

GEORG BENDA'S INSTRUMENTAL MUSIC

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The Czeckish-born composer Georg Benda (1722-95), who worked at the court of Frederick the Great in Berlin and later (1750-78) as director of music at the ducal court in Gotha, came to be best-known to posterity for his musical-dramatic works. His quite large production of instrumental music achieved a certain circulation during his life-time; subscription lists show that his compositions for cembalo solo in particular enjoyed a popularity which by the standards of the day was quite considerable¹).

But these works, which include sinfonias, concertos for violin and for cembalo, divertimenti, sonatas for cembalo and chamber ensembles as well as sonatinas for cembalo, had with very few exceptions been forgotten until at the beginning of the 1950s they began to appear in the Czeckish series *Musica Antiqua Bohemica* (MAB). For my thesis "A Survey of Georg Benda's Instrumental Music with Regard to its Place in the Music of his Day" (Copenhagen 1972) the following were available and provided the basis for my investigation:

MAB Volume	58 Sinfonia	I-III	(1962)
- -	62 -	IV-VI	(1963)
- -	66 -	VII-IX	(1965)
- -	68 -	X-XII	(1966)
- -	24 Sonate	I-XVI	(1956)
- -	37 Sonatine	I-XXXIV	(1958)
- -	45 Tre Concerti		(1960)
- -	10 Concerto in g mol		(1963)
- -	2 Sonata per due violini e clavicembalo		(1965)
- -	11 Classici Boemici		(1953)
- -	14 - -		(1953)

Whereas Vols 24 and 37 encompass, with three exceptions (see below), the entire surviving production of solo cembalo music, only a small part of his sinfonias and concertos are represented in the MAB series.

In the preface to MAB 10 and 45 Jan Racek expresses the opinion that Benda composed in all 7 concertos for cembalo, strings and bass, all of which exist in

manuscript in Dresden. In his *Quellen-Lexikon*²⁾ Eitner lists 27 concertos for this ensemble: 10 in Dresden, 9 in the library in Berlin, 4 in Brussels, 1 in Wolfenbüttel and 3 printed by Schwickert in Leipzig. It is not possible to see from this list if some of these may be duplicates but it is probable that the printed ones are the same as some of those in manuscript. The most reliable sources for determining the minimum number of works in the various genres are Breitkopf's thematic catalogues³⁾, which can give at the same time an indication of the dates of the pieces relative to each other. According to these catalogues Benda composed 9 concertos and 3 divertimenti, all for cembalo, strings and bass, before 1778, of which the concertos in b minor and f minor (MAB 45) are found in the catalogue of 1763, the g minor concerto (MAB 10) is in the one from 1770 and the G major (MAB 45) in 1778. Whereas all the cembalo concertos appear under the name Georg or Giorgio Benda, the 3 divertimenti are attributed only to G. Benda and the brief thematic quotations are not in themselves sufficient to allow us to determine on stylistic grounds whether the composer is Georg Benda or perhaps his brother Jan (Giovanni) Benda. A similar element of uncertainty obtains with regard to the violin concertos. In the 1762 catalogue of music for strings one finds 4 concertos by Georg Benda, 6 by G. Benda and 3 by Giov. Benda, certainly the brother, who devoted himself primarily to the composition of violin music. Finally in the catalogues from 1785, 1786 and 1787 two concertos for violin appear simply under the name Benda.

The identity of the composer of the sinfonias is not in doubt, however. All are entered in the Breitkopf catalogues under the name Benda from Gotha or Georg Benda. As with the concertos there is no possibility of determining if there are duplicates among the 25 sinfonias listed by Eitner. Jan Racek writes in his preface to MAB 24 (keyboard sonatas) that Benda composed more than 30 sinfonias but he gives no authority for this number. It can originate with the composer himself since Benda, when he left the court of Gotha in 1778, submitted a catalogue of the compositions he would bequeath to the duke and here under the heading "Musiken für die Cammer" is entered: 30 Sinfonien di Benda⁴⁾. Breitkopf includes 21 sinfonias:

Parte I	1762: MAB I, III and XI + 3 others (in B \flat , C, G major)
Suppl. I	1766: MAB II, IV, IX and XII + 7 others (in C, D, A, C, 2 in B \flat and 1 in G major)
Suppl. II	1767: MAB V
Suppl. V	1770: MAB VIII + 1 in F major
Suppl. XII	1778: MAB VI

MAB VII and X are not found in the catalogues. MAB VI is a "Sinfonia a Violino Concertato" and it is therefore uncertain whether it should be added to the total of 22 other "certain" sinfonias or counted among the highly uncertain number of violin concertos.

