shows:

Another joke was played off poor Fischer by the Prince of Wales this merry making season to this effect: after the concert, which Fischer attended twice a week at Richmond or at Kew, wherever the King and Queen were, he used eagerly to seize upon the supper before he went to London. Upon one occasion the Prince came in and said; "I have ordered some that I know you like." A dish was brought in, and when the cover was lifted, out jumped a rabbit. Germans have a particular dislike for that animal in every shape and form; therefore it is easy to conjecture poor Fischer's state of mind. This joke cost him only the loss of his supper, but many nights succeeded before he could be prevailed upon to again enter the eating-room.²³

Although Fischer spent most summers performing in London's pleasure gardens, he traveled to Dublin in the summers of 1771 and 1776 to appear at the famous Rotunda Concerts, and it is here that he probably first heard the tunes "Gramachree Molly" and "Longo Lee," which were

²²Burney, "J. C. Fischer" in *Cyclopaedia*, ed. Rees.

²³Papendiek, p. 44.

later used in his seventh and eighth concertos, respectively.

His first published works appeared about this time and included two concertos, several minuets, an oboe tutor, and a set of variations on the tune "Gramachree Molly" for harpsichord, violin, German flute and guitar. The French firm of La Chevardière published his first concerto, which was later sold in reprint form in Leipzig and Vienna.²⁴

As his reputation grew, so did his circle of friends. Fischer was a frequent visitor of the historian Charles Burney (1728-1811) and his two daughters, Fanny and Susan. The Burney home was a center of intellectual life in the late 1700s and Fischer was often present at the family's Sunday evening concerts. The well-known Bretherton etching "A Sunday Concert at Dr. Burney's, 1782" shows Fischer playing with Burney and numerous other musical personalities of the day (See Figure 2, p.14).

In his *Journals*, Burney often championed Fischer and his music:

After this Besozzi played an extremely difficult concerto on the hautbois, in a very pleasing, and masterful manner; yet I must own that the less one thinks of Fischer, the more one likes this performer. However I tried to discriminate, and to discover in what each differed from the other; and first, Fischer seems to me the most natural, and the most certain of

²⁴Moses, p. 26.

his reed; which from being in less constant practice or from the greater difficulty of the passages, I know not, more frequently fails Besozzi, in rapid divisions, than Fischer. There was a M. Sechi, a very good hautboy, who, if I had not lately heard Fischer, would have charmed me.²⁵

Fischer was also well acquainted with the family of the painter Thomas Gainsborough (1727-1787), whom he had met at one of his many performances in Bath.

Gainsborough was a great admirer of the entire Bach-Abel entourage and was notorious for his constant purchase of instruments and aborted attempts at learning music.

Fischer came to know Gainsborough's two daughters, Mary and Margaret, quite well and eventually began a secret correspondence with Mary, much to the consternation of her famous father. In spite of the latter's protests the romance flourished.

The Bach-Abel group often traveled some distance from London for concerts in the outlying districts. In 1773 Fischer performed in Norwich, Salisbury and in Bath, where Fanny Burney mentions in her diary:

I have been vastly disappointed in not going to Fischer's concert tonight. I suppose all Bath will be there.²⁶

²⁵Burney, *Present State of Music in Germany, the Netherlands, and the United Provinces* (London: T. Becket and Co., Strand, 1773), vol.II, p. 45.

²⁶Frances Burney, *The Early Diary of Frances Burney 1768-1778*, ed. Anne Raine Ellis (London: George Bell and Sons, 1889), vol.I, p. 193.



Charles Larose Smith

A SUNDAY CONCERT AT DR. BURNEY'S, 1782 [Etched by Bretherton

Left to right — GARRATTI Double-Bass LADY MARY DUNCAN, HAYFORD Oboe. CERVETTO Cello. BERTONI Harpsichord. PACCHIAROTTI Singing.
SILVESTRI Violin FISCHER Oboe. LANGRIS Violin BURNEY. MISS WILKES. PIELTAIN Horn. —]

Figure 2. "A Sunday Concert at Dr. Burney's 1782"
Etched by Bretherton. From: Charles Burney,
A General History of Music, 1789.

In the fall of 1773 Fischer again performed at Salisbury, where he played two concertos, "one of them with Gramachree."²⁷

Sometime between 1769 and 1772, Gainsborough painted a portrait of Fischer dressed in scarlet and gold, resembling a colonel of the foot guards. It was redone by Gainsborough in 1780, probably to reflect the more typical court dress of the period. The portrait is full length, with Fischer wearing a crimson velvet coat, breeches and white stockings. Leaning against a piano, he is in the act of composing. His two-keyed oboe is on top of the piano next to some music, and his violin is on a chair behind him (See Figure 3, p. 17). When the portrait was exhibited in 1780, Susan Burney's comment was, "So like, [sic] but so handsome."²⁸ Recent investigations of this portrait reveal that beneath it lies Gainsborough's long-lost attempt at a portrait of William Shakespeare, begun but never completed.²⁹

²⁷Betty Matthews, "Johann Christian Bach in the West Country," *The Musical Times*, Vol. CVIII (August, 1967), p.704. Matthews is referring to Concerto Number Seven with variations on the popular Irish folk tune "Gramachree Molly," not actually published until 1780.

²⁸Geoffrey Williamson, *The Ingenious Mr. Gainsborough* (London: St. Martin's Press, 1972), p. 163.

²⁹Haynes, p. 49.

By 1775 the Bach-Abel concerts had moved to Hanover Square, where they became known as the "Hanover Square Concerts." They consisted of a twenty-concert series, eleven oratorio evenings with symphonies and concertos, and an occasional Lenten "Concert Spirituale." Bretherton has left us an etching of Fischer performing at one of these concerts (See Figure 1, p. 6).

During 1776 a series of "Concerts of Antient Music" was established by the Earl of Sandwich, probably in an attempt to re-involve the Royal Family in the musical and social life of the city. With the war in the colonies raging, the King had little time to concern himself with concerts, but did attend this new series, thus granting it royal patronage. According to Mrs. Papendiek, Fischer performed often at these concerts and was known to be "quite competent in the different styles of ancient music."³⁰

The Gazetteer and the *New Daily Advisor* of 1777 and 1778 show Fischer appearing in a number of performances throughout London, including concerts at the Pantheon, the New Rooms and the Society of Free Masons, as well as the usual performances at the King's Theatre in the Haymarket and the Bach-Abel Series. On April 3, 1778 a

³⁰Papendiek, p. 231.



Figure 3. "Johann Christian Fischer"
by Thomas Gainsborough, ca. 1780.
Copyright reserved to H.M. Queen Elizabeth II.

benefit concert for Fischer was performed and involved a number of important performers of the time, according to advertisements in *The Gazetteer* and the *New Daily*

Advisor:

Fischer Benefit. The vocal parts by Signora Piazza and Signora Balcopi, and the principal instrumental parts of Messrs. Bach and Abel, Cramer, Crosdill and Giardini. Tickets to be had of Mr. Fischer, No. 38 Frith Street, and Mr. Welcker's Music Shop, in the Haymarket, and at Mr. Napier's in the Strand.³¹

Felice Giardini (1716-1796), the noted Italian violinist who played in that concert, was well known for his scathing remarks about German musicians and once described Fischer's sound as having "such impudence of tone as no other instrument could contend with."³²

By 1780 Fischer had firmly established himself as a player of major importance. According to Charles Cudworth, Fischer was "the most sought-after oboist in all England and perhaps the most pleasing in all Europe; any concert without his appearance was unthinkable."³³ That same year he was appointed to the Queen's Chamber Band, with the duty to perform twice weekly at court. This position provided Fischer with financial security

³¹*The Gazetteer* and the *New Daily Advisor*, April 3, 1778.

³²Burney, J. C. Fischer in *Cyclopedia*, ed. Rees.

³³Charles Cudworth, "Johann Christian Fischer," *Die Musik in Geschichte und Gegenwart*, ed. by Friedrich Blume (Kassel: Barenreiter, 1949), vol.IV, pp. 269-270.

and permission to use his title "Musician to the Queen" on all his subsequent publications.

Later that same year Fischer married Mary Gainsborough, whom he had been seeing in secret since 1774. When their engagement was finally announced to the Gainsboroughs, both parents were against the marriage. They eventually relented, however, allowing the wedding to take place despite their serious reservations.

Gainsborough's biographer Sir Walter Armstrong writes:

Fischer had the irritability of a musician, and was eccentric besides; his bride was handsome, but had already shown signs of the mental derangement by [which] afterwards she was seriously affected; so happiness could scarcely be looked forward [to] from the union.³⁴

The wedding took place on February 21, 1780 at Fischer's parish church, St. Anne's, Soho, with The Reverend William Hivens presiding. The bride's parents and Mr. Gainsborough Dupont were in attendance as witnesses, but Gainsborough's younger daughter, Margaret, who also had been in love with Fischer, chose not to attend.³⁵

The couple soon moved from Soho to a ready-furnished little house on Curzon Street in Mayfair, and it appears

³⁴Sir Walter Armstrong, *Gainsborough and His Place in English Art* (London: Heinemann, 1904), p. 194.

³⁵*Parish Register, The Church of St. Anne, Soho, London.* Courtesy of the Victoria Library Archives, City of Westminster.

all went well for a while. Gainsborough exhibited his painting of Fischer just a few short months after the wedding, and Ephrain Hardcastle mentions that father-in-law and son often spent evenings playing oboe and gamba together for long hours while the ladies visited.³⁶

Unfortunately, within the year the couple separated, never again to live together. Mary returned to her parents, and Fischer continued with his active career.

