

D E T
K G L

B I B
L I O
T E K

JOHANNES FREDERIK FRØHLICH

SYMFONI I ES-DUR, OPUS 33

SYMPHONY IN E FLAT MAJOR, OPUS 33



DCM

D E T
K G L

B I B
L I O
T E K

JOHANNES FREDERIK FRØHLICH

SYMFONI I ES-DUR, OPUS 33

SYMPHONY IN E FLAT MAJOR, OPUS 33

KØBENHAVN 2011

UDGIVET AF
EDITED BY

LISBETH AHLGREN JENSEN



DANSK CENTER FOR MUSIKUDGIVELSE

Cover design Willerup &
English translation Dan A. Marmorstein

DCM 010
ISMN 979-0-9001824-9-4

© 2011 Dansk Center for Musikudgivelse (DCM)
Det Kongelige Bibliotek, København
Danish Centre for Music Publication (DCM)
The Royal Library, Copenhagen

This edition was made available on <http://www.kb.dk/da/kb/nb/mta/dcm>
March 2011

JOHANNES FREDERIK FRÖHLICH, SYMFONI I ES-DUR, OPUS 33

Komponisten Johannes Frederik Fröhlich (1806-1860)¹ indtager en lidt tilbagetrukket rolle i dansk musikhistorie, til trods for at han som ung tegnede til at ville få en glimrende karriere. Han var søn af en militærmusiker og optrådte allerede som 8-årigt vidunderbarn på fløjte, violin og klaver. En ældre bror af ham, Joseph Fröhlich (1796-1840), var cellist, og søsteren Anthonette Fröhlich var gift med musikeren Gottlob Friedrich (Frederik) Kittler (1780-1819), der ligeledes var med til at sikre den unge Fröhlich en opvækst med masser af musikalske udfoldelsesmuligheder. Svogeren var således en af hans første lærere, og yderligere impulser til at dygtiggøre sig som instrumentalist fik Fröhlich, efter at han med succes i 1815 og 1816 havde optrådt i *Det Harmoniske Selskab* og *Det Venskabelige Selskab* i København². Kammerråd Claus Christian Bang (1778-1855) påtog sig at sørge for Fröhlichs skoleuddannelse, mens kapelmester Claus Schall (1757-1835) på en anbefaling fra komponisten C.E.F. Weyse (1774-1842) fik til opgave at undervise ham på violin. Kompositionsundervisning modtog Fröhlich af såvel Weyse som af Fr. D. Kuhlau (1786-1832), og af en bevaret stambog indeholdende en mængde kanoner kan man se, at navnlig undervisning i kontrapunkt må have optaget ham meget.³ Det blev imidlertid som udøvende musiker på violin, Fröhlich først gjorde sig bemærket. I 1821 blev han elev i Det Kongelige Kapel, og han rykkede snart frem i geledderne, så han fra 1827 til 1836 virkede som korsyngemester og fra 1836 til 1844 side om side med Peter Ferdinand Funck og Ivar Bredal som kapelmester. I de sidste 16 år af sit liv levede han uden fast arbejde. Sideløbende med sin ansættelse i kapellet optrådte Fröhlich som solist ved en række koncerter, og ofte stod kompositioner af ham selv på programmet. Også til forestillinger på Det Kongelige Teater, typisk til vaudeviller og balletter, komponerede han musik. En af de få kompositioner, der har holdt hans navn i hævd, er netop komponeret til en ballet. Det drejer sig om *Riberhus-March*, der indgår i August Bournonvilles (1805-1879) ballet *Erik Menveds Barndom* (1843). Foruden musik for sit eget instrument, violinen, komponerede han adskilligt for fløjte og ikke mindst for valdhorn, hvorimod vokalmusik er så godt som fraværende fra hans produktion.

I årene 1829 til 1831 foretog han med støtte fra *Fonden ad Usos Publicos* en studierejse, der havde som formål at gøre ham bekendt med "de bedste Syngemethoder" og desuden udvide hans indsigt i komposition.⁴ Formålet med hans rejse var altså

fortrinsvis, at han skulle dygtiggøre sig med henblik på embedet som korsyngemester; men vokalmusik lader, som tidligere nævnt, dog ikke til at have interesseret ham i nær så høj grad som instrumentalmusik. Det var under rejsen, der bragte ham til Hamburg, Hannover, Kassel og Frankfurt am Main, Paris, Firenze, Rom og Napoli, han komponerede symfonien i Es-dur, der fik opusnummeret 33. Et andet større værk, der blev til under denne rejse, er hans violinkoncert i Es-dur, opus 30, der er komponeret i Paris og færdiginstrumenteret i Rom. Ikke uventet afspejler disse værker noget af det musikalske tonesprog, han stiftede bekendtskab med i udlandet: Komponister som Heinrich Spohr, Luigi Cherubini og Jaques Halévy må have overbevist ham om effekten af en storladet instrumentation, mens violinisterne Pierre Rode og Rodolphe Kreutzer åbnede hans ører for den virtuose violinmusik. I Rom kom Fröhlich til at indgå i den selskabelige kreds af navnlig billedkunsterne, der omgav Bertel Thorvaldsen, og inspirationen til de mange folkelivsskildringer, der præger Fröhlichs musik til Bournonvilles balletter, blev grundlagt her.