The problem of dating the *sinfonias* (or the concertos for that matter) cannot be solved with the help of Breitkopf alone. In his foreword to the edition of the Breitkopf catalogues Barry S. Brook observes that compositions included in, for example, Parte I–VI (1762–66) may have been written at least 10 years earlier (*sinfonia XI*, for instance, is included Hiller's *Raccolta . . .* from 1761⁵). And even though it may be assumed that there is a degree of likelihood that the compositions which first appear in Supplement I in 1766 were not yet composed in 1762, one cannot base a dating on these years alone. On the contrary, there is also some probability, still according to Brook, that composers submitted to Breitkopf themes of works which were not yet completed. Nevertheless, as we have said, these years can be used along with the music itself as an indication of the dates of composition.

Benda's *sinfonias* were composed for the ducal orchestra at Gotha and the make-up of this orchestra can tell us something about the relative dates of the twelve MAB *sinfonias*. According to Marpurg's *Beyträge*⁶) the orchestra during 1754–55 consisted of:

6 violins, 1 viola, 2 oboes, 2 horns and continuo:
1 bassoon, 1 lute and 2 organists (cembalo).

Vladimir Helfert⁷) adds that the orchestra was enlarged in 1755 by the addition of another viola and in 1757 with a contrabass. It was not until 1765 that Benda also had the services of a violoncello and as late as 1778 that the orchestra had two independent flautists. Until then, if there were flute parts they had to be played by the oboists. *Sinfonia V* (Br. 1767), IX and XII (Br. 1766) all have a cello included in the bass group and are therefore probably composed about a year before they appear in the catalogues, I, III and XI (all Br. 1762) are written for string trio, 2 horns and continuo; all the others have flutes and/or oboes in addition. The two which are not found in Breitkopf (VII and X) differ in that both have a bassoon (or bassoons) added to the wind group and X is the only one which also has both viola I and II, which however tells us nothing more than that it was composed after 1755. What is more interesting is that VII has 2 flutes and 2 oboes. The title-page of this *sinfonia* reads as follows: *Nr. 2 sinfonia/con Violini, Oboi, Flauti, Corni/Viola e Basso/13 St./del Sig. Benda* - whereas II and IX, which also have both flute and oboe in the wind group listed on the title-page, name these instruments in the singular (oboe, flauto traverso). This may indicate that VII and X (with their two bassoons - there were not two bassoonists at Gotha in Benda's time), as well as the "violin concerto" VI (Br. 1778), were not composed in his first period at Gotha 1750–65, but sometime in the 1770s when Benda, together with Madame Hellmuth (the wife of a colleague from Gotha), gave about three concerts in Leipzig (1774, 76 and 79)⁸). On the basis of these arguments, the most probable sequence would be:

MAB I, III, XI	before 1762 (XI before 1761)
- II and IV	before 1765, without cello (Br. 1766) (<i>perhaps</i> after 1762)
- IX and XII	ca. 1765 with cello (Br. 1766)
- V	ca. 1766 with cello (Br. 1767)
- VIII	without cello (?) (Br. 1770)
- VII and X	(1770s ?)
- VI	Br. 1778

The possibility that Benda while employed at Gotha should have composed for instruments other than those available in the orchestra is so unlikely that we can take it as certain that those *sinfonias* which occur in Breitkopf's supplement volumes (after 1766) and which call for a violoncello were composed after 1765. But the membership of the orchestra alone is not sufficiently reliable evidence for assigning the two *sinfonias* which are not included in Breitkopf's catalogues to the end of Benda's production of *sinfonias*. From this point of view they could as well be dated to *before* his Gotha period, i.e. before 1750, and in an attempt to solve this problem we must take a third means of determining dates into use and it is perhaps the most important – namely, an examination of the music itself. To assign dates to 12 *sinfonias* composed over a period of 20–30 years on the basis of a stylistic analysis alone involves many uncertainties since conclusions must to a large extent depend on subjective observations and judgments. But if the results of analysis are compared with the more objective information which can be derived from the Breitkopf catalogues and the membership of the Gotha orchestra it is possible to arrive at an, it not definitive, at least more than probable relative dating. In other words, we must investigate if there are stylistic features which distinguish that group of *sinfonias* which was composed before 1765 (without cello) from the later ones, and whether *sinfonias* VII and X can on the basis of these features be placed in one group or the other. This applies, to a certain extent, also to VI and VIII since neither of them has a cello, but they nevertheless appear for the first time in Breitkopf's catalogues of 1778 and 1770 respectively.