Sir Walter Armstrong wrote of Mary Gainsborough Fischer:

Mrs. Fischer was not happy with her husband, and did not keep her health. His peculiarities did not disappear with the marriage, and hers increased. She became subject to extraordinary hallucination; "perhaps the most reasonable being that the Prince of Wales was in love with her." The family tradition is that she gave the first unmistakable sign of her malady by going into a Bond Street shop and buying hundreds of yards of silk, satin, and linen.³⁷

Dr. Burney, a long-time friend of both Fischer and the Gainsborough family, wrote:

[Fischer] married a daughter of the admirable painter, Gainsborough, an enthusiastic admirer of good music and performance, and of none so much as Fischer's; indeed he enchanted the whole family with his strains, which were beyond measure captivating, and he stood so well at his instrument that his figure had all the grace of a Tibian at the altar of Apollo. But alas something besides a fine figure and fine music are necessary to institute domestic happiness. The marriage was not auspicious, the minds were not in

³⁶Ephrain Hardcastle (W. H. Pyne), *Wine and Walnuts: or After Dinner Chit-Chat* (London: Longman, Hurst, Rees, Orne and Brown, 1823), vol. II, p. 193.

³⁷Armstrong, p. 195.

tune together, the temperaments were dissonant, and the coincidence too infrequent to produce harmony.³⁸

By 1781 J. C. Bach's health began to deteriorate seriously, and the Hanover Square Concerts came to an end. Bach, however, was still composing and was also in attendance at Windsor Castle one evening while Fischer was performing a solo. Mrs. Papendiek relates an amusing prank played on Fischer:

The well known bet of five guineas between Bach and Fischer was made in the presence of his royal highness and of us all. The bet was that Fischer could not play his own minuet. He was a very nervous man, and after allowing him to get through a few bars, Bach stood before him with a lemon in hand, which he squeezed so that the juice ran out on each side of his mouth freely. Fischer tried once or twice to get rid of the water, that must, on such a sight, fill his mouth; but not being able to conquer the sensation, he was obliged to own himself beaten.³⁹

After Christian Bach's death in 1782, a new series of "Professional Concerts" superseded the old Bach-Abel Concerts. This new subscription, under the leadership of the renowned violinist Johann Peter Salomon, also offered new works in the latest style, including many compositions by Mozart and Haydn. Fischer performed in these concerts and also appeared with Salomon at the Hanover Square Rooms in a concert given for the Abbé (Georg Joseph) Vogler (1749-1814), where they

³⁸Burney, "J. C. Fischer" in *Cyclopedia*, ed. Burney.

³⁹Papendiek, p. 143.



Figure 4. "Concert Vocale" ca. 1780. A drawing by Thomas Rowlandson of J. C. Fischer and C. F. Abel.

presented Vogler's Concerto Grosso for viola, oboe and organ.⁴⁰

1784 was an important year for Fischer and the entire musical community of London, with a special Handel Commemoration given at Westminster Abbey and the Pantheon. Beginning on May 26, this five-day event, under the leadership of Wilhelm Cramer, involved more than 150 instrumentalists and 270 vocalists. Fischer was one of four soloists chosen, and his performance of the Fourth Concerto received praise from King George III according to Burney in his account of the event:

[From the handwriting of his Majesty George III] -- And it seems but indispensable justice to observe that Mr. Fischer performed the solo parts of this Concerto, upon the hautbois, with such exquisite taste and propriety, as must have convinced all those who heard him, that his excellence is not confined to the performance of his very own original and ingenious productions. Indeed, one of the commemoration-wonders seems to have been, the perfect manner with which the sweet and grateful tone of his single instrument filled the stupendous building, where this excellent Concerto was performed.⁴¹

Later that same year, the renowned Mannheim oboist Friedrich Ramm (1744?-1811) arrived in London. Mozart had written his quartet for oboe, violin, viola and cello, K. 370, especially for Ramm, and Fischer was now

⁴⁰C. F. Pohl, *Mozart and Haydn in London* (Vienna: Carl Gerold's Sons, 1867), vol. II, p. 79.

⁴¹Charles Burney, *An Account of the Musical Performances in Westminster-Abbey, and the Pantheon, May 26th, 27th, 29th and June 3rd, 5th, 1784. In Commemoration of Handel* (London: Charles Burney, 1785), p. 105.

faced with a serious competitor. Mrs. Papendiek related a concert in which Fischer and Ramm played a concerto together:

An oboe player, of the name of Kamm [Ramm] arrived who was equal to Fischer in concerto and orchestral playing, but not so great in different styles of ancient music. Ramm played a duet concerto with Fischer, who introduced the octave shake in his cadence. This effect drew down applause scarcely ever equaled and Fischer was extremely gay to have succeeded in this new trickery.⁴²

The "octave shake" (trill) mentioned no doubt helped Fischer to retain his status as London's celebrated oboist. Karen Moses mentions in her master's thesis on Fischer that he may have been inspired to use this trill after hearing Salomon's performance of the Kreutzer Sonata.⁴³

During the 1785-1786 season, Fischer performed in the usual benefit and subscription concerts associated with him, but with newer and younger performers appearing on the programs. During 1786 both John Stanley (Master of the King's Band) and Redmond Simpson (court oboist) died. Because both of these positions were highly desirable, particularly that of Master of the Band, whose duties were light, Fischer went to Windsor Castle to speak with the King. William Parke describes this event in his memoirs:

⁴²Papendiek, p. 231.

⁴³Moses, p. 64.

Fischer, the oboe player, who was one of the Queen's band, posted off to Windsor to solicit the King to appoint him composer of the minuets. When he arrived there he found his Majesty had gone to the stables. Fischer followed him, and in his odd sputtering way, thus proffered his suit--"Please, your Majesty, I can write minuets!"--"Can you?" said the King, "then you may go and play them."⁴⁴

Unfortunately for Fischer, Lord Salisbury had already appointed William Parsons (1725?-1817) to the post while the King had been ill, even though the King's intention had been to appoint Charles Burney.

The disappointed Fischer decided it was now time to return to his homeland on the continent. Fanny Burney describes one of his last performances at Windsor Castle before his departure in the summer of 1786:

...what a charm to my ears ensued, on the opening of this evening's concert, when the sweet flowing, melting celestial notes of Fischer's hautbois reached them! It made the evening pass so soothingly, I could listen to nothing else.⁴⁵

Fischer's name no longer appeared in concert announcements after the spring of 1786. According to Burney, by then "he was in Strassbyrg."⁴⁶

Apparently, his return to the continent was not successful. Johann Friedrich Reichardt (1752-1814) heard

⁴⁴Parke, p.48.

⁴⁵Madame d'Arblay, *Diary and Letters of Madame d'Arblay*, ed. by her niece Charlotte Barret (London: Bickers and Son, 1842-1846), vol.II, p. 385.

⁴⁶Burney, J. C. Fischer in *Cyclopedia*, ed. Rees.

him in Berlin in 1787 and stated that "in spite of his European fame he was not pleasing."⁴⁷ Mozart, who heard him in Vienna during April 1787 wrote in a letter to his father:

If Fischer when we knew him in Holland played no better than he does now, he certainly does not deserve the reputation he enjoys. But this is between ourselves. In those days I was not competent to form an opinion. All that I remember is that I liked his playing immensely, as indeed everyone did. This is quite understandable of course, on the assumption that taste can undergo remarkable changes. Possibly he plays in some old-fashioned style? Not at all! The long and short of it is that he plays like a bad beginner. Young André, who took some lessons from Fiala, plays a thousand times better. And then his concertos! His own compositions! Why each ritornello lasts a quarter of an hour; and then our hero comes in, lifts up one leaden foot after the other and stamps on the floor with each in turn. His tone is entirely nasal, and his held notes like the tremulant on the organ. Would you ever have thought that his playing is like this? Yet it is nothing but the truth, though a truth which I should tell only to you.⁴⁸

Here an older, more mature Mozart questions the high regard which Fischer enjoyed among his contemporaries. Fischer eventually returned to England sometime between 1787 and 1789, and his name appeared again in the concert announcements of the January *Public Advisor* of 1790 as a weekly performer at the Pantheon. Burney states that Fischer returned in 1787. If so, he did very little

⁴⁷Charles Burney, "Johann Christian Fischer," *Neues Universal-Lexikon der Tonkunst*, ed. Edward Bernsdorf (Dresden: Schaffer, 1856.), vol. I, p. 853.

⁴⁸Mozart, *Letters*, vol.III (April 4, 1787), p. 1350.

playing, for his name does not appear in London's *Public Advisor* of 1788-1789.⁴⁹ He returned to an appreciative public who still held him in some esteem, as evidenced by this announcement in the *Public Advisor* of February 11, 1790:

Mr. Harrington, a Sicilian, lately arrived here, played an admirable Oboe Concerto with great ability, during the absence of our old friend Fischer, who is gone for a week to Bath.

During this later period of Fischer's life the oboist François Sallantin (1785-1816) came to London to study with him. Shortly after, in 1795, Sallantin was appointed as first professor of oboe at the Paris Conservatory.⁵⁰ Throughout the 1790s Fischer continued to perform at public halls and concert series in London and was probably rewarded with some other minor court function by King George, as his publications after 1790 bear the inscription "Musician to their Majesties." A benefit concert was held for him on May 23, 1792 at the Hanover Square Rooms, in which he appeared as soloist and composer. Fanny Burney was in attendance at this concert but makes no mention of how Fischer played. By now it was well known that his powers were failing, and his old friend William Parke mentions in his memoirs:

The tone of Fischer's was soft and sweet, his style expressive, and his execution was at once neat and

⁴⁹Moses, p. 69.

⁵⁰Philip Bate, *The Oboe* (New York: W.W. Norton & Co., 1975), p. 207.

brilliant. He had gratified the admirers of music for many years, but his powers had for a considerable time been declining...The veteran Fischer played concertos on the oboe. If Fischer did not evidence the vigour of former days, the sweetness of tone and purity of taste were undiminished.⁵¹

Fischer remained a favorite at Windsor, even to the last. On April 29, 1800, at St. James Palace he performed a concerto at the invitation of the King and Queen. Just as he was beginning the *Adagio*, he suffered a stroke and fell onto the double bass standing next to him. Prince William of Gloucester, observing the accident, helped Fischer out of the room. He was carried to his residence in Greek-street, Soho, where he died about an hour later.⁵² Shortly before he expired, Fischer requested that all his manuscript music be presented to the King.

An obituary appearing in *The Gentleman's Magazine and Historical Chronicle of 1800* said that Fischer's playing on the evening of his death was "equal to his best performance during any part of his life."⁵³ He was buried on May 3, 1800 and lies in an unmarked grave at St. Anne's Church, Soho.⁵⁴

⁵¹Parke, p. 335.