Fröhlichs eneste andet forsøg med symfoni-genren er en finale-sats i C-dur, der er dateret 1826, og som så vidt vides aldrig har været opført.⁵ Hans symfoni i Es-dur op. 33, der bærer titlen "Symphonie à grand Orchestre", blev førsteopført ved en aftenunderholdning på Det Kongelige Teater 8. april 1833 under ledelse af violinist og repetitor ved Det Kongelige Teater Frederik Wexschall (1798-1845). Programmet ved den pågældende aftenunderholdning, der kendes fra omtaler i to aviser,⁶ var særdeles blandet og omfattede foruden Fröhlichs symfoni en concertino af den bøhmiske komponist Johannes Kalliwoda (1801-1866), en dobbeltkoncert for to violiner af den tyske violinist og komponist Ludwig Maurer (1789-1878) og et variationsværk for violin af den østrigske violinist og komponist Franz Pecháček (1793-1840). De medvirkende i musiknumrene var musikere fra Det Kongelige Kapel, og som noget karakteristisk for aftenunderholdninger på den tid var også en række af teatrets sangere og skuespillere involveret i programmet med sangnumre eller deklamation. For at illustrere nogle af de mere tilfældige omstændigheder ved en sådan begivenhed kan nævnes, at der i det oprindelige program var annonceret afsyngelsen af en nykomponeret *Dansk Soldatersang* af J.P.E. Hartmann (1805-1900).⁷ Men på grund af pludseligt opstået sygdom hos hele tre af de medvirkende sangere blev sangen erstattet af en recitation af Hartmanns melodrama *Guldhornene*,⁸ ligesom en planlagt

1 Angående stavemåden finder man også komponistens navn stavet Frølich; her er valgt navneformen, som er anvendt på hans autografe manuskript til symfonien.

2 Lis H. Sander, J. F. Fröhlichs orkestermusik, belyst ved en gennemgang af symfoniske værker og violinkoncerter. Utrykt speciale i Musikvidenskab, Københavns Universitet, (1979), s. 3.

3 Fröhlich, Johan Frederik: *Musik-Stambog*. Manuskript, autograf. Musikhistorisk Museums Bibliotek. DK-Km.

4 Sander, *op. cit.*, s. 5.

5 Sander, *op. cit.*, s. 8. Symfonisatsen er bevaret i autograf, omfatter 24 paginerede sider i tværfolio og er bevaret i Det Kongelige Bibliotek. DK-Kk.

6 *Kjøbenhavnsposten* 6. April 1833 og 9. April 1833. Avisen *Dagen* bragte 10. April 1833 en omtale af aftenunderholdningen, der var næsten enslydende med *Kjøbenhavnspostens* fra den foregående dag.

7 *Kjøbenhavnsposten* 6. April 1833.

8 *Kjøbenhavnsposten* 9. April 1833

fremførelse af den svenske digter Anna Maria Lenngrens (1755-1817) satire *Et Genies Levnetsløb* i sidste øjeblik måtte erstattes af Johann Hermann Wessels (1742-1785) *Contrasterne*, fordi teaterens censuren ikke havde accepteret stykket.⁹

Fröhlichs symfoni omfatter fire satser, som blev spillet parvis som indledning til hver af aftenunderholdningens to afdelinger. Satsene var parret sammen i en tung og en let sats: den tunge og stærkt kontrapunktiske allegro sammen med den dansante og lystige menuet og den alvorlige andante sammen med den traditionelt lette rondo. Der var således ikke mulighed for at høre symfonien som en helhed, og på baggrund af de omfattende forbedringer, det blandede program må have krævet, fik den næppe optimale opførelsesbetingelser. I *Kjøbenhavnsposten* 9. april 1833 og i *Dagen* 10. april blev den fremhævet som "en aandfuld og fortræffelig instrumenteret Composition", og selv om en unavngiven skribent i januar 1834 i *Kjøbenhavnsposten* opfordrede til at lade symfonien opføre igen, skete det tilsyneladende ikke. Argumenterne var, at det store publikum, "som converserer under saadanne Musikstykker, vil vist intet have derimod, og Kjendere ville have Lejlighed til, ved Gjentaagelsen at gøre nøjere Bekjendtskab med et Værk, der ligesaavel fortjener det, som fordrer det, for ret at blive forstaaet."¹⁰

Symfonien blev senere omtalt i *Allgemeine musikalische Zeitung* i sammenhæng med en beretning om sæsonens københavnske musikbegivenheder, og her bedømtes den til at være skrevet "in einem gelehrten und künstlichen style", som kun kendere formodedes at interessere sig for.¹¹

Set i lyset af at Fröhlich blot et par år efter udpegedes til at være formand for den nystiftede Musikforeningen i København, kan det undre, at der ikke kan dokumenteres en opførelse af hans symfoni ved en af Musikforeningens koncerter.¹² En mulig forklaring kan være, at personlige forhold som en langvarig sygdomsperiode, bortrejse eller slet og ret beskedenhed forhindrede ham i at promovere symfonien.¹³ En anden forklaring kan være, at der som antydtes i *Kjøbenhavnsposten* endnu ikke var grobund for den slags symfonisk musik i København.

Symfonien fik efterfølgende en uheldig skæbne og gjaldt i mange år for at være gået tabt. Den blev opregnet på en fortegnelse over Fröhlichs kompositioner, som Musikforeningens daværende formand Christian Barnekow (1837-1913) i 1887 tilstillede musikhistorikeren S.A.E. Hagen.¹⁴ Men det viste sig senere, at symfonien sammen med Musikforeningens øvrige bestand af Fröhlichs kompositioner ikke var til at lokalisere. Imidlertid blev musikhistorikeren Sven Lunn, der gennem en årrække var leder af Det Kongelige Biblioteks musikafdeling, gjort opmærksom på, at *Musikaliska Akademien* i Stockholm var i besiddelse af Fröhlichs symfoni (på titelbladet ganske vist angivet F. Fröhlich).¹⁵ Partituret og de tilhørende stemmer viste sig ved nærmere granskning at være afskrevet af en kopist ved navn Lanzky,¹⁶ der afskrev flere partiturer for Det Kongelige Teater i 1830'erne, og med supplerende undersøgelser af musikens stilistiske træk mente Lunn herefter at kunne fastslå, at det med sikkerhed drejede sig om den danske Johannes Frederik Fröhlichs symfoni. En fotografisk kopi af partituret blev herefter erhvervet af Det Kongelige Bibliotek og indlemmet i bibliotekets samling af manuskripter. Men det skulle blive bedre. En gennemgang af Det Kongelige Danske Musik-konservatoriums bestand af noder, som Knud Jeppesen i 1944 foranstaltede, bragte nemlig det originale partitur og stemmerne til Fröhlichs symfoni for dagen.¹⁷ Materialet fandtes i et lille aflukke under loftet og var dækket af årtiers støv, hvilket forklarer, at ingen reagerede på de efterlysninger, der ved flere lejligheder havde været af symfonien.¹⁸

