

Coming Events
in
Siebert Chapel

THE CKD CHOIR FROM PRAGUE,
The Czech Republic
Monday, October 30, 1995
7:30 p.m.

LAKESIDE CHORAL FESTIVAL
Friday, November 3, 1995
9:00-3:00 p.m.

FALL FAMILY WEEKEND BAND - CHOIR CONCERT
Friday, November 3, 1995
7:00 p.m.

TANYA LIERMANN, SENIOR FLUTE RECITAL
Sunday, November 5, 1995
2:00 p.m.

FALL WIND SYMPHONY CONCERT
Sunday, November 12, 1995
4:00 p.m.

GARY VERKADE, FACULTY ORGAN RECITAL
Friday, November 17, 1995
7:30 p.m.

CHRISTMAS CONCERT
Friday, December 1, 1995
6:30 p.m.
Saturday, December 2, 1995
7:30 p.m.
Sunday, December 3, 1995
4:00 p.m.

FALL HONORS RECITAL
Sunday, December 10, 1995
4:00 p.m.

LAMBDA KAPPA CHRISTMAS RECITAL
Monday, December 11, 1995
Recital Hall
8:30 p.m.

** Siebert Chapel Artist Series:
Public Admission, \$5; Students/Seniors, \$3
(There is no charge for the Carthage Community.)
All other events, except the Racine Symphony and
Kenosha Symphony concerts, are without charge.*



The
Carthage Music Department
presents

**THE MUSIC OF
FRANZ CHRISTOPH NEUBAUER
(1760 - 1795)**

Researched and Edited by

Richard Dale Sjoerdsma, Ph. D.

Sunday, October 29, 1995

4:00 p.m.

Siebert Chapel

PROGRAM

Partita No. 1 in Eb (S. 142)

Allegro
Menuetto
Adagio
Rondeau

Ann Nogal and Emily Huske, clarinet
Chris Beddigs and Matthew Anderson, horn
Woodrow Hodges, bassoon

Duo in A Op. 4, No. 1 (S. 61)

Adagio/Allegro moderato
Menuetto
Rondo. Allegro

Carol Burswold Lahti, violin
Ann LeMar, violin

String Quartet in A Op. 3, No. 3 (S. 22)

Allegro
Finale. Un poco Adagio

The Lyra String Quartet
Carol Burswold Lahti, violin
Ann LeMar, violin
Kimberly Sullivan, viola
Andrew Snow, 'cello

**Wiegenlied einer unglücklichen Mutter
Eine sehr gewöhnliche Geschichte**

Roberta Mulder, soprano
Jane Livingston, pianist

Die Fürstengruft

Amy Haines, soprano
Gregory Berg, pianist

Il Offertoria in F de B. P. M.

Terzetto: Andante molto
Duetto: Andante poco/Allegretto

Amy Haines, soprano
Kathy Berg, mezzo
Gregory Berg, bass

The Lyra String Quartet

Trio pour le Clavecin ou Fortepiano in Bb Op. 20

(S. 127)
Allegro moderato
Finale. Allegro

Stephen Smith, pianist
Carol Burswold Lahti, violin
Andrew Snow, 'cello

The Composer

Franz Christoph Neubauer (1760-1795) was born of peasant parentage in a small village about thirty miles northeast of Prague. Early training was at the hands of a local school master, and, by the time he journeyed to Prague at a still very young age, he was already a skilled violinist and composer. Following some years in Prague, Neubauer left, becoming part of a mass emigration of Czech musicians that was of great consequence to European music of the classical period.

His ensuing peripatetic path has only a few certifiably identified points. Eventually, he was drawn to the great musical center of Vienna, where he made the acquaintance of Haydn and Mozart. This was an important time and place for Neubauer. His compositional style must have matured considerably not only through his acquaintances and exposure to the musical activities of the city but also because of his careful study of the scores of the great Italian masters, both past and current. Knowledge of Neubauer's skillful compositional craft had already become somewhat widespread in southern Germany and Austria, having won the admiration of several important journalists and critics.