⁵²*The London Times*, Thursday, May 1, 1800.

⁵³*The Gentleman's Magazine and Historical Chronicle for the Year 1800*, ed. by Sylvanus Urban (London: Nichols and Son, 1800), vol.70, p. 448.

⁵⁴*Parish Register*, The Church of St. Anne, Soho, London; (listed as John Ch. Fischer), Courtesy of the Victoria Library Archives, City of Westminster.

CHAPTER 2

THE MUSIC OF JOHANN CHRISTIAN FISCHER

The compositional output of Johann Christian Fischer consists primarily of concertos written to display his skill as an oboist. His other works include a set of ten sonatas for flute, seven divertimentos for two flutes, and a number of miscellaneous minuets, rondos, trios, duets and folk-song variations. He is also credited with the publication of a *Complete Tutor for Hautboy*.⁵⁵

Nine of Fischer's oboe concertos were published in London during his lifetime, all to be found at the British Library (R.M.16.c.27.), but a number of other oboe concertos by "Fischer," with no first name or initial, are found in various archives throughout Europe.

Raymond Meylan mentions there are at least ten of these other concertos in manuscript attributed to an unidentifiable "Fischer" at Karlsruhe, Melk, Schwerin, and the British Library (R.M.21.d.4.). The Darmstadt

⁵⁵*New and Complete Instructions for the Oboe or Hoboy Containing the Easiest and Most Improved Rules for Learners to Play; to which is added a selection of Airs, Marches, Minuets, Duets, etc. also the favorite Rondeau performed at Vauxhall by Mr. Fischer. 1770 Longman, Lukey and Co. London.*

Library lists an incipit of a Concerto by "Fischer" noted as "manuscript lost during the Second World War."⁵⁶

Incipits of three lost concertos attributed to Fischer appear in supplements IV (1769) and VI (1771) of the Breitkopf Catalogue, along with incipits of Concertos nos. 1, 2, 3, 6 and three unlocated solo sonatas for oboe and basso.⁵⁷ Two concertos listed simply as "Fischer 7" and "Fischer 8" are in the Thurn and Taxis Library at Regensburg in manuscript parts scored for solo oboe, two violins, viola and unfigured bass, matching the instrumentation of the three incipits in the Breitkopf Catalogue. If they are indeed by Johann Christian Fischer, they are probably earlier works in the style of Besozzi written before Fischer's arrival in England. The 1773 *Catalogo* of Christiano Ringmacher also shows an incipit of an unlocated concerto of Fischer in F major.⁵⁸

Fischer's significant compositions consist of the nine concertos for oboe and orchestra published in London from 1768 through 1785, and his fame as a composer rests

⁵⁶Raymond Meylan, ed., "Einleitung," Johann Christian Fischer, *Konzert für Oboe und Orchester Nr.2* (Wiesbaden: Breitkopf und Härtel)#6411, 1963.

⁵⁷*Breitkopf Thematic Catalogue: in sixteen parts and sixteen supplements, 1762-1768*, ed. Barry S. Brook (New York, Dover, supplement IV, 1769, p.361, and supplement VI, 1771, p. 429).

⁵⁸Christiano Ringmacher, *Catalogo de Soli, Duetti, Trii, Quintetti, Partitie, de' Concerti e delle Sinfonie* (Berlin, 1773. Stuyvesant, [NY]: Pendragon Press, 1987) cat.#553), p. 95.

primarily on the popular variation known as "Fischer's Rondo," found in the finale to his Concerto No. 1 in C major, "A Favourite Concerto". First published by Peter Welcker of London in 1768, it has gone through a number of reprints over the years and is still available in an excellent edition by Musica Rara. Mozart was aware of the work and wrote twelve variations on "Fischer's Rondo" (KV 189). J. C. Bach is credited with having written keyboard versions of a number of Fischer's concertos with rondo finales using popular tunes.

CHAPTER 3

THE SEVENTH CONCERTO IN F FOR OBOE

The seventh of Fischer's concertos is properly titled *A Seventh Concerto with the favorite air "Gramachree Molly" for hautboy or German flute*. While the title suggests the alternative use of German flute, Fischer's authorship and the use of the flat key of F major virtually guarantee that the work was intended to be performed by an oboist (See chapter 5, p. 51). It was first published by Longman and Broderip of London and, according to the *British Union Catalogue of Early Music*, is dated ca. 1780, although it may have been written as early as 1772 and performed by Fischer in western England on a concert tour of 1773.⁵³

As with most concertos of the period, this one is an amalgamation of baroque and classic styles containing elements of ritornello form and early sonata form. The usual pattern of fast, slow, fast is not adhered to in this concerto, as the finale theme and variations begins

⁵³Matthews, p.703-704. In her article "J. C. Bach in the West Country," Matthews mentions that the memoirs of amateur musician John Marsh (courtesy of Mr. Richard Gore) state: "Here [Salisbury Musical Festival, October 1773] I heard the celebrated Fischer on the hautboy, who played two concertos, one of them with Gramachree."

(No. 7) Seventh
C O N C E R T O

with the favorite Air "Gramachire Mollie"

for a

Hautboy or German Flute.

Accompanied by

two Violins, two French Horns

TENOR and BASS

Composed by

John Christian Fischer.

Musician to the Queen of Great Britain

Price 1.

LONDON. Printed by Longman and Broderip N^o 26 Cheapside.

Where may be had by the same Author

The 1 st , 2 ^d & 3 ^d Concertos in Parts - - each 4.0	10 Solos for a German Flute or Hautboy - 10. 6
Seven Ditto for the Harpsichord - - each 2.6.	

Figure 5. Title page of A Seventh Concerto

andante and then becomes *poco più presto*. The middle movement, in 3/8, also deviates from the more common 3/4, or 2/4, indicating "a bolder livelier tempo," according to Johann Philip Kirnberger.⁶⁰ Key relationships of the three movements are the typical tonic-subdominant-tonic of the classical concerto.

The orchestral accompaniment for Fischer's concerto is scored for two violins, two violas (tenors), two horns in F, and figured bass. The horns provide harmonic color in the outer movements but are silent in the middle movement. The additional viola part found here is typical of concertos in mid-to-late-eighteenth-century England; the two violas play in unison except for two brief passages in the third movement (mm. 21ff., 35ff.).

The opening movement utilizes baroque elements of ritornello form within a framework which foreshadows the general shape of early concerto-sonata form. The movement consists essentially of three solo episodes surrounded by four ritornelli, a standard formal plan alternating solo and tutti sections used by many concerto composers during the middle of the eighteenth century.⁶¹

⁶⁰Johann P. Kirnberger, *Der Kunst des reinen Satzes in der Musik* (Berlin: 1771-1779), facsimile ed. (Hildesheim: G. Olms, 1968), pp. 133-134.

⁶¹Charles Rosen, *Sonata Forms* (New York: W.W. Norton and Co., 1980), p. 69

Ritornello 1		
Tutti theme A	mm. 1-22	I
Tutti theme B	mm. 23-32	I
Solo 1		
Solo theme C	mm. 33-60	I
Solo theme D	mm. 61-84	V
Ritornello 2	mm. 85-100	V
Solo 2 (Development)	mm. 101-156	V-ii-vi
(Recapitulation)	mm. 157-172	I (theme A")
Ritornello 3	mm. 173-176	I
Cadenza	mm. 177	
Ritornello 4 (Coda)	mm. 178-187	I (theme B")

It is useful to place Fischer's structural ideas in historical context by comparing the first movement of A *Seventh Concerto* with Tovey's general outline on double exposition form:

...the orchestra gives out the first and second subject with most of their accessories, more or less as in a symphony, but all in one key, the solo then appears and restates these subjects somewhat more at leisure and in their proper complementary keys; after which there is a shorter recapitulation of part of the tutti in the new key, whereupon the solo again enters and works out an ordinary sonata development and recapitulation more or less in combination with the orchestra; after which the movement ends with a final tutti, interrupted by an extempore cadenza from the solo player.⁶²

A *Seventh Concerto* does open with the statement of two separate themes, as mentioned by Tovey; however, the solo entrance beginning in bar 33 is not a restatement of either of the previous themes, but a new theme, a variation or inversion of the opening tutti statement, and it bears an uncanny resemblance to the slow movement of the *Oboe Concerto* attributed to Haydn (Hob. VIIg:C1).

⁶²Donald F. Tovey, "The Classical Concerto," *Essays in Musical Analysis* (London: Oxford University Press, 1959), vol. III, p. 16.

Example 1 A Seventh Concerto (tutti exposition) A Seventh Concerto (solo exposition)

Allegro

Haydn Concerto, Hob. VIIc: C1, movement 2, mm. 1-2

Andante

This reflects the ideas of an earlier generation of composers, for in a typical baroque concerto the principal solo theme is entirely different from the opening tutti theme.

The soloist then presents the second theme, a modification of the opening tutti (m. 62).

Example 2. A Seventh Concerto, movement 1, mm. 62-63

Generally speaking, the rest of the movement parallels the procedure described by Tovey. The Solo 2 episode (from mm. 101-156) contains developmental elements, and since this early concerto-sonata form movement has no recapitulatory or modulatory tutti, the recapitulation actually begins in m.157 (prior to Ritornello 3), when the soloist presents the principal theme in the tonic. At this point in a full sonata form, the solo entrance normally functions as a reinforcement of the tonic arrival.

2

HAUTBOY OR FLUTE

CONCERTO VII

Allegro

Solo

tutti

Figure 6. Oboe Solo, Page one of A Seventh Concerto

The structure of this movement contains elements characteristic of both the North German manner of Carl Philip Emanuel Bach and the Italian "galant" style of Johann Christian Bach, the model for Mozart. Fischer spent some time in the court of Frederick the Great, an important center of the North German style. Otherwise, he was in London working with J. C. Bach. Fischer's writing shows characteristics of each school.

The typical concerto of C.P.E. Bach is monothematic, following this ritornello pattern:

Ritornello 1
Solo 1
Ritornello 2
Solo 2
Ritornelli (development)
Ritornello with solo episodes (finale)

In contrast, the characteristic shape of the Italian galant style, as used in the concertos of Fischer's friend Johann Christian Bach, usually consists of a two-theme orchestral exposition followed by a two- or three-theme solo exposition. This, in turn, leads to a brief section of development and then a recapitulation interrupted by a cadenza.