På baggrund af den i 1940 opdukkede afskrift i Stockholm lod Lunn symfonien afskrive af arbejdsløse musikere, der herved bidrog til at øge eller bevare Det Kongelige Biblioteks bestand af noder, samtidig med at partituret blev afskrevet med en moderne opstilling af instrumenterne.¹⁹ Flere koncertopførelser og en cd-indspilning er blevet realiseret på basis af det nævnte materiale, mens en trykt udgave af opførelsesmaterialet hidtil ikke har foreligget. Til grund for nærværende udgave af Fröhlichs symfoni i Es-dur, op. 33 er her lagt det autografe partitur, **A**, mens **B** har afgivet varianter.

Lisbeth Ahlgren Jensen

9 *Ibid.*

10 Citeret efter Sander, *op. cit.*, s. 18

11 *Allgemeine Musikalische Zeitung*, 1834. Januar. No. 2. Spalte 29.

12 V.C. Ravn hævder i *Konserter og musikalske Selskaber i ældre Tid (Festskrift i Anledning af Musikforeningens Halvhundredaarsdag)*, Bd. 1, København, 1886, s. 181, at genopførelsen af Fröhlichs symfoni var "en af de Opgaver, for hvis Løsning Stiftelsen af 'Musikforeningen' blev af den allerstørste Betydning."

13 I 1838 rejste Fröhlich på recreation til Rom med fregatten *Rota*, der skulle hjembringe Bertel Thorvaldsens værker til Danmark.

14 Fortegnelsen er bevaret i Hagens Samling, 20, 4^o, "Materiale til Musikerbiografier C-F", Det Kongelige Bibliotek. *DK-KK*.

15 Sven Lunn, "Fröhlichs Symfoni i Es-dur", *Dansk Musiktidsskrift*, 1940, s. 156-163.

16 Johan Traugott Lanzkys virkede som fagottist i Det Kongelige Kapel 1818 til sin død i 1858 og fungerede desuden i 1830'erne som kopist for kapellet.

17 Knud Jeppesen, "Et Nodefund paa Konservatoriet", *Dansk Musiktidsskrift*, 1945, s. 41-46 og s. 67-70.

18 Richard Hove havde således efterlyst den i en kronik i *Nationaltiden* 30. marts 1929, og Sven Lunn havde både efterlyst den i *Dansk Musiktidsskrift* og i en radioudsendelse (jf. Sven Lunn, "Lumbye, Fröhlich, Grieg", *Dansk Musiktidsskrift*, 1944, s. 146).

19 Partitur og 36 instrumentalstemmer findes i Egne Afskrifter, Orkesterbiblioteket. *DK-KK*.

JOHANNES FREDERIK FRØHLICH, SYMPHONY IN E FLAT MAJOR, OPUS 33

The composer Johannes Frederik Frøhlich (1806-1860)¹ occupies a somewhat humble position in Danish music history, despite the fact that when he was a young man, it looked like he had a brilliant career ahead of him.

Johannes Frederik Frøhlich was the son of a military musician and was already performing as a prodigy on flute, violin and piano at the age of eight. His older brother, Joseph Frøhlich (1796-1840), was a cellist. His sister, Anthonette Frøhlich, was married to the musician, Gottlob Friedrich (Frederik) Kittler (1780-1819), who, as one of Johannes Frederik's first teachers, also contributed to ensuring that the young Frøhlich was being raised with ample opportunities for unfurling his musical talents. Frøhlich was stimulated even further to perfect his skills as an instrumentalist after a successful appearance in 1815 and 1816, at *Det Harmoniske Selskab* [The Harmonious Society] and *Det Venskabelige Selskab* [The Friendly Society] in Copenhagen.² Counsellor Claus Christian Bang (1778-1855) took on the responsibility of making sure Frøhlich was being properly schooled, while the conductor Claus Schall (1757-1835), acting on a recommendation from the composer C.E.F. Weyse (1774-1842), was entrusted with the task of being his violin teacher. When it came to being instructed in composition, Frøhlich was taught by Weyse as well as by Fr. D. Kuhlau (1786-1832) and an examination of an extant album containing several canons serves to substantiate that, in particular, the lessons in counterpoint must have absorbed his attention.³ However, it was as a violinist that Frøhlich first distinguished himself. In 1821, he became an apprentice in Det Kongelige Kapel [The Royal Danish Orchestra] and he quickly moved up the ranks with the result that already by 1827, he was promoted to the post of choirmaster. He continued with this task until 1836, when he was asked to work alongside both Peter Ferdinand Funck and Ivar Bredal as *Kapellmeister*, which he did until 1844. For the last 16 years of his life, Frøhlich lived without having any steady job. Concurrently with his appointment in the orchestra, he appeared as a soloist at a number of concerts and often, his compositions were part of the program. He also composed music for The Royal Theatre, typically for vaudevilles and ballets. One of the few compositions that has kept his name alive is, in fact, a piece that was actually composed for a ballet, namely the *Riberhus March*, which forms part of August Bournonville's (1805-1879) ballet,