The sequence of movements in the *sinfonias* conforms to the contemporary practice in Berlin (of the brothers Graun, J.A. Hasse and C.Ph.E. Bach, among others): fast – slow – fast. Only one, MAB X, has no regular (slow) middle movement, but, like the early Neapolitan opera *sinfonias*, a 6-bar-long *andante* between the outer movements. A stylistic analysis of the second movements cannot, therefore, help in dating *sinfonia* X, but it can, on the other hand, tell us a good deal about the temporal relationships of other *sinfonias*. The second movements of I, II, III, IV, V, VI and XI are for string alone. In VIII, where the winds are used, there is a weak approach to an individual treatment of wind instruments, a feature which becomes decidedly pronounced in VII, IX and XII, all three of which

are built up around the mutual concertato of the two groups of instruments.

XII,2 is a French rondo with a returning refrain in the tonic. VII,2 and IX,2 have a form which is almost a modulating rondo with a ritornello-like return of the first theme in different keys (VII), or of first-theme motives, as in IX, based on a three-part tonal plan: T-T_p/T_p-S-T/T. With the exception of V,2 there is no great difference in the schematic construction of the other slow movements. All are bipartite, either symmetrically, like III,2 and VIII,2: ab - ab (T-T_p/T_p-T), or asymmetrically, like II,2: abc - a ab₁c (T-S-T_p/T_p-(D-S)-T). These simple bipartite forms are familiar from the slow movements of Baroque suites. Apart from the instrumentation the most significant difference between Benda's so-called "early" and "late" second movements lies not in the tonal foundation which determines form by dividing the movement into two or three parts, but in the combination within each part of several more or less related groups of motives and the make-up and melodic language of the individual motive-group or the individual theme. There are two very important characteristics which unite all the second movements which do not make use of wind instruments into one group (I, II, III, IV, V, VI, XI).

Firstly, in these seven movements Benda uses many melodic, and especially rhythmic, figures rather like clichés in the motivic material throughout. A statistical count has not been made, but one or more playings-through of all these movements leaves the listener with a clear over-all impression of triplet-movement alternating with often sharply-punctuated figures, sometimes as reverse-accented rhythms, - and melodically an impression of long falling lines delayed or replaced by short, more disjunct rising passages. The relationship between the movements is so strong and they show so many points of similarity in means of musical expression that without a more fundamental adaptation than a tonal transposition one can in several instances transplant a motive from one movement to another. As this suggests, the other characteristic is the way in which these formula-like motives and figures are combined. A single movement, III,2, is completely dominated by the triplet-movement of the two introductory bars which is only interrupted by a 3/4 bar of an accented rhythm which serves as a connecting link between the first and second sections of the movement. Even though the melodic language is formed by one of the clichés mentioned above, this movement differs from the others in its strict uniformity. The others can be characterized by just this, that they display a very dense contrast not only between the motives of the first theme of the movement but between groups of motives in the subsequent course of the movement as well.

The structure of the theme of III,2 is, like the movement itself, homogeneous: the entire first theme is built up of the melodic figures of the first two bars which are repeated on the dominant and followed up by a lightly modulating continuation. It is, incidentally, here, and in many of Benda's other themes characterized by continuation-passages, difficult to say exactly where the theme actually ends.