Orchestral exposition	theme 1
	theme 2
Solo exposition	theme 1
	theme 2
	theme 3
brief development	
recapitulation with cadenza interruption	

While at first this may seem like comparing apples and oranges, a careful study of the two styles reveals that the first movement of Fischer's *Seventh Concerto* is a mixture of the two approaches. It is still essentially a baroque concerto framed in the North German ritornello form, but with influences from the richer, dual-theme sonata concept of the Italian galant. In it we begin to see the development of more operatic, thematic topics with the dualism built out of material from the opening theme. It is a short step from this "hybrid" baroque concerto to the emerging sonata form since this is essentially a movement in three parts with a short recapitulation.

Although Fischer's musical vocabulary provides little in the way of new harmony or chromatic movement, integrity and interest are maintained by the addition of new material, such as the transitional and closing themes of the solo exposition.

Fischer's first-movement style and structure are simple and unpretentious, cast in the manner of his London predecessor Giuseppe Sammartini (1693-1750), rooted in his early training with Alessandro Besozzi (1702-1793) and heavily influenced by his exposure to the music of continental Europe. This is music designed to show off Fischer's skill as a performer, not music written to reveal his abilities as a musical architect. Like his friend J. C. Bach, Fischer was not a

timid composer. He was simply sensible, for he knew his patrons, and enjoyed the wealth and fame they were willing to shower upon his decidedly superior gift of pleasantness.⁶³

The slow movement is homophonic with the solo melody predominating in an elaborately ornamented line, stated initially by the strings. Furthermore, the first and second violins provide an intimate chamber style accompaniment, especially in the return of Bb major at mm. 87 ff. As in the first movement, there is little tonal change other than to the dominant; yet musical interest is generated through the use of a beautifully crafted, expansive melody. These lines, spun out in continuous filaments and elegant turns, no doubt reflect the composer's own abilities as a performer and are an indication of his stamina and breath control. It is essentially a Venetian instrumental "aria"-- a long, continuously free variation over a rounded binary form:

Tutti 1	mm. 1-20	I (Bb major)
Solo 1	mm. 21-60	I-V-II-V-I
Tutti 2	mm. 61-68	V-vi
Solo 2	mm. 69-106	vi-V-I
Cadenza	mm. 106-107	
Tutti 3	mm. 108-119	I

The third-movement finale is in the popular theme-and-variations form of the period and is based on a then

⁶³Abraham Veinus, *The Concerto* (New York: Dover, 1964), p. 70.

well-known Irish air entitled *Gramachree Molly*⁶⁴ (See Figure 7, page 43). Irish folk-song scholar William H. Grattan Flood provides some information concerning the tune's origins:

We are also safe in dating the ever popular "Gramachree" as from the period of the Confederation, as it is alluded to in a pamphlet printed in 1649. Mr. Alfred Moffat could discover no earlier edition of the melody than that issued in 1746, but it was printed in Dublin in 1737, and was purloined by James Oswald in 1742, whose rendering has the Scotch [sic] title of "Will you go to Flanders, my Molly, O?"⁶⁵

While the exact text of the original tune is no longer known, many other folk songs in the seventeenth and eighteenth centuries used the "Gramachree" melody: examples are *As Down on Banna's Banks I Stray* and *The Maid in Bedlam*, both 1759; *The Duenna, My Heart's Delight, Had I a Heart for Falsehood Framed (My Heart was Near for Falsehood)*, first appearing in 1775; *Molly My Treasure*, in 1792; and, *One Morning Very Early* and the best-known "modern" version, *The Heart That Once through Tara's Halls*, which appeared in 1807.⁶⁶ Fischer's arrangement of this tune was apparently known in early nineteenth-century America, as keyboard versions exist in

⁶⁴"Gramachree" is phonetic Gaelic for "Love of my Heart" according to Capt. Francis O'Neill in *Irish Folk Music* (Darby, Pennsylvania: Norwood Editions, 1973), p. 235.

⁶⁵William H. Grattan Flood, *A History of Irish Music*. (Dublin: Brown and Knowlan, 1906) p, 195.

⁶⁶O'Neill p. 234-235.

the Jefferson Collection at Monticello, Virginia, and in the Performing Arts Division of the New York Public Library.

A handwritten version of the tune and text from the late eighteenth century is located in the large unpublished notebook of folk tunes collected by Henry Livingston of Poughkeepsie, N.Y. The text is as follows:

*As down on Banna's banks I strayed one evening in
May,
The little birds in blythest notes made vocal every
spray.
They sang their little tales of love, they sang them
oer and oer,
Oh, Gramachree my Mol-la-mie, my Molly and me wae.⁶⁷*

It is perhaps no coincidence that Fischer used the tune "Gramachree Molly," as his wife Mary was often referred to as "Molly."⁶⁸ The work was published in 1780, the year his future father-in-law, Thomas Gainsborough, exhibited the famous Fischer portrait. It was also the year of J. C. Fischer's court appointment as his fateful wedding to Mary Gainsborough, and since the word wae is Gaelic for woe, it is certainly tempting to make a connection from this text to the problem-filled relationships of Fischer, Mary (Molly), and her father.

⁶⁷A personal family possession in the estate of Henry Livingston of Poughkeepsie, N.Y., this notebook contains a vast number of handwritten songs and folk tunes that were popular in late-eighteenth-century America.

⁶⁸Thomas Gainsborough, *Letters of Thomas Gainsborough*, rev. ed. Mary Woodall (Greenwich, Connecticut: Graphic Society, 1963), p. 79.

GRAU MO ÉROIÚE & MÓIRE. GRAMACHREE MOLLY.

Slow with expression.

524.

Figure 7a. "Gramachree Molly" from Captain Francis O'Neill's Music of Ireland.

Down on Ban-na's banks I stay'd, One evening in May, the little
 birds in lightest notes made vocal every spray. They sang to the
 birds of love. They sang them over and over, Oh Gra-ma-choo my
 Not to me, My love is all mine own.

Figure 7b. "Gramachree Molly" from the notebook of Henry Livingston of Poughkeepsie, New York.

Fischer uses both the "melodic outline" and "constant-harmony" types of variation as described by Elaine Sisman in *Haydn and the Classical Variation*.⁶⁹ There are five variations, each of ten measures except for the third where the the third phrase is extended by two bars (mm. 34-38). Fischer retains the tonic key and major mode of F throughout all of the variations, except the beginning of variation three, where he moves to the dominant key of C major. He relies basically on rhythmic and melodic embellishments to vary his theme. There are four variations set apart by brief, two-bar, fanfare-like tuttis. In the fifth and final variation (mm. 53-56) the original version of the "Gramachree Molly" theme returns in the solo part.

Rhythm in all three movements is relatively straightforward and uncomplicated, with occasional syncopations, triplets, and lombardic rhythms. The melodies employ frequent appoggiaturas.

The concerto is more than just a display of one eighteenth-century soloist's virtuosity. There are moments of genuine lyricism in the melodic interchanges of the second movement as well as vigorous writing in the first movement (m. 125ff) that reminds one of Dvorák with its sequences of leaping intervals. The third-movement finale in particular is a wonderfully touching and

⁶⁹Elaine Sisman, *Haydn and the Classical Variation*. (Cambridge, Massachusetts: Harvard University Press, 1993), p. 66

stylized presentation of a rustic folk song of the old British Isles. The work captures not only some of the essence of experimentation in the development of new and larger forms, but also a little foreshadowing of the spirit of nationalism that was eventually to dominate so much of the music of the following century.

Historically, Fischer's concerto stands midway between the grand concertos of Handel and the new elegance of Mozart. As Fischer was a performer by trade and a composer by necessity, his writing occasionally lapses into some embarrassing and awkward moments (e.g., the harmonic change in mm. 141-142 of the first movement, and the occasional mistransposition of pickup notes, also in movement I). Nevertheless the concerto remains a scintillating, effervescent work, which deserves to be heard and once again be part of the oboe concerto repertoire.

Other popular concertos for the instrument from this period include the *Concerto in C Major, K. 314*, of Mozart, the *Concerto in C Major, Hob. VIIg: C1*, attributed to Haydn (now thought to be composed by Ignatz Malzat, student of Michael Haydn), and concertos of J. C. Bach as well as of earlier composers/performers Giuseppe Sammartini and Carlo Besozzi (grand-nephew of Fischer's teacher).

Fischer's concertos compare favorably with the other popular oboe concertos of the late eighteenth century,

and would be welcome additions to today's standard repertoire. They are charming, and in some cases very personal musical statements that provide not only performance and listening pleasure, but historical insight into the musical taste of late-eighteenth-century English audiences.

PART II

A MODERN EDITION OF A SEVENTH CONCERTO WITH THE FAVORITE
AIR "GRAMACHREE MOLLY"

CHAPTER 4

SOURCES AND EDITORIAL METHOD

By kind permission of the respective libraries, this edition is based upon the following three sources:

Early Printed Editions

A Seventh Concerto [F] with the favourite air "Gramachree Molly" for hautboy or German flute, accompanied by two violins, two French horns, tenor and bass. London: Longman & Broderip. [RISM F1005, ca. 1780, BUCEM] Copy: British Library, R.M. 16.c.27., no date. 2nd Copy: Universitätsbibliothek der Eberhard-Karls-Universität, Tübingen. MK 90 F.10. L 635958, no date.

Concerto pour le clavecin, hautbois, ou flute, avec l'accompagnement de deux violons, taille, & basse, deux cors de chasse ad libitum. Berlin: Johann Julius Hummel. [RISM F1006] Copy: The Monticello Collection of Thomas Jefferson, Alderman Music Library, University of Virginia, Charlottesville. #3177, vol.12. The last page is inscribed "Martha Jefferson... Paris 1786."

[Arrangement attributed to J.C. Bach] *A Seventh Concerto*, adapted for the harpsichord or pianoforte. London: Longman and Broderip. [RISM F1007] Copy: New York Public Library at Lincoln Center. Call number 1935A, no date.