Erik Menveds Barndom [The Childhood of King Erik Menved] (1843). In addition to music for his own main instrument, the violin, Frøhlich composed a number of works for flute and French horn, while vocal music is virtually absent from his output. In the years 1829 to 1831, he made – with the support of the *Fonden ad Usos Publicos* – a study trip, the purpose of which was to make him familiar with “the finest methods of singing” and also to extend his knowledge of composition.⁴ What the trip was evidently supposed to accomplish, then, was to qualify him further with respect to having taken on the position of choirmaster, although – as has been mentioned – it does not appear that he was as interested in vocal music anywhere near as much as he was in instrumental music. It was during this trip, which led him through Hamburg, Hanover, Kassel and Frankfurt am Main, as well as through Paris, Florence, Rome and Naples, that he composed the symphony in E flat major, which was given the opus number 33. Another major work that was created during this trip is his Violin Concerto in E flat major, opus 30, composed in Paris – the orchestration being completed in Rome. It does not come as a surprise that these works reflect something of the musical idiom with which Frøhlich became acquainted while travelling abroad: composers like Heinrich Spohr, Luigi Cherubini and Jacques Halévy must have convinced him of the effect of grandiose orchestration, while violinists Pierre Rode and Rodolphe Kreutzer opened his ears to virtuoso violin music. In Rome, Frøhlich came to form part of the convivial social circle, consisting mainly of visual artists, that surrounded Bertel Thorvaldsen, and the inspiration for the many portrayals of folksy life that characterize Frøhlich's music for Bournonville's ballets was generated here.

Frøhlich's only other attempt with the symphony genre is a finale movement in C major, dated 1826. As far as we know, the piece has never been performed.⁵ His Symphony in E flat major, Op. 33, was premiered with the title “Symphonie à grand Orchestre” at an evening entertainment held at The Royal Theatre on 8 April 1833, featuring music conducted by the violinist and répétiteur at The Royal Theatre, Frederik Wexschall (1798-1845). The program of the evening entertainment in question, known to us from references in two different newspapers,⁶ was particularly variegated and included, in addition to Frøhlich's symphony, a concertino by the Bohemian composer, Johannes Kalliwoda (1801-1866), a double concerto for two violins by the German violinist and com-

1 As far as the way of spelling the surname is concerned, we also see instances of the composer's name being spelled “Frølich”; here, however, we have chosen to use the form of the surname that is used on his autograph manuscript of the symphony.

2 Lis H. Sander, J. F. Frøhlichs orkestermusik, belyst ved en gennemgang af symfoniske værker og violinkoncerter. Unpublished thesis in musicology, University of Copenhagen, (1979), p. 3.

3 Frølich, Johan Frederik: *Musik-Stambog*. Manuscript, autograph. The library at The Danish Music Museum. DK-Km.

4 Sander, op. cit., p. 5

5 Sander, op. cit., p. 8. The symphonic movement has been preserved in the autograph, including 24 numbered pages in oblong folio and is preserved in the archives of The Royal Library. DK-Kk.

6 *Kjøbenhavnsposten*, 6 April 1833 and 9 April 1833. On 10 April 1833, another newspaper, *Dagen*, published a review of the evening entertainment, which was virtually identical with the one that *Kjøbenhavnsposten* ran on the preceding day.

poser, Ludwig Maurer (1789-1878), and a variation work for violin by the Austrian violinist and composer, Franz Pecháček (1793-1840). The performers in the musical selections were members of Det Kongelige Kapel [The Royal Danish Orchestra] and, as something that was typical at the time for evening entertainments of this kind, a few of The Royal Theatre's singers and actors were also involved in the program, in connection with pieces that contained songs or recitation. In order to illustrate some of the more unusual circumstances surrounding such an event, it can be mentioned that in the original program, the singing of a newly composed *Dansk Soldatersang* [Danish Soldier's Song] by J.P.E. Hartmann (1805-1900)⁷ was announced. However, due to a sudden onslaught of illness, allegedly befalling all three of the scheduled singers, the song was replaced with a recitation of Hartmann's melodrama, *Guldhornene* [The Gold Horns]⁸ and similarly, a planned presentation of the Swedish poet Anna Maria Lenngren's (1755-1817) satire, *Et Genies Levnetsløb* [A Genius's Career] had to be replaced, at the last minute, by Johan Hermann Wessel's (1742-1785) *Contrasterne* [The Contrasts] because the censor of plays had not approved Lenngren's play.⁹

Fröhlich's symphony contains four movements, which were played two by two, as curtain-openers, before each of the soiree entertainment's two sections. The movements were paired together so as to make one heavy and one light movement: the heavy and dynamically contrapuntal allegro movement together with the dance-like and cheerful minuet; and the grave andante movement together with the traditional light rondo. Thus there was no chance to hear the symphony as a whole and we can safely surmise that, as a consequence of the extensive preparations such a variegated program would have demanded, the work could hardly have enjoyed optimal conditions for being properly prepared and performed. In *Kjøbenhavnsposten* on 9 April 1833 and again in *Dagen* on 10 April, attention was drawn to the symphony as "a brilliant and admirably orchestrated composition" and even though in January 1834, an unnamed writer in *Kjøbenhavnsposten* requested urgently that the symphony be performed again, it appears that this did not come to pass. The arguments were that the general public, "who converse while such pieces of music are played, would certainly have nothing against it, while those who really want to hear the piece would have the chance, upon the work's repetition, to make a closer acquaintance with a piece that, in order to be understood, both deserves and calls for a performance."¹⁰ The symphony was mentioned the following year in *Allgemeine musikalische Zeitung* in connection with a report on the season's music events in Copenhagen. Here, an assessment was made that the work had been written in an "erudite and ingenious style", in which only connoisseurs were supposed to be interested.¹¹