One feels a melodic point of rest at the cadence on the subdominant in bar 7, whereas the actual pause does not occur until the half-close in the tonic in bar 11. These 11 bars are in fact both melodically and tonally divided into three groups – a division which is peculiar to Benda (see below). But the homogeneous theme and the uniform construction of the movement are both uncharacteristic of the early second movements. If one were to examine nearly any one of the other themes it would be found to be heterogeneously constructed of several small motives which are often rhythmically, melodically and dynamically contrasting. A characteristic example of this heterogeneous theme-structure is found in the first theme of I,2 which in 4 bars (admittedly played *andante*) contains violently disjunct melody supplanted by step-wise movement, *pizzicato* giving place to *coll' arco*, reverse-accentuation (), syncopated quaver movement, semiquaver triplets and *forte* – *piano* contrasts. The theme itself in XI is nearly homogeneous, made up of 2+2 bars of which the second 2 are motivically derived from the first 2, but the rest of the movement is, like the others, rich in motivic and dynamic contrasts, e.g. the triplet movement is replaced by a pronounced accented figure which provides the cadence motive. By analogy with this, a similar accented figure is found in many of the other second movements hooked up with various motive-groups – sometimes mutually contrasting ones from within the same movement – as cadence motive. A description such as this of the accumulation of contrasting rhythmical formulas, heterogeneous thematic formation and regrouping of motives in a movement can give the impression that these slow movements are not coherent. And even though the melodic falling line in the first theme of IV,2 is taken up by several other motive-groups in the course of the movement, both this movement and others such as I,2 and XI,2 are so segmented that one has the feeling of being able to take groups away and insert others without changing much except the duration of the piece. But the other movements definitely hang together, either by means of accompanying figures which are present throughout, as in VI, or by using one and the same cadence figure for different, though related, motives, as in II,2. V,2 especially shows that Benda is capable of linking together his contrasting motives so that the over-all impression is one of unity: he allows the accented introductory motive to shift down to the bass where it serves as a reminder of the character of the first theme, even in the step-wise orchestrated crescendo in the middle of the movement which otherwise quite breaks the basic mood of the movement.

In VIII,2 Benda abandons the type of instrumental melody characterized by triplets. The *andante* theme embodies dynamic contrasts like the rest of the movement, but the shaping of the theme is (has become) much simpler: the melody is more singable, the motivic ideas are given time to spread themselves and establish themselves by repetition. The same lyrical repetition of a singable, homogeneously-shaped theme is found in VII,2 and XII,2 whereas the third of the concerted movements, IX,2, has a three-part construction: 4 bars of song-

like motive followed by 4+4 bars continuation of a more instrumental character. There is certainly evidence of a radical change of style from *sinfonia* I to *sinfonia* XII - a change which supports the theory that VII is one of the later *sinfonias*, that VIII belongs to the period after 1765 even though it has no cello part, and that V and possibly VI as well come about mid-way along the production of *sinfonias*. But how careful one must be about relying on Breitkopf alone can be illustrated by comparing the first bars of the second movements of II and XII which are both included in Breitkopf 1766. The theme in II,2 is succeeded by a triplet motive:

II,2
(b.1-8)

XII,2
(b.1-8)

There are melodic characteristics in both themes which show that they share the same composer but the principle of melodic construction is different. In II,2 three different motives occur in the course of the 8 bars, whereas in XII,2 Benda concentrates on the development of a particular idea.

The stylistic analysis of the second movements provides no evidence that there is any time-difference between the *sinfonias* without cello in Br. 1762 and 1766. Among the first movements of these five *sinfonias* there are differences both as regards thematic construction and the structure of the movement in general, but they are differences which, seen in relation to the other movements, suggest an entirely different grouping than that which can be deduced from Breitkopf. If Benda is to be placed in relation to his contemporaries, his *sinfonias* especially must first be compared with the works of composers such as J.A. Hasse, J.G. Graun and C.Ph.E. Bach, all of whom worked in the Berlin area. And if one compares even the introductory motives to the opera- or concert-*sinfonias* by these composers⁹⁾ there are many examples of melodic turns that are practically identical - and they are motives which Benda uses in just as stereotyped a way

in the opening themes of his first movements, especially the early, but also the later ones. The first bars of III,1 are entirely analogous to the motives used by Hasse and J.G. Graun:

Benda (III,1 b.1-2) Viol.I



Hasse (Hiller VI,1 b.1-2) Viol.I



J.G.Graun (Mennicke ex.37)
(Viol.I)



but also the harmonic opening bars of II,1 and IV,1 show several features parallel to those found in the work of the other Berliners. It is in the way that he continues these common turns of phrase that Benda reveals his originality, just as it is in the way that the themes are build up that a possible time-difference between the dates of origin of the individual movements by Benda can be discovered. II, III and IV contain a rich measure of melodic and rhythmic figures which comprise Benda's original musical language: Leaps of the sixth, either as cadence-figure (IV,1 and III,1) or as a motivic element (IV, II), and the rhythmic figures: $\underline{\text{J}} \underline{\text{J}}$, $\underline{\text{JJ}}$, $\underline{\text{J}} \underline{\text{JJ}}$, also both at the end of a motive and in the course of the melody, are concise characteristics throughout, which are certainly not prominent in the work of the other Berliners. The homogeneous theme of II,1 is made up of 8 bars continuation of the opening motive and the theme is repeated in varied form after a contrasting insertion of 2 bars. In III a similar continuation-characterized theme of 8 bars is repeated in the same way. In IV,1 the theme can be divided into two periods of 4 bars each of which the second period reworks the leaping melody of the first and the theme is followed by a new modulating motivegroup which rhythmically derives from what has gone before but which melodically, with its leaps in the opposite direction, creates contrast. All three movements are very similar as regards form:

abc	$a_1 b_1 c_1 (a)$	abc(a)
T-D	D -(S/T _p)	- T

in which a is the theme, b modulating transition and c a motive-group of several parts more or less obviously derived from the first theme. The contrast in the movement is created primarily by means of instrumentation (tutti/trio episodes, notably in II and III) and dynamics (forte/piano).

This chain-form of three links, in which the theme is repeated at least three times and in which only insignificant alterations of the other motive-groups occur

in connection with these ritornello-like repetitions of the theme, shares its three-stage tonal foundation (T-D/D-T/T) with the first movements of most of Beethoven's *sinfonias*. But only the division into three sections is the same in I and XI, which both tonally and thematically differ from the first movements of the three *sinfonias* which, according to Breitkopf, should have been composed about the same time or earlier. XI,1 has an opening theme in three sections:

$$a(2\frac{1}{2}) + a_1(2) + a_2(2\frac{1}{2})$$

in which *a*'s cadence is effectively delayed $\frac{1}{2}$ bar by the melodic imitation in the bass and where a_2 is a repetition of a_1 varied by the closing cadence. This metrically distorted theme has parallels among the later *sinfonias*. The first theme in I,1 opens, like XI, forte-unisono with a (stereotyped) broken triad which is immediately interrupted by a melodically static pianomotive. This heterogeneously-constructed theme has a pendant in *sinfonia* X. As mentioned, both movements are in three sections, but the division is not based on the transposed return of the first theme. In I,1 the middle section is introduced by a canonic arrangement of the first bar of the first theme, but piano and in a dominant variant. The beginning of a new section in XI,1 is defined by a return of transposed motivic material from the preceding (not the first theme), but in the tonic, after which completely new melodic material in T_p follows before the repeat of the first part.

Both the three-part structure of the theme in XI,1 and the motivic reworking of the theme in I,1 point "forward" towards the later first movements, e.g. *sinfonia* XII, which is divided into three sections both on the basis of tonality: T-D_v-D/D — — — T/T-(T_v)-T, and by reason of the three-fold repetition of the theme on this tonal foundation. The first theme in this *sinfonia* is a homogeneous continuation-theme which is repeated in varied form by analogy with the theme of II,1, but the rest of the movement differs from this movement, as well as from III,1 and IV,1, with its bipartite trio section in D_v which really succeeds in breaking the mood of the movement, and with its treatment of the first theme in the middle part: After a mere play-through in the dominant, it shifts down to the bass and is given its inversion as counterpoint in the upper voice, thereafter to be joined up with motives from the epilogue-like motive-group which concludes the first part. This middle section is not a repeat of the first part just in another key, as is the case with, e.g. IV,1, but it is a real working-out section, motivically and tonally. And the difference between the second movements of XII and of a group of early *sinfonias* is strongly emphasized by the first movements of the same group. VII,1 is just as thorough in its working-out as XII,1, just not in the second part where the leaping cadence figure of the first theme is brought together with other motives from the first part which are also reworked. But one can also speak of working-out in the first part itself where a little leaping motive of two bars associated with the first theme is shown in various rhythmic guises and under various dynamic conditions. The three-part chain-form that was described in con-

nection with *sinfonias* II, III and IV applies also to 9 of the 12 first movements (not I, X and XI). The stylistic difference between the movements lies in the reciprocal variation of the three parts. And this element gives yet another reason for supposing that *sinfonia* VII is related as regards date of composition to the later *sinfonias* in which, in addition to XII, VIII,1 and IX,1 also, though not to the same extent, avoid uniformity by reworking motives and exchanging motive-groups in the second and third sections.