Fischer's other arrangements and variations of the third movement rondo theme, "Gramachree Molly," were consulted:

Favourite variations of the celebrated Irish Air of Gramachree Molly, sett for the Harpsichord, violin, German flute and guitar. Dublin: S. Lee [RISM F1019] Copy: National Library and Museum of Ireland, Dublin, Eire. 9186, no date.

Variations on Gramachree Molly sett for the Harpsichord, violin, German flute and guitar, Dublin: John Lee [RISM F1020] Copy: National Library and Museum of Ireland, Dublin, Eire. 9187, no date.

A celebrated Irish air with favorite variations sett for the harpsichord, violin, German flute and guitar. Dublin: Hime [RISM F1021] Copy: Library of Congress. 11498 [ca. 1800].

Modern sources with the "favorite air" *Gramachree Molly* are:

Irish Songs. Ed. N. Clifford Page. New York: Oliver Ditson Co., 1907.

Keller, Kate Van Winkle and Carolyn Rabso. *The National Tune Index*. New York: University Music Editions, 1980.

O'Neill, Captain Francis. *O'Neill's Music of Ireland*. Chicago Music Club, ca. 1903. Hohokus, New Jersey: Rock Chapel Press, 1979.

The first-edition parts of Longman and Broderip (British Library R.M. 16.c.27.) were checked against later editions and arrangements for consistency in notation, pitch, and articulation. Significant discrepancies are noted in the critical apparatus.

This edition of *A Seventh Concerto* retains all the original material from the first edition of Longman and Broderip (ca. 1780, BUCEM) wherever possible. Appropriate modernizations of notation, articulation, and rhythm are included in brackets. This author's two suggested cadenzas are placed outside the main body of the text, at the end. Emphasis marks have been changed from strokes (/) to dots(.) .

Rhythms have been modernized in the following manner: "3"s have been placed over triplets for

clarification. Beaming has been added, when necessary, to clarify rhythms. Unnecessary reminder appoggiaturas before trills have been eliminated unless an ambiguity would result.

Some violin tutti parts have been left in small print in the oboe part to assist the soloist. Some bass figures have been adjusted so as to appear under the correct pitch and correspond accurately with the chord changes. A number of superfluous accidentals have been removed, and inconsistent articulations have been regularized and marked in brackets.

CHAPTER 5

PERFORMANCE SUGGESTIONS

Primary Performance Practice Sources

Since much of Fischer's writing was influenced by J. C. Bach, C. F. Abel, and C.P.E. Bach, a logical starting point for performance practice suggestions would include the authors of that period such as:

Bach, Carl Philipp Emanuel. *Essay on the True Art of Playing Keyboard Instruments*. Translated by William J. Mitchell. New York: W. W. Norton & Co. 1949.

Kirnberger, Johann Philipp. *Die Kunst des reinen Satzes in der Musik*, Vol.II. Berlin: 1771-1779; reprint ed. Hildesheim: G. Olms, 1968.

Lorenzoni, Antonio. *Saggio per ben sonare il flautotraverso*. Vicenza: Modena, 1799.

Mozart, Leopold. *A Treatise on the Fundamental Principles of Violin Playing*. Translated by Editha Knocker. London: Oxford University Press, 1967.

Quantz, Johann Joachim. *On Playing the Flute*. New York: Schirmer Books, 1966.

Tromlitz, Johann George. *Ausführlicher und gründlicher Unterricht die Flöte zu spielen*. Leipzig: Böhme, 1791.

Türk, Daniel Gottlob. *School of Clavier Playing*. Lincoln and London: University of Nebraska Press, 1982.

In consideration of Fischer's early years in Turin, studying with Alessandro Besozzi, another useful performance practice source is the *Concerto in F major* of

Besozzi in the Turn and Taxis Collection at Regensburg, Germany. Besozzi's personal cadenzas provide insight into Fischer's early training, and are a good starting point for anyone wishing to write his/her own cadenzas for this concerto.

Choice of Instrumentation

While the printed title page of *A Seventh Concerto* suggests the use of hautbois or German flute, the key of F major indicates that the instrument of choice is probably oboe. Naturally, Fischer's authorship virtually guarantees that the work was conceived for an oboe soloist with orchestra. The transverse flute of the time, while capable of playing in flat keys, was much better suited to sharp keys; furthermore, the virtuosic leaps and cross-fingerings demanded in the work suggest that the oboe would have been the most facile and intonationally correct instrument to use. One is reminded that eighteenth-century publishers often tried to improve sales by making their printed music playable by two or more combinations of instruments ad libitum.

If Gainsborough's painting is reasonably accurate, we can see that Fischer used one of the most modern instruments of his time.⁷⁰ He may even be credited with bringing this new and athletic continental oboe to

⁷⁰ The bell, body, and key design are identical to the continental styled instruments manufactured by W. Milhouse of Newark (1763-1789) and London (1780-1828).

England. While the oboe of this period was more facile and lithe than its predecessor, it still would have been no small accomplishment to perform Fischer's works on the instruments of the period. Fischer must have been a virtuoso, indeed.

The orchestra size used by Salomon in the Hanover Square Rooms during the 1791-1792 visit of Haydn might serve as a guide for this particular concerto: 16 violins, 4 violas, 4 cellos, 4 double basses, 2 horns, and keyboard.⁷¹ This larger orchestra, used during such a festive and important occasion as Haydn's visit, would be the maximum size that the oboe of the period could compete with. On most occasions, Fischer's concertos were likely performed with fewer players.

The basso continuo should be played by a cello and reinforced by a contrabass in the tuttis. Evidence for the addition of a contrabass may be found in movement I m. 171, movement II m. 40, and movement III m.25 where the second violin and viola appear to play below the bass line.

The bass part is figured throughout the work, a common practice in the English concertos of the period. This figured bass, while not always necessary in the outer movements, is essential in the larghetto movement, where it serves to fill out the harmonies and chords.

⁷¹ Eleanor Selfridge-Field and Neal Zazlaw, "Orchestra" in *New Grove Dictionary of Music and Musicians* (London: MacMillan and Co. 1980) vol.XIII, p. 690

Additionally, the figures serve to allow a keyboardist to fill in missing harmonies when a complete orchestra is not available. It is curious that the decorative title page makes no mention of the keyboard in the rundown of instruments used. In continental concertos of the same period the figured bass is often more of a "silent artifact," used primarily to reinforce orchestral tutti and ritornelli. In this work, however, the keyboard part still serves as a functional voice to be audibly realized.

The figure T.S. or "tasto solo" found in movement I, measure 168 and other places, indicates that the given note is to be played alone, without adding other chord tones above. The marking "unisono", often used just prior to a solo entrance, indicates the sections where no figured bass is to be added. Additionally, these markings are evidence of Fischer's intention of using a continuo keyboard player.

I have retained all of Fischer's tutti/solo markings in this edition to provide dynamic information for the conductor and performers. During the "solo" passages, conductors may wish to use fewer strings as well as eliminate the double bass part. In the oboe part one finds a number of the tutti parts provided as notated cues for the soloist.

Meter and Tempo

Many earlier eighteenth-century writers (such as Kirnberger, Loulié, and Freillon-Poncein) asserted that meter signatures controlled tempo. A hierarchy of speeds based on the denominators of meter signatures helped to establish a relative guideline of slow, moderate, and fast. For example, as a rule, 3/2 was slower than 3/4 which was slower than 3/8. With those concepts in mind, the opening Allegro, with all its sixteenth-note triplets and thirty-second notes, might be tempered by the 2/4 indication, rendering it a lot slower and perhaps more lyrical than the Allegro's $mm \downarrow = 160$ recommended by Quantz.⁷² The middle movement (Larghetto), with meter of 3/8, would indicate a lighter and faster tempo than the more common 3/4. The Andante finale movement, written in "C," common time, should still move along at a moderate and leisurely tempo, and the *Ad Libitum* found in measure 18 of movement III should apply both to the tempo and dynamic of the the ornamented, cadenza-like melody. The cadence might also be embellished at this point.

Thus, a general concept of tempo can be arrived at by combining the meter information with the Italian tempo indications. Suggested metronome markings have been included in the performance edition.

⁷²Quantz's method of determining tempo was based on the "pulse beat" of 80 pulses per minute as a norm. Allegro was considered twice as fast. Johann Joachim Quantz. *On Playing the Flute*. Translated by Edward R. Riley (New York: Schirmer Books, 1966). p. 286.

Performance of Existing Ornaments

Ornaments used in this concerto fall into two categories: appoggiaturas and trills.

In Fischer's age, the performance practice of appoggiaturas had been well systematized by the German teachers and writers C.P.E. Bach, Leopold Mozart, F. W. Marpurg and D. G. Türk. Correct execution of these ornaments according to these writers can be summarized as follows:

1) Both types of appoggiatura (long and short) should be performed on the beat. 2) The duration of the long appoggiatura will be proportionate to that of the main note to which it is connected according to the following rules: (a) If the main note can be divided into two equal parts, the appoggiatura takes half its value.

Example 3. A Seventh Concerto. movement. 1. mm. 29-30



(b) An appoggiatura to a dotted note takes two thirds of its value.

Example 4. A Seventh Concerto. movement 2. mm. 23-24



(c) If the main note is followed by a rest, the appoggiatura takes the whole value of the main note, the latter is played in the time of the rest, and the rest ceases to exist.

Example 5. A Seventh Concerto, movement 1 mm. 115-116



Since, however, the only occurrence of this event in Fischer's *Concerto 7* involves a juxtaposition with an orchestral phrase, the conflict must be resolved by having the soloist follow the rhythm of the ensemble at this point in the score.



3) Short appoggiaturas are performed as short notes regardless of the duration of the main note. They are found in the following circumstances: (a) When the main note itself is an appoggiatura (i.e., a non-harmonic tone occurring on the beat):

Example 6. A Seventh Concerto, movement 1 mm. 3-4



(b) When the main note accompanies a suspension or syncopation:

Example 7. A Seventh Concerto, movement 1 mm. 3-4



(c) When the main note is a short note that is followed by more notes of the same value:

Example 8. A Seventh Concerto. Movement I. mm. 5-6



As in most eighteenth-century music, trills are often indicated by signs. Fischer's preference is the symbol *tr*, always placed over the harmony note with the accent falling on the upper auxiliary.