Taking into consideration that only a few years after this time, Fröhlich was appointed chairman of the newly founded Musik-

forening [Music Society], one wonders why no performance of his symphony at any of Musikforeningen's concerts can be documented.¹² A possible explanation can be that personal circumstances, such as a prolonged bout of illness, periods of being away from Copenhagen or pure and simple modesty, prevented Fröhlich from promoting his own symphony.¹³ Another explanation may be that, as was suggested in *Kjøbenhavnsposten*, there was not yet fertile soil for appreciating this kind of symphonic music in Copenhagen. Subsequently, the symphony came to lead an ill-starred fate and for many years it was considered lost. In 1887, it was mentioned on the list of Fröhlich's compositions that Musikforeningen's chairman at the time, Christian Barnekow (1837-1913) forwarded to the music historian, S.A.E. Hagen.¹⁴ However, it later came to light that the symphony, along with the rest of Musikforeningen's stock of Fröhlich's compositions, could simply not be located. However, sometime around 1940, Sven Lunn, the music historian who served as the head of The Royal Library's music department for many years, called attention to the fact that the *Musikakademien* in Stockholm possessed a copy of Fröhlich's symphony (although, on its title page, the work is attributed to one "F. Fröhlich").¹⁵ Upon closer scrutiny, the score and the appurtenant parts turned out to have been transcribed by a copyist named Lanzky,¹⁶ who is known to have copied out several scores for The Royal Theatre in the 1830s. Upon supplemental examination of the music's stylistic features, Lunn accordingly felt he was justified in drawing the conclusion that this *certainly* was a copy of the Danish composer Johannes Frederick Fröhlich's symphony. A photographic copy of the score was acquired thereafter by The Royal Library and was incorporated into the library's collection of manuscripts. But better things were still in store. A systematic review of The Royal Danish Academy of Music's collection of sheet music, which Knud Jeppesen organized in 1944, effectively brought the original score and the parts for Fröhlich's symphony to light.¹⁷ The material was found in a small cubicle under the ceiling and was caked in decades of dust, a fact that explains why nobody ever reacted to the inquiries for the symphony that had been issued on several occasions.¹⁸

7 *Kjøbenhavnsposten*, 6 April 1833.

8 *Kjøbenhavnsposten*, 9 April 1833

9 *Ibid.*

10 Quoted from Sander, op. cit., p. 18

11 *Allgemeine Musikalische Zeitung*, 1834. January. No. 2. Column 29.

12 V.C. Ravn argues, in *Koncerter og musikalske Selskaber i ældre Tid (Festskrift i Anledning af Musikforeningens Halvhundredaarsdag)*, Vol. 1, Copenhagen, 1886, p. 181, that the re-performance of Fröhlich's symphony was "one of the tasks for which the solution was of utmost importance to the very establishment of The Music Society".

13 In 1838, Fröhlich embarked on a recreational trip to Rome, travelling on the frigate, *Rota*, which would later carry Bertel Thorvaldsen's sculptures home to Denmark.

14 The list is preserved in Hagens Samling, 20, 4°, "Materiale til Musikerbiografier C-F", The Royal Library. DK-KK.

15 Sven Lunn, "Fröhlichs Symfoni i Es-dur", in *Dansk Musiktidsskrift*, 1940, p. 156-163.

16 Johan Traugott Lanzky worked as a bassoonist in Det Kongelige Kapel from 1818 until the time of his death in 1858 and was also active, during the 1830s, as a copyist for the orchestra.

17 Knud Jeppesen, "Et Nodefund paa Konservatoriet", in *Dansk Musiktidsskrift*, 1945, p. 41-46 and p. 67-70.

18 Richard Hove, for example, had made inquiries for the symphony in a feature article published in *Nationaltidende* on 30 March 1929, and Sven Lunn had also been sending out inquiries for the symphony, both in the Danish music magazine, *Dansk Musiktidsskrift*, and during a radio broadcast (cf. Sven Lunn, "Lumbye, Fröhlich, Grieg", in *Dansk Musiktidsskrift*, 1944, p. 146).

On the background of the transcript that turned up in Stockholm in 1940, Lunn requested that the symphony be copied out by a group of unemployed musicians, who, in doing so, contributed to enhancing and preserving The Royal Library's stock of sheet music. On this occasion, the score was copied out with a modern disposition of the instruments.¹⁹ A number of concert performances and one CD recording have been made on the basis of this material, even though no printed version of the performance material has ever existed. The main source for the present edition of Fröhlich's Symphony in E flat major, Op. 33, is the autograph score, **A**, with source **B** contributing relevant variants.

Lisbeth Ahlgren Jensen

¹⁹ The score and 36 instrumental parts can be found in *Egne Afskrifter*, Orkesterbiblioteket. *Dk-Kk*.

BESÆTNING / ORCHESTRA

2 flauti

2 oboe

2 clarinetti in B♭

2 fagotti

2 corni in E♭

2 corni in B♭ basso

2 trombe in E♭

trombone

timpani

archi

CRITICAL COMMENTARY

ABBREVIATIONS

b.	bar
bb.	bars
brass	brass instruments
cb.	contrabbasso
cl.	clarinetto
cor.	corno
div.	divisi
<i>DK-Kk</i>	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fol.	folio
fols.	folios
marc.	marcato
ob.	oboe
p.	page
pp.	pages
stacc.	staccato
str.	strings
timp.	timpani
tr.	tromba
trb.	trombone
trem.	tremolo
va.	viola
vc.	violoncello
vl.	violino
woodw.	woodwind instruments

DESCRIPTION OF SOURCES

- A** Score, autograph, manuscript
- B** Xerox copy of score, transcript, manuscript
- C** Orchestral parts, autograph, manuscript
- D** Orchestral parts, transcript

A Score, autograph, manuscript.
DK-Kk, J. F. Fröhlich's Samling. C II, 5.
Title on first music page: 'Symphonie á grand Orchestre / composé par JF Fröhlich. / op. 33.'
End dating: 'Fine / Roma 9^{de} September 1830 / JF Fröhlich'.
Bought by The Royal Library in 1944.
22x28.7 cm, 100 paginated pages, written in ink; library binding. The source has been restored.
Paper type: 16 staves (hand-ruled).
Digital version:
http://img.kb.dk/ma/danmus/froehlich_symf-m.pdf

B Xerox copy of score, transcript, manuscript.
DK-Kk, CII, 27.
Title page: 'Symphonie á grand Orchestre / composé / par / F:

Fröhlich. / op. 33. / Partitur.' Stamped: 'K. S. M. A.' [Kungliga Musikaliska Akademi Stockholm]. Addition in top right corner: 'Orkester'.