With Hasse and Graun a metrical construction of themes in 4+4 or 8+8 bars is the most common. This theme structure occurs in both Benda's "early" and "late" movements alongside his specially-favoured way of dividing the themes into three sections - either "lop-sided" as in XI ($2\frac{1}{2}+2+2\frac{1}{2}$) or equal: 4+4+4 as in V,1, X,1 and IX,1 but in accordance with different melodic principles. In IX,1 there are three different periods, each of 4 bars, of which the second and third periods are each built on a motive taken over from the opening bars. The first period reaches out to S_p , whereas the second and third have a half-close in T. In certain three-part themes, especially in the *cembalo* sonatas (see below), there can be some doubt as to what extent the third period really is a (beginning) transitional passage by reason of a strong feeling of dominant or parallel tonality, but in this theme there is no change of tonality in the second and third periods which after a definite pause are replaced by a new motive-group which accomplishes a modulation to the fifth step. The first theme of X is extended in an analogous fashion by a modulating transition which motivically with its passage-work is very different in character from this three-part theme. Here the first and second periods are melodically identical except that the first four bars have an open full-close, the next a closed cadence. The last period is an embellishment of the cadence.

The opening theme in V,1 is melodically basically different from most of Benda's other themes and has no parallel among the themes of the other Berliners. It consists of 2+2 bars *crescendo* (the original designation according to the foreword), in which the melodic line of the flutes is accompanied by a semiquaver movement in the violins and the bass-group's (for Berlin very stereotyped) *trommel-bass*. The *crescendo* is relieved by a descending running figure which manifests itself on repetition as the actual first theme (4+4 bars), in which the bass group joins in the motivic work. This division into three is different in kind from X,1 and IX,1 inasmuch as we are dealing here with two entirely different thematic ideas asymmetrically put together:

$$X: a(4)+a(4)+a_1(4) \quad IX: a(4)+a_1(4)+a_2(4) \quad V: a(4)+b(4+4).$$

The first part of VIII,1 is constructed:

$$a(4+4)+a_1(3+1+3)+a(4+4)+b(4) +c(4+4)+c_1(5)$$

in which *a* is a gradually-orchestrated *crescendo* to which *b* and especially *c-c*₁,

with their singable melody, are strongly contrasting. In this movement it is more difficult even than in V to define clearly the first theme – transition – second motive-group, etc. In connection with the slow middle movement the heterogeneous theme structure was defined as an accumulation of short contrasting motives. In X the first 4 bars are built up "heterogeneously" of two motivic ideas which are mutually very different both melodically and dynamically, whereas the succeeding 8 bars bring no new contrasts by analogy with IX. By comparison with this are *contrast-themes*, as in V and VIII, in which each period of 4 or 8 bars is homogeneous in itself but, especially in VIII, mutually contrasting.

The three-section contrast-theme of X,3 in which the tutti of the first 4 bars is succeeded by a dialogue between the horns on the one side and flutes and bassoons on the other in 4+4 bars, is a pendant to V,1. Formally this movement (X,3) is constructed by analogy with its foregoing movement:

a	b	c d	-	abc
T	T-D	D-S _p -T		T

i.e. in two parts with a very short connecting section between – a form which only these two movements have. The form cannot help in placing this *sinfonia* in time. But the formal relationship between the first and the last movements in the other *sinfonias* can, together with the melody of the individual finales, contribute further support to the question of dating. I, II, III, IV and XI have an asymmetrical bipartite form with repeat marks, thus: A:|:A₁ A:|, in which A in certain movements consists of several motive-groups, in others of one homogeneous theme which is repeated, as in III,3. In addition to the form these movements have much in common motivically. They are all typical dance movements in 3/4 or 3/8 metre and, as was the case with the corresponding second movements, the melodic style is so similar in several of the movements that it is difficult to tell them apart. The grouping of IV, II and III, as against I and XI, by means of their first movements can be maintained on the basis of the finales. The theme of IV,3 is simply a mixture of II and III.