Allegro Example 9. A Seventh Concerto. Movement I mm. 1-2



Fischer occasionally adds a prefix from above or below the trill, emphasizing the expressive dissonance.

Example 10. A Seventh Concerto. Movement 2. mm. 51-52



Appropriate supplementary prefixes and terminations have been indicated within brackets.

The graces of multiple notes (e.g., movement I, m. 83, movement II, m. 57, movement III, m. 7, and the gruppetto in movement III, m. 37) might be performed more slowly and freely, in the manner of a rustic folk song or ballad.

Ornamentation Added by the Performer

It was normal practice for eighteenth-century performers to add ornamentation not specified by the composer. Therefore, embellishment is an important issue for modern musicians.

Fischer obviously had very specific ideas about how much and what type of ornamentation to use since this particular concerto is full of written-out ornamentation, trills, and appoggiaturas. In most cases there is little room to add any more to what the composer has already written. It is up to the instincts and skill of the individual performer to decide what to add to this decorative work. Discretion is the rule in this case.

For example, one might wish to ornament -- with diminutions, graces, and trills -- the final solo statement of the theme in movement III, beginning at measure 55ff., although the orchestral accompaniment provides a certain element of variation. The previously mentioned *ad libitum* (m. 18, movement III) presents another opportunity to decorate the theme at its cadence.

Articulation and Phrasing

The sign *rf* (*rinforzando*, or "reinforce," used on short, sudden chords and phrases) should be executed by playing the given notes slightly longer and louder, with added stress. This marking is similar to the short

accents and crescendos found in the writings of Karl Stamitz and other Mannheim composers.

The first edition contains a number of emphasis marks over notes ("/" or "V"), which I have chosen to notate as staccato markings in the performance edition.

While Fischer was quite specific about articulation, the markings are not always consistent when phrases and passages return. I have endeavored to keep the articulation and phrasing consistent throughout. Performance tempo will probably dictate appropriate and tasteful articulation choices and adjustments.

Cadenzas

In this concerto Fischer provides the opportunity for two cadenzas: one in the final orchestral tutti just before the closing section of the first movement and another in the same location at the close of the second movement.

Because Classical woodwind cadenzas were often invented by their performers, few have survived in published form. However, the library of the Prince of Thurn and Taxis in Regensburg, Germany contains a number of original cadenzas for oboe and other wind instruments. These eighteenth- and early-nineteenth-century manuscripts and printed editions provide insight into how the cadenzas of Fischer's time may have been written and performed.

My suggested cadenzas for movements I and II of this concerto are based on simple models by Fischer's teacher, Alessandro Besozzi (from the Turn and Taxis Collection), and are influenced by a variety of other inspired sources, including works by L. Mozart, C.P.E. Bach, J. J. Quantz, A. Lorenzoni, J. G. Tromlitz as well as by D. G. Türk's *School of Clavier Playing*.

Quantz states that the "cadenza should intensify the passion of the piece," and Tromlitz suggests fashioning a cadenza from one of the more pleasing phrases of the piece so that the "passion" i.e., the emotional quality of the music would be preserved.

The first movement's cadenza is based on a combination of these recommendations. It follows Tromlitz's idea that wind cadenzas have "only a few breaths," and so it is relatively short.

The harmonic framework is $I \frac{6}{4}$ (i, V/vii, V/ii, V/vi) I, V7, I. The melodic material is based on the primary theme of the first movement and, as Quantz suggests, the rhythmic figures are varied. Both Quantz and Tromlitz state that cadenzas in quick movements should contain leaps, gay phrases, triplets, and trills. I have endeavored to utilize all those elements in the first movement cadenza. I have also included my own version of Fischer's so-called "octave trill" at the end of that cadenza.

The second movement's cadenza is in three brief but lyric phrases. It begins with an eighteenth century *crescendo-diminuendo* effect popularized by vocalists and known as the "messa di voce." This effect is recommended in the 1779 *Flute Tutor* of Lorenzoni as a method of catching and holding the listener's attention. The thematic material used is based on the dotted rhythm found in the opening theme of that movement.

I have tried to keep both cadenzas in the correct spirit by following J. J. Quantz's suggestion:

The object of the cadenza is simply to surprise the listener unexpectedly once more at the end of the piece, and to leave behind a special impression in his heart. [The cadenzas'] greatest beauty lies in that, as something unexpected, they should astonish the listener in a fresh and striking manner.⁷³

The cadenzas are playable on both modern and historically correct instruments.

Concluding Remarks

A *Seventh Concerto* demonstrates the virtuoso skill of one of the greatest woodwind soloists of the age. It is the hope of this author that many more concertos by Fischer and the other "Pleasure Garden" composers might be published and performed. Their unique charm and hybrid architecture provide a very personal and intimate look into the public musical taste of eighteenth-century England.

⁷³Quantz, p. 180.

CHAPTER 6

Johann Christian Fischer

A SEVENTH CONCERTO WITH THE FAVORITE AIR
"GRAMACHREE MOLLY"

For Hautboy or German Flute

*A Seventh Concerto
with the favorite air "Gramachree Molly"
for Oboe and Orchestra*

Johann Christian Fischer
(1733-1800)
edited by Joël Thomas Evans

Allegro ♩=72

Solo Oboe

Horn I in F

Horn II in F

Violin I

Violin II

Violas I, II

Basso

[Tutti]

[Violoncello & Contrabass]

5	6	5	6	5	6	7	6
	4	3	4	3	4	5	

6 6 5

4 3

p

6 4 3

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9

13

[f]

[f]

f

f

f

f

f

6 4 - 6 5 3

17

7
|21|

|6| 7
4 5

p

p

p

p

p

6 7
4 5

25

Musical score for measures 25-28. The score is written for a grand piano with five staves. The first two staves are for the right hand, and the last three are for the left hand. The music features complex rhythmic patterns, including triplets and sixteenth notes. A forte dynamic marking (*f*) is present in measures 26 and 27. The piece concludes with a fermata over the final note.

f 9 8 9 8 5 [-]

29

Musical score for measures 29-32. The score is written for a grand piano with five staves. The first two staves are for the right hand, and the last three are for the left hand. The music features complex rhythmic patterns, including triplets and sixteenth notes. A forte dynamic marking (*f*) is present in measures 29 and 30. The piece concludes with a fermata over the final note.

6 6 5
4 3 [-]

33 Solo

f

solo

solo *p*

p

Solo

37

tr

41

Solo

p 6 5
4 - - - - - 3

45

6 5
4 [-] 3

49

6

This system of musical notation covers measures 49 through 52. It consists of six staves. The top staff features a complex melodic line with many beamed sixteenth notes and slurs. The second and third staves are mostly empty, with only a few notes in the third staff. The fourth and fifth staves contain a steady accompaniment of eighth notes. The bottom staff provides a bass line with occasional rests and eighth notes.

53

6

This system of musical notation covers measures 53 through 56. It consists of six staves. The top staff continues the complex melodic line from the previous system. The second and third staves are mostly empty. The fourth and fifth staves continue the eighth-note accompaniment. The bottom staff continues the bass line with eighth notes.

56

[-] 6 6 6 6 6

[']

6

60

p *f* *f*

pp *p* *pp* *p*

6 5 *pp* 6' [5] 6

4 [1] 3 - 4 [4] [6]

64

6
4 5 3

68

poco *f*

poco *f*

#	7	[, 6	7
poco <i>f</i>	5	4	#
	#		

72

7

p

p

p

76

6

6

Detailed description: This image shows two systems of musical notation, each consisting of five staves. The first system is labeled with a boxed '72' at the top left. It features a complex melodic line in the upper staff with many slurs and ties. The lower staves contain accompaniment with various rhythmic patterns. A '7' is written below the first staff of this system. The second system is labeled with a boxed '76' at the top left. It continues the melodic and accompanimental lines. A '6' is written below the first staff of this system, and another '6' is written below the second staff. The notation includes various note values, rests, and dynamic markings such as 'p' (piano).

80

poco *f*

poco *f*

6
4
poco *f*

81

f

f tutti

f tutti

f tutti

f tutti

f tutti

5
[4]

6 6 1

[4] [6] [2]

[tr]

88

Musical score for measures 88-91. The score is written for a grand piano with five staves. The first two staves are treble clef, and the last three are bass clef. Measure 88 starts with a trill in the right hand. Measures 89-91 feature complex rhythmic patterns with triplets and sixteenth notes. A trill is also present in measure 90. The bass line includes a sequence of notes: 4, 3, 6, 1, [- - -], 7, 5.

92

Musical score for measures 92-95. The score is written for a grand piano with five staves. The first two staves are treble clef, and the last three are bass clef. Measure 92 starts with a trill in the right hand. Measures 93-95 feature complex rhythmic patterns with triplets and sixteenth notes. The bass line includes a sequence of notes: 6, 4, [-], 1, 7.

96

100

Solo

p Solo

p

Solo

p

6 5
4 .

6 5
4 .

104

Musical score for measures 104-107. The score consists of five staves. The top staff is the right hand, and the bottom staff is the left hand. The middle three staves are for the piano. Measure 104 starts with a forte (*f*) dynamic. Measure 105 has a piano (*p*) dynamic. Measure 106 has a forte (*f*) dynamic. Measure 107 has a forte (*f*) dynamic. The piano part features a melodic line with a forte (*rf*) dynamic. The left hand part has a bass line with notes 6, 6, 7, 6, 4.

108

Musical score for measures 108-111. The score consists of five staves. The top staff is the right hand, and the bottom staff is the left hand. The middle three staves are for the piano. Measure 108 starts with a piano (*p*) dynamic. Measure 109 has a forte (*f*) dynamic. Measure 110 has a forte (*f*) dynamic. Measure 111 has a forte (*f*) dynamic. The piano part features a melodic line with a forte (*f*) dynamic and triplets. The left hand part has a bass line with notes 7, 6.