Xerox copy of the original in Musikaliske Akademien, Stockholm (now in Statens Musikbibliotek, Stockholm, shelf mark: *S-Skma*, Mazer H:S: 362), copied by The Royal Library in 1940–41. 24x33 cm, 149 paginated pages. Library binding.
Paper type: 14 staves (hand-ruled).
See original in Stockholm:

- C** Orchestral parts, autograph, manuscript.
DK-Kk, J. F. Fröhlich's Samling. C II, 5.
Bought by the Royal Library in 1944.
27 parts, written in black and brown ink, in various formats; some nested; some restored.
Paper type: 15 staves (hand-ruled).
Content: (3) vl.1, (3) vl.2, (2) va., (3) vc./cb., fl. 1,2, ob.1,2, cl. (B^b)1,2, fg.1,2, cor. (E^b)1,2, cor. (B^b basso) 1,2, tr. (E^b) 1,2, trb., timp.
- D** Orchestral parts, transcript.
Xerox copy of the original in Musikaliske Akademien, Stockholm (now in Statens Musikbibliotek, Stockholm, shelf mark: *S-Skma*, Mazer H:S: 362, see **B** above).
27 parts.

EVALUATION OF SOURCES

Fröhlich's symphony has survived in two manuscript scores with matching orchestral parts of which the score **A** and the parts **C** are autograph. The transcript **B** is based on **A**. **B** is somewhat imperfect, especially in terms of dynamics. A plausible explanation is that **A** has been notated in a very small script on tightly compact staves; it is therefore unlikely that the discrepancies between **A** and **B** are a revision of the work but are rather due to lack of space. The main source for the present edition is **A**, while **C**, which is more detailed in terms of dynamics and articulation, has been employed as a corrective authority. Variants between the main source and **B** have been listed.

VARIANT READINGS AND EDITORIAL EMENDATIONS

I Andante – Allegro

Bar	Part	Comment
1	cor.1	B : <i>1 Solo</i>
2, 4	cb.	stacc. added by analogy with vc.
8	cl.1 fg.1	B : <i>1 Solo</i>
9	fl.1 ob.1	
	cor. 1	B : <i>Solo</i>
13	va.	note 2: <i>f</i> omitted because of <i>f</i> in b.12
21	trb.	note 1: <i>f</i> omitted because of <i>f</i> in b.19
22	vc. cb.	notes 8-9: <i>b</i> emended to <i>b^b</i> by analogy with vl.1,2, fg., cor.3,4, trb., timp. and as in C
32	vc. cb.	marc. added by analogy with vl.1, 2, va.
34	vl.2	— added by analogy with vl.1, va., vc., cb.
43	fl.1	B : note 3: <i>e^b</i> , note 5: <i>c^m</i> , note 6: <i>b^b</i>
46	vl.1,2	notes 5-12: stacc. added by analogy with notes 1-4 and b.215

53 cor.1,2 B: note 1: *f*
53 va. note 3: stacc. added by analogy with vc., cb.
56 vl.1,2 note 11: stacc. added by analogy with b.55
58 vl.1,2 notes 7-10: stacc. added by analogy with notes 1-6
66 vc. cb. notes 5-12: stacc. added by analogy with notes 2-4
68 vl.1 note 6: *a^b* emended to *a^b* by analogy with the overall harmonic context and as in C; notes 9-12: stacc. added by analogy with notes 2-8

74-75 ob.1 b.74 note 1 to b.75 note 1: slur added by analogy with bb.72-73, 241-42, 243-244

74 vl.1 notes 1-6: stacc. added by analogy with vl.2 and bb.72, 74

78, 79 vl.1 notes 3-4, 7-8, 11-12: stacc. added by analogy with b.77

85 cl.2 note 3: *h* added
89 vc. cb. *p* added by analogy with vl.1,2, va.
90-91 cor.1, 2 *—* added by analogy with cor. 3-4
90-91 timp. A: *tr* in bb.90, 91
93 cl.2 note 3: *h* added by analogy with fl.1
85 cl.2 note 3: *h* added
100-101 va. *cresc.* emended from *—* by analogy with vl.1,2, vc., cb.

102 va. vc. cb. *p* emended from note 2 to note 3 by analogy with vl.1,2 and b.271
113 fg.2 B: note 2: *a^b*
125-126ⁱⁱ vl.2 va. slur emended from open slur; A: b.125ⁱⁱ: slur open
133-134 cl.1 tie emended from open tie: A: b.134: tie open (page turn)

133-134 cl.2 fg.1 slur emended from open slur: A: b.134: slur open (page turn)

134 fg.2 *p* added in accordance with the general dynamic level
135 ob.2 cl.2 fg.1 marc. added by analogy with fl.1, ob.1, cl.1, fg.2
143 fg.2 *p* added in accordance with the general dynamic level
145 fl.2 ob.2 cl.2 marc. added by analogy with fl.1, ob.1, cl.1
149 vl.2 second quaver: martellato added by analogy with vl.1, va.