IV,3
(b.1-4)



II,3
(b.1-4)



III,3
(b.1-4)



In the later finales such as VII,3 and VIII,3 the simple dance-themes fade into the background, the motivic material changes character and, like the form of the movement itself, becomes more like that of the opening movements with their motivic work. Repeat marks are retained in all final movements but in XII,3 and IX,3 this is the only formal difference between them and their respective first movements. Here we have the tripartite tonal arrangement, motivic work in the middle section and in the first repeat section of XII,3 a subsidiary motive in D_V makes an obvious parallel to the first movement of the same sinfonia. The "latest" third movements are a synthesis of the rondo-like form:

$$\begin{array}{ccccc} abc & - & a_1 b_1 c_1 & - & abc \\ T-D & & D & & T \end{array}$$

and the form which was perhaps taken over from the suite: $A : | : A_1 A : |$ with the theme altered in the middle. And exactly the same can be said of V,1 - Benda's only first movement with repeat marks. That repeat marks are used in the finales and not in the first movements, which are otherwise structurally the same, seems to be a matter of tradition and not a conscious formal element at this stage of Benda's work as a composer.

On the basis of this stylistic survey of all three movements of the sinfonias, sinfonia VII can be placed among the later works in this genre and, having regard to the make-up of the orchestra, perhaps the latest. Even though VIII does not have a cello part we can presumably keep to Breitkopf and date it as contemporary with sinfonia V, not least because of the concise crescendo section in V,1 and 2 and in VIII,1. Having regard to the working-out in the first movement and the character of the slow middle movement, XII and IX must be placed after V but contemporary with VII, whereas on the other hand the contrast-theme in V as well as the open instrumentation of the finale seem to confirm the theory derived from Breitkopf of a later date of origin. So in spite of these somewhat contradictory results of the analysis it is most reasonable to take the view that they are contemporary works written at the time that the orchestra in Gotha got its cello. That II and IV were composed after I, III, XI, as they appear in Breitkopf, seems contradicted by the stylistic analysis. Rather, on this evidence it is more likely that II, III and IV came before I and XI. That leaves us with X and VI. The violin concerto (Br. 1778) displays many features in common with the early sinfonias, especially in the solo episodes with long series of sequential continuation. But there are also features which are found in the cembalo concertos probably composed in the '60s and '70s. Apart from the contrast between orchestral ritornello and solo episodes the tripartite form does not differ from movements composed in 1765. And the finale is at least as substantial as the first movement with motivic working-out and open instrumentation. There are not sufficient stylistic features to argue that this violin concerto was written more than ten years after a sinfonia such as XII, even though it has features in common with

concertos from the beginning of the '70s. On the other hand, neither is there much to indicate that the preface to the MAB edition is correct in assigning the concerto to the Berlin period 1742-50. It is in many ways too mature a work for this, seen in relation to the "early" sinfonias written before 1761. In the preface to MAB Vol.68 it is claimed that sinfonia X also is one of Benda's earliest works. And this one resembles in many ways the Berlin version of the Italian opera-sinfonia of about 1750: the formal characteristics - no second movement, only a short andante transition, and the bipartite structure of the movements, the fanfare-like first motive, close forte-piano contrasts, the cutting-off with a G.P., rhythmic figures like the reverse-accentuation, chains of tied-notes and the trommel-bass - - all this is found in the early overtures of Hasse and the Graun brothers. Perhaps we have here the introduction to a *Singspiel*, but several features suggest that it was composed later: the balanced structure of the thematic material, the more individual treatment of the instruments and, not least, (in addition to the above-mentioned make-up of the orchestra) the fact that the last movement is just as thoroughly worked as the first movement and not just a light dance movement as in many of Benda's other sinfonias. In one place only is violoncello specified under the bass part but whether it has been inserted by the editor or an independent cello part actually exists is not known. The latter case would support the theory that sinfonia X is one of the latest of the works under discussion here. If one compares the Breitkopf catalogues, the make-up of the orchestra and the stylistic analysis, the most probable sequence for the sinfonias would seem to be as follows:

- | | | | |
|-----|---|----------------------|-------------------|
| II | (Br. 1766) | III (Br. 1762) | and IV (Br. 1766) |
| I | (Br. 1762) | and XI (Hiller 1761) | |
| V | with cello (Br. 1767, IX with cello (Br. 1766) and VIII | | |
| | without cello (Br. 1770) | | |
| XII | with cello (Br. 1766) | | |
| VII | 2 flutes and 2 oboes | | |
| X | | | |
| VI | ? | | |