112

6 6 7 6 6 7 6 6

116

[Unisono]
[Unisono]
[Unisono]
[Unisono]

[6] [4] [6] [5] [3]

119

[Unisono]
[Unisono]
[Unisono]
[Unisono]

6 *p* 6 # 6 *f*

123

p
p

6 # 6 5 6
4 #

The image displays a musical score for measures 127 through 131. The score is organized into two systems, each containing five staves. The top staff of each system is a single treble clef staff. The middle three staves are grouped by a brace on the left and represent the right hand of a grand piano, with the top two staves in treble clef and the bottom staff in bass clef. The bottom staff of each system is a single bass clef staff representing the left hand. Measure 127 is marked with a box containing the number '127'. The notation includes various rhythmic values, slurs, and articulation marks. In the bottom staff of measure 127, there is a sharp sign (#) and a '6' below the staff. Measure 131 is marked with a box containing the number '131'. The score concludes with a double bar line at the end of measure 131.

135

Musical score for measures 135-138. The score consists of five staves. The top staff is a vocal line with a melodic line and a lower line. The middle three staves are for a piano, with the right hand on the top two staves and the left hand on the bottom two. The bottom staff is a bass line. Dynamics include *f* and *p*. The word "[unisono]" is written below the piano part.

[unisono]

139

Musical score for measures 139-142. The score consists of five staves. The top staff is a vocal line with a melodic line and a lower line. The middle three staves are for a piano, with the right hand on the top two staves and the left hand on the bottom two. The bottom staff is a bass line. Dynamics include *f*. The score ends with a double bar line and the dynamic *f* followed by two empty brackets: *f* [] []

f [] []

The image displays two systems of musical notation, each consisting of five staves. The first system is labeled with a boxed measure number '142' at the top left. The top staff of this system contains a complex melodic line with many sixteenth notes and some slurs. The second and third staves are empty. The fourth and fifth staves contain a bass line with notes and rests, including a dynamic marking 'f' and a fingering '6'. The second system is labeled with a boxed measure number '145' at the top left. The top staff contains a melodic line similar to the first system. The second and third staves are empty. The fourth and fifth staves contain a bass line with notes and rests, including dynamic markings 'f' and fingering '6'.

148

Музыкальный фрагмент, охватывающий такты 148-151. Музыкальная система включает голос и фортепиано. В такте 148 начинается фортепиано (*p*) с триомином. В такте 149 появляется вокальная линия с текстом «роща» и триомином. В такте 150 динамикой *mf* и триомином. В такте 151 динамикой *p* и триомином. В такте 151 также присутствует цифра «6» под нотой в басовом регистре фортепиано.

152

Музыкальный фрагмент, охватывающий такты 152-155. Музыкальная система включает голос и фортепиано. В такте 152 динамикой *f* и триомином. В такте 153 динамикой *p* и триомином. В такте 154 динамикой *f* и триомином. В такте 155 динамикой *p* и триомином. В такте 155 также присутствуют цифры «6», «f [6]», «p [-]» и «(4)» под нотами в басовом регистре фортепиано.

Musical score for measures 156-160. The score is written for a grand piano (G-clef and F-clef) and a bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into two systems, each containing five staves. The first system starts at measure 156 and ends at measure 159. The second system starts at measure 160 and ends at measure 163. The score includes dynamic markings (*f* and *p*) and articulation marks (accents and slurs). The bass clef part includes fingering numbers (6, 4, 6, 6, 6, 5, 4, 3) and a bracketed dash [-].

Measure 156: *f* [6] *p* -

Measure 157: 6 4 [-]

Measure 158: 6 4

Measure 159: 6 4

Measure 160: 6 6 6 5

Measure 161: 4 3

164

Musical score for measures 164-167. The score is written for a grand piano (treble and bass clefs) and a vocal line (soprano clef). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal line has a melodic line with some grace notes. The piano accompaniment is dense and rhythmic.

168

[A piacere]

[rit.]

[rit.]

[rit.]

T.S.

[rit.]

Musical score for measures 168-171. The score is written for a grand piano (treble and bass clefs) and a vocal line (soprano clef). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal line has a melodic line with some grace notes. The piano accompaniment is dense and rhythmic. The score includes the instruction "[A piacere]" and "[rit.]" (ritardando) in several places. The vocal line ends with a fermata. The piano accompaniment ends with a fermata. The score is marked "T.S." (Tutti) at the beginning of the section.

171

poco *f*

poco *f*

6 4 5 3 6 5 6 5

175

Tutti

[Tutti]

f [Tutti]

f [Tutti]

f [Tutti]

f [Tutti]

f [Tutti]

2 6 7 [6] [7] 6 5 4 3 *f*

179

Musical score for measures 179-182. The score consists of five staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs), and a single bass clef staff at the bottom. Measure 179 is marked with a box containing the number 179. The music features complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated by numbers 1-5. Below the staves, the numbers 7, 5, 9, 8, 9, 8 are printed, corresponding to the notes in the bottom-most staff.

183

Musical score for measures 183-186. The score consists of five staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs), and a single bass clef staff at the bottom. Measure 183 is marked with a box containing the number 183. The music features complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated by numbers 1-5. Below the staves, the numbers 5, 6, 6, 5, 4, 3 are printed, corresponding to the notes in the bottom-most staff.

187

A musical score for measures 187-190. The score is written on seven staves. The top staff is a vocal line in treble clef. The next two staves are for the right hand of a piano, with a grand staff (treble and bass clefs). The bottom two staves are for the left hand of a piano, with a grand staff (treble and bass clefs). The music consists of quarter and eighth notes, with some rests. The number '187' is printed in a box above the first staff.

II

Larghetto
♩ = 84

Solo Oboe

Violin I

Violin II

Viola

Basso

[Violoncello and Contrabass]

5

9

Musical score for measures 9-12. The score is written for piano and includes five staves: a grand staff (treble and bass clefs) and three individual staves. The key signature has two flats. Measure 9 is marked with a box containing the number 9. The first staff has a trill (tr) and a fermata. The second and third staves have a forte (f) dynamic. The fourth and fifth staves have a forte (f) dynamic. The bottom of the page has markings 6, 6, and 5.

13

Musical score for measures 13-16. The score is written for piano and includes five staves: a grand staff (treble and bass clefs) and three individual staves. The key signature has two flats. Measure 13 is marked with a box containing the number 13. The first staff has a piano (p) dynamic. The second and third staves have a piano (p) dynamic. The fourth and fifth staves have a piano (p) dynamic. The bottom of the page has markings 5, 6, and 6.

117

6 [6] 4 [3]
3

21 Solo

Solo

p Solo

p

Solo

p

7 3 6

25

Musical score for measures 25-28. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The melodic line features a series of eighth-note patterns with slurs and accents. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. Measure 25 is marked with a box containing the number 25.

29

Musical score for measures 29-32. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The melodic line continues with eighth-note patterns, including a trill in measure 30. The piano accompaniment maintains a consistent rhythmic pattern. Measure 29 is marked with a box containing the number 29.

6 5
4 3

Musical score for piano, measures 33-37. The score is written for five staves: Treble Clef (Right Hand), Grand Staff (Left Hand), and Bass Clef (Right Hand). Measure 33 is marked with a box containing the number 33. The score includes various musical notations such as notes, rests, and slurs. The bass clef part includes chord symbols: [i] 6, 6, and i. Measure 37 is marked with a box containing the number 37. The score concludes with chord symbols [i] and [b]7 [i].

41

Musical score for measures 41-44. The score consists of five staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs), and a single bass clef staff at the bottom. The music features various note values, including eighth and sixteenth notes, and rests. Measure 41 has a box around the number '41'. Measure 44 contains the following fingering numbers: 6, 6, 7, [-], 6, 6, 5, 4.

45

Musical score for measures 45-48. The score consists of five staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs), and a single bass clef staff at the bottom. The music features various note values, including eighth and sixteenth notes, and rests. Measure 45 has a box around the number '45'.

149

6 6 5 6 5 4 [] 3 4 3

153

6 6

57

p

6 4 5

This system contains measures 57 through 60. It features a vocal line at the top with a trill in measure 58 and a dynamic marking of *p*. Below are the piano accompaniment staves, including the right and left hands of the grand staff. The bass line includes fingerings 6, 4, and 5.

61

Tutti

f

Tutti

f

f

f

5 6 7 7 6 5 9 8 -

3 4 5 4 -

This system contains measures 61 through 64. It begins with the instruction *Tutti* and a dynamic marking of *f*. The piano accompaniment is marked *f*. The bass line includes fingerings 5, 6, 7, 7, 6, 5, 9, 8, and a final measure with a fermata over the notes 9 and 8.

65

5 7 8 7 6 5 4 5 #

69

Solo

P Solo

p

Solo

p 6 # 6 6 #

73

6 6 #6

77

7 6 6 6 6 6 6 5
5 5 6 6 6 5 4 5
[7]

81

[tr]

This system of musical notation covers measures 81 through 84. It features five staves: a single treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a single bass clef staff at the bottom. The top staff contains a complex melodic line with many sixteenth notes, including trills marked with 'tr'. The grand staff shows a piano accompaniment with chords and moving lines. The bottom staff provides a bass line with eighth and sixteenth notes.

85

[tr]

6 [4] [3] 6 [-]

This system of musical notation covers measures 85 through 88. It features five staves: a single treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a single bass clef staff at the bottom. The top staff contains a melodic line with trills marked with 'tr'. The grand staff shows a piano accompaniment with chords and moving lines. The bottom staff provides a bass line with eighth and sixteenth notes. At the end of the system, there are performance markings: '6' under the first measure, '[4]' and '[3]' under the second and third measures, '6' under the fourth measure, and '[-]' under the fifth measure.

89

6 [-] 5 6 5
3 4 3

93

6 5 6 5 6 6 7 6 7 6 7 6
4 3 4 3

97

7 5 6 6 5 6 [6]

4 3

101

6 5 6 5 - - 6

4 3 4 3 - -

105

f *f* *f* *f* tutti *f*

6 4 6

109

f *f* *f* *f*

6 5 6 5

113

Musical score for measures 113-116. The score is written for five staves: Treble, Violin I, Violin II, Cello/Double Bass, and Bass. The music is in 2/4 time and features a piano (*p*) dynamic. The melody is primarily in the upper staves, with accompaniment in the lower staves. The bottom staff includes figured bass notation: *p*, [6], 6, [6].