163 cl.1 B: notes 3, 6: *e^b*
164 cl.1 B: *a^b*
167 vl.2 notes 1-6: martellato added by analogy with vl.1
167 vc. cb. martellato added by analogy with b.171
171 vl.1 notes: 4-6: martellato added by analogy with b.167
171 vl.2 notes 1-4: martellato added by analogy with vl.1
172 vl.1 B: notes 10-11: slur
178 vl.1 note 1: martellato added by analogy with vl.2, va.
181 vl.1 notes 1, 3: *e^b* emended to *e^b* by analogy with the overall harmonic context and as in C

182 vl.1 note 3: martellato omitted by analogy with vl.2, va.
189 cl. note 2: stacc. added by analogy with b.187
227 vl.1 notes 7-10: stacc. added by analogy with notes 1-6; B: stacc.

231 vc. cb. notes 5-12: stacc. added by analogy with notes 2-4
233 vl.1 notes 5-12: stacc. added by analogy with notes 2-4
235 vc. cb. notes 5-12: stacc. added by analogy with notes 2-4
237 vl.1 notes 5-12: stacc. added by analogy with notes 2-4
243 vl.1 notes 1-3, 4-5: stacc. added by analogy with b.241
243 vl.2 notes 1-6: stacc. added by analogy with b.241
248 vl.1 notes 3-4, 7-8, 11-12: stacc. added by analogy with b.247

255 ob.2 C: *p*
259-260 cl.1 *—* added by analogy with fl.1,2, ob., cor.
262 cor.1,2 *dim.* added by analogy with woodw.

264, 265 timp. C: note 2: *sf*
275 vl.1 note 3: stacc. added by analogy with b.273 and as in C
294-95 fl.1 B: b.295: end of slur
296 trb. B: note 1: *B^b*
301 fg.2 B: *G[♯]*
305 timp. *p* added in accordance with the overall dynamic level; B: *p*



319-322 fg.1,2 martellato added by analogy with fl., ob., cl., brass, str.
323 timp. *tr* added as in C

II MENUETTO. Allegro assai

Bar	Part	Comment
7-8	vl.1	stacc. added by analogy with bb.6, 198
28-30	str.	stacc. added by analogy with bb.26-27
32-33	str.	stacc. added by analogy with bb.26-27
57	str.	<i>cresc.</i> moved from b.56 rest 2
66	cl.2	note 1: <i>h</i> added
86	vl.1	stacc. added by analogy with b.85
106-108	str.	stacc. added by analogy with bb.105, 296-298
110-111	str.	stacc. added by analogy with bb.105-106
120	cl.1	B: <i>1^{mo}</i>
129	fl.1	note 3: stacc. added by analogy with b.151 (cl.1)
130	cl.1	note 3: stacc. added by analogy with b.151
133	cl.1	notes 4-5: stacc. added by analogy with b.135 ⁱⁱⁱ
135 ⁱⁱ	cl.1 str.	dynamics added by analogy with b.135 ⁱ
138-139	va.	<i>—</i> added by analogy with vl.1,2, vc., cb.
147	vl.1	B: <i>g^b</i>
150	fl.1	note 3: stacc. added by analogy with b.151 (cl.1)
150	vl.1	note 1: stacc. added by analogy with b.129
150-151	cb.	<i>cresc.</i> moved from b.151 by analogy with b.129
158	fl.1,2	B: <i>p</i>
168-171	vl.2 va. vc. cb.	martellato added by analogy with bb.164-167
178	tr.1,2	<i>f</i> added by analogy with cor., trb.
178-179	timp.	b.178 note 3 to b.179: tie omitted by analogy with bb.182-183
184, 186	vl.1	notes 3-6: stacc. added by analogy with b.182 and as in C
198	vl.1	stacc. added by analogy with b.197
205	trb.	B: <i>a^b</i>
208	vl.1	B: note 6: <i>g[♯]</i>
218-220	str.	stacc. added by analogy with bb.216-217
222-223	str.	stacc. added by analogy with bb.216-217
246	cl.1,2	<i>cresc.</i> moved from b. 245 note 3 by analogy with fl.1,2
246	vl.1,2 va. vc. cb.	<i>cresc.</i> moved from b.245 rest 2
253	vl.1	note 3: <i>a^b</i> emended to <i>a^b</i>
275-276	vl.1	stacc. added by analogy with b.274 notes 3-6
296-298	str.	stacc. added by analogy with bb.294-295
300-301	str.	stacc. added by analogy with bb.294-295
319-322	str.	stacc. added by analogy with bb.315-316
334	vl.1	B: <i>f</i>
335	fl.1	B: note 3: <i>e^b</i>

III Andante

Bar	Part	Comment
17	vc. cb.	notes 2-3: slur added by analogy with b.13
20	str.	<i>p</i> added by analogy with b.16
25	cb.	<i>p</i> added by analogy with vl.2, va., vc. and as in C
26	vc. cb.	<i>p</i> omitted because of <i>p</i> in b.25
33	cor.1,2	B: note 2: <i>b[♯]</i>
38-39	ob.1,2	<i>—</i> added by analogy with fl., cl., fg.
44, 46	ob.1 cor.1	notes 1-2: slur added by analogy with b.54 (fl.1); B: note 5 missing