Neubauer's first important professional post was in the service of the Count of Weilburg, beginning in 1790. The years between that assignment and his earlier departure from Vienna are only faintly traceable. Some of this time was spent wandering from cloister to cloister, giving concerts and perhaps composing pieces in return for a night's lodging. It is known that Neubauer stayed for some time in Kremsmünster, where his symphonies were especially popular. The next known date in his chronology is the publication year of two of his works, the operetta *Fernando und Yuriko* and *24 Gesänge beim Clavier*, in Zurich in 1788, suggesting he may have been in that city at that date. Quite possibly Neubauer next traveled north along the Rhine. One of the identifiable dates of this period is 1789, when he was in Heilbronn to conduct his famous symphony, *La bataille*, Op. 11. Following that, he made visits to Heidelberg, Mainz, Koblenz, and other cities along the Rhine.

It was at this time, then, that he began his duties at Weilburg, a province immediately east of Koblenz. Considering the importance of this position and the length of his stay there, it is unfortunate that early sources offer virtually no information on Neubauer's activities in Weilburg. With the invasion by French revolutionary armies of the first coalition in 1794 came the dissolution of the court's chapel, and Neubauer was forced to flee.

After a possible visit to Hannover, Neubauer turned to Minden, a small principality in northwest Germany. He remained there until he was invited by the princess of neighboring Schaumburg-Lippe to accept a position as court composer in the principality's capital city of Bückeburg. Bückeburg, in the second half of the eighteenth century, was returning to its earlier importance as a musical center, established originally during the residency there of Heinrich Schütz. Now Johann Christoph Friedrich Bach (1732-1795), ninth son of J. S. Bach, was the kapellmeister. The

stimulating musical environment at the court encouraged a constant flow of new works from both composers. Great approbation greeted Neubauer's innovations in instrumentation and harmony, and it soon became apparent that the older, conservative Bach resented the sudden intrusion of the younger, more progressive Neubauer, resulting in an immediate and steadily growing animosity between the two composers. Not long after Neubauer's arrival, Bach succumbed to an acute malady, and Neubauer was appointed to succeed him. This unexpected good fortune of a higher position permitted him to wed a lady from a gentle family of Bückeburg. He did not long enjoy the advantages of his new station, however. On October 11, 1795, less than a year after the death of his predecessor, Neubauer died as a result of an affliction that has been attributed to his addiction to drink, and he was buried at the side of his rival in life.

The Music

That Neubauer was a prolific composer and wrote with unbelievable rapidity is borne out by the large number of compositions he turned out during his short life span. He wrote an operetta, two large sacred cantatas, and many solo songs with clavier accompaniment. He also composed some important liturgical music: masses, offertories, hymns, vespers, litanies, and a requiem. Additionally, Neubauer was the author of a theoretical treatise, *Eine Erleichterung zu der musikalischen Composition: Die Erfindung, die Ausführung und Verbündung der Tön*, a single handwritten copy of which appears to be an authentic autograph.

But Neubauer was first and foremost a composer of instrumental music. Eleven symphonies are extant, including the previously mentioned *La bataille*, Op. 11, as well as three concertos and two *Serenaten* for full orchestra. Twenty-five quartets include a set scored for flute, violin, viola, and cello. Among the smaller compositions are twenty trios and fifty-two duos or sonatas, mostly for various string combinations but occasionally incorporating flute as melody instrument. Finally in this category of chamber music are several sets of variations for various instrumental combinations, some dilettante piano pieces, a *Notturmo* for two flutes and viola, and four *Parthien*, written for two clarinets, two horns, and bassoon.

The pieces in this concert were selected to represent Neubauer's best efforts in various genres. They show the musical style of a gifted, imaginative composer of mature craftsmanship and skill. Typically for most minor composers of the late eighteenth century, influences of Haydn and Mozart are often detected, but, to his credit, Neubauer was able to take the conventional tools of his time and with them imbue life into his creations. Throughout his output there is the unmistakable stamp of an inspired talent.

Partita No. 1 in Eb (S. 142)

Neubauer's four *Parthien*, located in manuscript at Kremsmünster, are, like many similar divertimento-like pieces of the time, scored for wind

instruments, perhaps indicating open-air performance. Most are in four movements, all in the tonic key, with a minuet serving as the second movement. While the texture is relatively thin and the harmonic organization simple, it is clear that the *Parthien* were of some consequence to the composer. Partita No. 1 shows how Neubauer treats the instruments in a sharing of material. In the opening Allegro, the horns repeat the first theme in both the exposition and recapitulation and begin the development with new material. Additionally, in the Rondeau, the bassoon announces the theme of each "A" section, and there is imitative sharing between the bassoon and first horn in the minuet.