117

Musical score for measures 117-120. The score is written for five staves: Treble, Violin I, Violin II, Cello/Double Bass, and Bass. The music is in 2/4 time and features a forte (*f*) dynamic. The melody is primarily in the upper staves, with accompaniment in the lower staves. The bottom staff includes figured bass notation: 4, [3].

III
"GRAMACHREE MOLLY"
with variations

Andante $\text{♩} = 63$ Solo

Solo Oboe

Horn I in F

Horn II in F

Violin I

Violin II

Viola

Basso [Solo] *p*

[Violoncello and Contrabass] 6 5 6
4 3

3

7 6 5 6
4 3

6

p

f

f

6 6 6 6 5
4 3

9

[Var. I] un poco piu presto

f

f [Tutti]

[Tutti]

[Tutti]

[Tutti]

p

p

p

Solo

6 4 5 3 6 4

12

5 7 6 7 6 5 [-]
3 5 4 3

15

6 6 7 6

p

Ad Libitum

18 [Tutti A Tempo]

[Tutti A Tempo]

[Tutti A Tempo]

[Tutti A Tempo]

f [Tutti A Tempo]

f [Tutti A Tempo]

6 5 6 5
4 3 4 3 [Tutti A Tempo] 4 3

21 [Var. II]

p

Soli *p*

[Solo]

p 6 5 6
4 3 4 [6] 6

24

Musical score for measures 24-26. The score consists of five staves. The top staff is a single melodic line with many sixteenth notes and slurs. The middle three staves are piano accompaniment with various rhythmic patterns and slurs. The bottom staff is a bass line with some sixteenth notes and slurs. Measure numbers 6 and 6 are written below the bottom staff.

27

Musical score for measures 27-30. The score consists of five staves. The top staff has a melodic line with slurs and a *p* dynamic marking. The middle three staves are piano accompaniment with slurs and a *f* dynamic marking. The bottom staff is a bass line with slurs and a *f* dynamic marking. Measure numbers 6, 5, 4, and 3 are written below the bottom staff. The word *[Tutti]* is written below the bottom staff.

30 [Var.III]

6 5
4 3

p [Solo]

6 7 6 5
4 5 4 3

33

6 7 6
4 3

6 5
4 3

6 7
4 5

[42] [Var.IV]

6 5
4 3

[Solo]

[44]

6

46

Musical score for measures 46-47. The score consists of six staves. The top staff (treble clef) features a complex melodic line with many sixteenth notes, some beamed together, and slurs. The second and third staves (alto and tenor clefs) are mostly empty. The fourth and fifth staves (bass clef) contain a simple bass line with quarter and eighth notes. The bottom staff (bass clef) contains a bass line with quarter notes and rests. A vertical dashed line separates measures 46 and 47. Below the bottom staff, the numbers '2' and '6' are written under the first and second measures of measure 47, respectively.

48

Musical score for measures 48-49. The score consists of six staves. The top staff (treble clef) features a complex melodic line with many sixteenth notes, some beamed together, and slurs. The second and third staves (alto and tenor clefs) are mostly empty. The fourth and fifth staves (bass clef) contain a simple bass line with quarter and eighth notes. The bottom staff (bass clef) contains a bass line with quarter notes and rests. A vertical dashed line separates measures 48 and 49. Below the bottom staff, the numbers '[4]', '6', and '6' are written under the first, second, and third measures of measure 49, respectively. A dynamic marking 'p' is placed at the end of the top staff in measure 49.

50

6 5 4 3 *f* [Tutti] 6 5 4 3

53 [Var.V] Tempo primo

p [Solo] 6 5 4 3 6 7

62

6
4

5
3

Detailed description: This is a musical score for six staves, numbered 62. The notation includes treble clefs for the first four staves and a bass clef for the fifth and sixth staves. The music features various note values, including eighth and sixteenth notes, and rests. Fingerings are indicated by the numbers 6, 4, 5, and 3 below the bottom staff.

CHAPTER 7

CRITICAL APPARATUS

Movement I

Basso = [violoncello and contrabass].

m. 50 Oboe: notation modernized in solo oboe.

m. 61 Basso: 6b b.c. moved to the end of the measure.
4

mm. 145-147 Oboe: last note E instead of F.

Movement II

mm. 18,117 Basso: move figure 3 to second beat from third beat.

m. 57 Oboe: added triplet markings and beamings.

Movement III

mm. 11,21,31,43,53 the term "variation" has been added.

m. 14 Basso: moved figure 6 from first to second beat.

m. 37 Oboe: fermata added on beat 4 of oboe solo.
(based on original statement of theme
and variation I) cf. m. 7,17
fermata added in all parts.

m. 56 Basso: move 6 from beat one to beat two.
4

add 5 based on m. 14; cf. m. 4.
3

Chapter 8
Optional Cadenzas

Cadenza
 Movement One "A Seventh Concerto"
 (measure 177)

Joël Thomas Evans

f

mf

p

cresc. *accelerando*

tr. *rit.* *accelerando*

one suggested version of Fischer's "octave trill"

tr. *accelerando*

Cadenza
Movement Two "A Seventh Concerto"
(measure 106)

Joël Thomas Evans

The musical score consists of four staves of music in a single system, all in treble clef and a key signature of one flat (B-flat). The first staff begins with a dynamic marking of *f* (forte) and features a long, sweeping melodic line with a slur over the entire phrase. The second staff continues the melodic line with a slur and a fermata over the final note. The third staff contains a series of triplet figures, starting with a dynamic of *f*, moving to *p* (piano), and ending with *mf cresc* (mezzo-forte crescendo). The fourth staff concludes with a trill (*tr*) over a note, followed by a few final notes.

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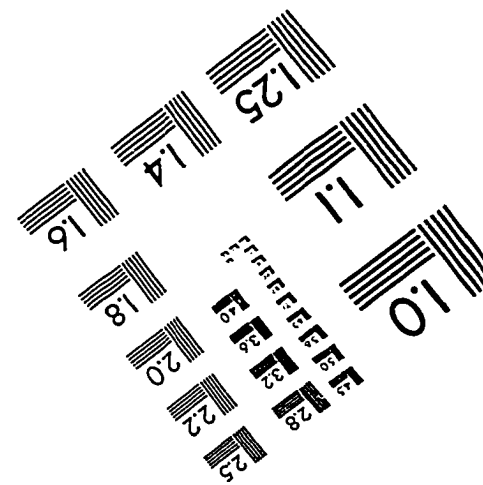
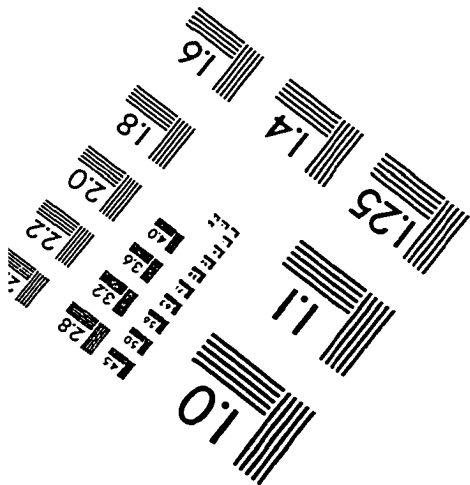
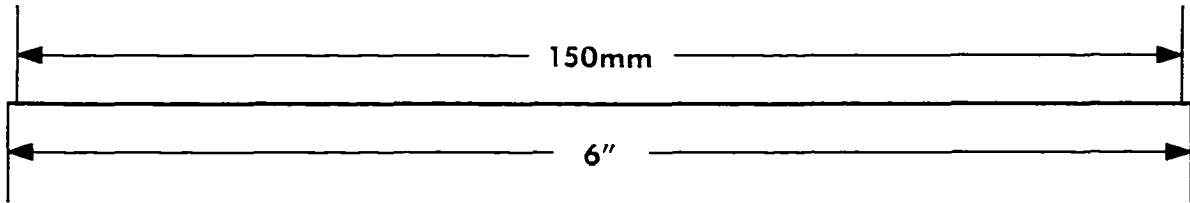
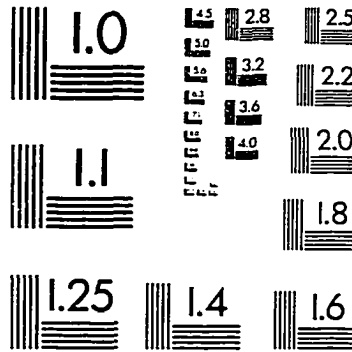
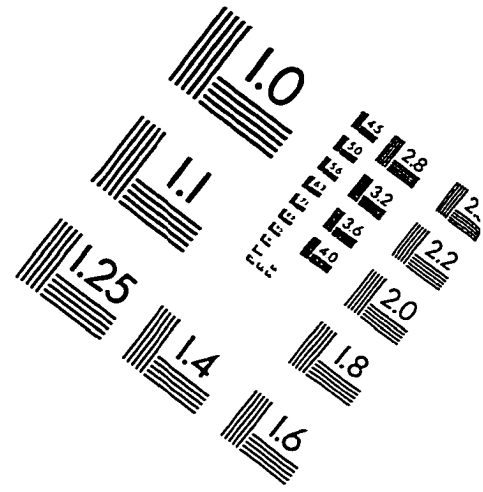
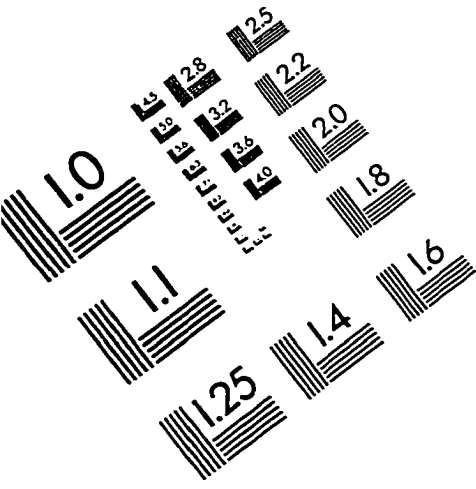
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IMAGE EVALUATION TEST TARGET (QA-3)



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