45	cor.1	notes 4-5: slur and stacc. added by analogy with ob.1	210	vl.1,2	stacc. added by analogy with b.204
46	vc. cb.	———— added by analogy with vl.1,2, va.	210	vc. cb.	notes 5-8: stacc. added by analogy with notes 1-3
50-51	vc. cb.	end of slur added	212	vl.1,2	notes 3-4, 7-8: stacc. added by analogy with b.213 (vl.1)
52	fl.1	notes 1-2: slur added by analogy with cl.1	214	vl.1,2	notes 3-4, 7-8: stacc. added by analogy with b.213 (vl.1)
52	cl.1	B: note 3: <i>d''</i>	214	va.	lower part: beginning of slur emended from note 4 to note 2 by analogy with b.213
52, 54	cl.1	B: note 5: omitted	282-283	vc. cb.	b.282 note 2 to b.283 note 1: slur emended from open slur; A: page turn
54	cl.1	notes 1-2: slur added by analogy with fl.1	283	vl.2	notes 2-3: stacc. added by analogy with vl.1
61	ob.1	notes 2-3: tie added by analogy with the other parts	284	va. vc. cb.	<i>dim.</i> added by analogy with vl.1,2
63-64	fl.2	b.63 note 4 to b.64 note 1: slur added by analogy with fl.1 and as in C	285	cl.1	p added by analogy with fl.1 (b.286) and as in C
64	trb.	f added by analogy with the overall dynamic level and as in C	288	vl.2	note 3: stacc. added by analogy with b.42 and as in C
70	vc. cb.	note 5: f moved to note 6 by analogy with vl.1,2, va.	305	fg.1,2	p added in accordance with the general dynamic level and as in C
85-86	fg.	begging of slur added	307	fg.1,2	f added by analogy with cl.1
94-95	va.	tie added	322	ww.,	
108	cor.3,4	B: <i>d''</i>	cor.3,4,		
113	vc. cb.	B: note 1: <i>E²</i>	trb., str.		martellato added by analogy with cor.1,2
117	fl.1	B: note 2: <i>c'''</i>	323-329	ww. cor.	
117	cl.2	note 2:  emended to  by analogy with cl.1 and b.37	trb. str.		b.323 to b.329 note 1: martellato added by analogy with bb.319-321
124, 126	ob.1 fg.1	B: note 5: omitted	355-356	va.	b.355 note 2 to b.356 note: tie emended from open tie; A, B: tie open (page turn)
135-136	fg.2	B: b.136 note 1: end of ————	371	vl.2 va.	note 1: stacc. and marc., notes 2-3: stacc. added by analogy with b.375
135-136	cl.1,2	———— added by analogy with fl.1,2, ob.1,2, fg.2	372	vl.2	notes 1-3: stacc. added by analogy with b.362
137	fg.1,2	p added by analogy with fl.1, ob.1,2 and as in C	372	va.	notes 1-4: stacc. added by analogy with the other strings
139	fg.2	C: note 1: p	378	vc. cb.	note 1: stacc. and note 2: f added by analogy with vl.1,2 va.
140-141	ob.1	B: b.140 notes 1-2: slur, notes 2-3: slur; b.140 note 3 to b.141 note 2: slur	394	trb.	f added by analogy with cor.
144	vc. cb.	p added by analogy with vl.1,2, va.	397	vl.1,2 va.	note 3: stacc. added by analogy with b.375
148	vc. cb.	notes 2-3: slur added by analogy with b.144 and as in C	398	fl. ob. cl.	
152	vc. cb.	B: notes 1-2: slur, notes 2-3: slur	fg. trb.		p added by analogy with cor.1,2 and as in C
159	vc. cb.	∩ added by analogy with all other instruments	398	cor.3,4	p added by analogy with cor.1,2
IV RONDO. Allegro					
Bar	Part	Comment	401	va.	note 2: <i>e^b</i> emended to <i>e^b</i> by analogy with vc., cb.
48	vc. cb.	p added by analogy with vl.1,2, va. and as in C	406	va.	<i>cresc.</i> added by analogy with vl.1,2, vc., cb.
66-67	va.	B: b.66 note 1: beginning of slur	412-413	cor.4	tie added by analogy with bb.408-409
72	vl.2 va.	note 3: stacc. added by analogy with vl.1	436-437	ob.1	tie added by analogy with bb.435-436 (ob.2) and as in C
72	vc. cb.	B, C: f	438	fl.1,2	p added by analogy with ob.1,2
83	vl.2	notes 2-5: stacc. added by analogy with vl.1	451-452	cor.3	phrase added by analogy with cor.4
84-86	vl.1,2	stacc. added by analogy with b.83 (vl.1)	494, 496	str.	note 2: martellato added by analogy with b.203 and by analogy with ww., brass
94	vl.1,2	note 4: stacc. added by analogy with b.96	497	vl.1,2	notes 5-8: stacc. added by analogy with notes 1-4
106	vl.2	note 1: ffz added by analogy with vl.1	498	vl.1	<i>a^b</i> emended to <i>a^b</i> as in C
106	vl.2 va.	note 3: stacc. added by analogy with vl.1	501	str.	notes 5-8: stacc. added by analogy with notes 1-4
107	vl.2	p added by analogy with vl.1	525-526	fg.	slur added by analogy with cl.
107	vl.2	note 3: stacc. added by analogy with vl.1	527-531	va. vc. cb.	stacc. added by analogy with b.526
121-122	vl.2	b.121 note 2 to b.22 note 2: slur added as in C	530	va. vc. cb.	note 6: <i>a^b</i> emended to <i>a^b</i> as in C
145-146	cl.1	tie added by analogy with with the overall slur and as in C	532-533	vc. cb.	stacc. added by analogy with notes 1-4 (vl.1)
152	vc. cb.	note 1: <i>d</i> emended to <i>d^b</i> by analogy with vl.2	533	vl.1	notes 5-8: stacc. added by analogy with notes 1-4; B: notes 1-8: stacc.
164-165	tr.1,2	<i>cresc.</i> added by analogy with cor., trb.	542	vc. cb.	note 1: martellato added by analogy with va.
203	fl.2 ob.1,2		558-560	cor.3,4	
	cl.2 fg.1,2		trb.		slur added by analogy with cor. 1,2 and as in C
	brass				
	timp.	martellato added by analogy with b.205, 494 (ww., brass) and as in C			
205	va. vc. cb.	note 2: martellato added by analogy with vl.1,2			
209	vl.1,2	note 2: martellato added by analogy with b.205 and by analogy with va., vc., cb.			