Duo in A Op. 4, No. 1 (S. 61)

The unaccompanied instrumental duo appears to have emerged from the seventeenth-century accompanied solo sonata. In the eighteenth century, Haydn and Mozart contributed a few pieces, but it was the lesser composers who delivered the vast majority of duos, usually for two equal instruments. The genre presents the composer with difficult problems. The voices, particularly in the many instances when imitation is present, can give only the illusion of harmony, an illusion that Neubauer maintains mainly by means of chord-outlining figures and arpeggio accompanimental patterns. Both of these traits can be found in this example, along with an almost equal sharing of material between the two violins. Especially interesting here is Neubauer's rare use of a slow introduction in the minor mode and his use of minuet-and-trio for the middle movement of his typical three-movement plan.

String Quartet in A Op. 3, No. 3 (S. 22)

Early writers on Neubauer agree that an important part of his instrumental output is found in the quartets. Indeed, Neubauer appears to have been rather forward-looking in the quartets, obviously concerned with breaking away from the typical violin-dominated style. The String Quartet Op. 3, No. 3, for example, one of a set dedicated to the amateur cellist Count Wittgenstein of Berleburg, shows an active cello part exposing and sharing primary thematic material. This work further illustrates the composer's personal stamp in its far-ranging harmonies and chromaticism, particularly in the development section of the first movement, and in its unusual format as a two-movement work with a theme-and-variations form for the finale.

Wiegenlied einer unglücklichen Mutter Eine sehr gewöhnliche Geschichte Die Fürstengruft

Considering the early stage of development of the German art song in the 1780's, Neubauer's songs for voice and keyboard stand in stark contrast to those of his contemporaries; they are remarkable for their rich accompaniments, often achieving a surprising equality between voice and instrument. Friedlaender, in his monumental three-volume work, *Das*

deutsche Lied im 18. Jahrhundert, finds in these pieces a Viennese wind blowing and the influence of both Haydn and Mozart. That is certainly evident in the lovely lyricism of the first song, a piece noteworthy also for its scandalous text. When compared with an earlier setting of the same text by Haydn, Neubauer's second song seems adventuresome indeed. *Die Fürstengruft* is really a multisectional solo cantata to a rather ostentatious text by Schobart. Especially in its minor tonality and ferocious rhythmic energy, the work reminds one of Beethoven, although no contact between the two composers is documented.

II Offertoria in F de B. P. M.

Although the offertory as a vocal or instrumental piece independent from the mass has a history dating back to Palestrina, surprisingly little is recorded about the development of this rather popular genre of church music, which, in the eighteenth century, sometimes achieved the proportions of a cantata or small oratorio. Mozart's efforts in this arena are relatively well-known, and, while most are written for rather large performing forces, perhaps Neubauer found inspiration in his *Sub tuum praesidium* (K. 198) for soprano and tenor soli, strings and organ. Similarly, Neubauer's offertories are thinly scored, and the voice parts seem to indicate solo voices. Interestingly, in the manuscript the *basso* part is figured, suggesting that the more conservative church music lagged behind newer trends in instrumental music of the period.

Trio pour le Clavecin ou Fortepiano in Bb Op. 20 (S. 127)

Published posthumously in Braunschweig in 1798, Neubauer's piano trio finds the form in a relatively advanced state. Internal evidence, in terms of graduated dynamics, the use of forceful octaves, especially in the left hand, and idiomatic passage work reveal that indeed the piano was the preferred instrument. Consisting of two movements, both allegros, the first a conventional sonata form and the second a short rondo form, the trio is nevertheless a quite sophisticated piece, rather Haydnesque in concept and style. The work offers many examples of independent treatment of the violin, most importantly as it begins the first and second themes of the second thematic group in both the exposition and recapitulation. Admittedly, the cello is for the most part closely tied to the piano bass, but there are some notable exceptions. In one instance, in the first movement, the cello begins imitatively with the violin and continues with independent material; in the closing theme of the exposition and recapitulation, the two string instruments are organically united and pitted against the keyboard part.

A Personal Note

I wish to offer my profound thanks to all of the performers who have unselfishly given their considerable talents to this project, and without whom the bicentennial celebration would not have been possible.