In other words, III, II and IV were composed in the '50s, I and XI ca. 1760, V, IX, VIII, XII and perhaps VI about 1765, whereas sinfonia VII was either written for another orchestra or not before about 1778 when Benda left the court orchestra. The considerable distance between the "old-fashioned" opening theme of XII and the otherwise interesting writing of the movement together with the character of the second and third movements as compared to the "early" sinfonias can perhaps support a guess that the theme was submitted to Breitkopf before the rest of the sinfonia was completed. But such a supposition can only be verified by a comparison with symphonic works by Benda which can be dated in the '70s with certainty and such have not yet become available.

Cembalo sonatas and sonatinas

The dating of Benda's sonatas and sonatinas seems to offer much less difficulty since the dates of publication are known for all works in these genres. The first collection is *Sei Sonate per il cembalo solo/ composte/da/Giorgio Benda/maestro di capella etc./Stampate da Giorgio Ludovico Winter a Berlino/1757*. The same six (hereafter referred to as the 57-sonatas) were issued the following year in Gotha. Only a few works for solo cembalo are known from the remainder of his Gotha period – a sonata in G major, published in J.U. Haffner's *Oeuvres Melées* Vol. VI (Nürnberg 1760) and a "Solo für Klavier" (A major) in autograph from 1772.

In 1780 Benda published the first and second parts of *Sammlung Vermischter Clavierstücke für geübte und ungeübte Spieler*, acting as his own publisher (by arrangement with C.W. Ettinger in Gotha). This was on a subscription basis – or rather "prenumeration" basis, since no less than 2076 copies were paid for in advance¹⁰). The first issue of part 1 was printed in 2400 copies. The publication of the last 4 parts was undertaken by Schwickert's publishing house in Leipzig between 1782 and 1788, and a second issue of the popular part 1 was published here in 1784. The collection consists of 11 sonatas in all (a couple in each part), 34 sonatinas and various songs – with part 3 the title is changed to *Sammlung Vermischter Clavier- und Gesangstücke* etc. MAB Vol. 24 contains the 57-sonatas together with 10 sonatas in chronological order from the collection (VII–XVI). The eleventh, which is the first of the collection (1780) is included by Ernst Stitz¹¹) in his survey of Benda's sonatas, while MAB omits it, perhaps because, as Benda wrote in his foreword, it has "eine Vierstimmige Begleitung von 2 violiner, der Bratsche und den Violoncel, wodurch sie eine harmonische Zierde erhalt. Diese begleitung liess ich weg, um die Sammlung nicht zu vertheuren. Man kan sie aber bey meinem Copisten für 8 Groschen bekommen"¹²). MAB Vol. 37 contains 34 sonatinas – all from the collection arranged in chronological order. Some of these sonatinas are also in MAB Vols. 11 and 14: *Classici Boemici*.

That the date of publication is known is not, on the other hand, necessarily evidence that the date of composition is the same. For example, sonata XII in MAB is found in the Breitkopf catalogue from 1778, i.e. some 8 years before it appeared in the collection, and from this we can with some probability conclude that the other sonatas too were composed some years earlier. And by so doing we reduce the span of years which appears to separate the composition of sinfonias and sonatas/sonatinas. There are many areas in which there are great discrepancies between orchestral and solo works. Naturally, apart from the instrumentation itself these discrepancies are primarily conditioned by the difference in Benda's "models" for each genre. On the one hand, the Italian-inspired sinfonia with the stereotyped opening motives, the simple harmony and basstechnique such as the trommel-bass, etc., and on the other hand the "empfindsamer Stil" of the Berlin sonatas in which the harmony is felt to be dependent on the melody, rich

in chromatic modulations, enharmonic changes and interrupted cadences. Bass-types such as triadic figurations and trommel-bass are found in movements of a "galanter Affekt" but an independent bass line is the most usual.

But there are stylistic characteristics which establish Benda as an original composer in the field of instrumental music seen as a whole, and they are not features of form such as the tripartite structure of the first movement with a greater or lesser degree of motivic working-out in each part, or the sequence of movements: fast - slow - fast, which, with only a couple of exceptions, is the norm in all works. That which distinguishes Benda from his contemporaries is above all melody and thematic structure. The heterogeneously-formed second movement themes in the early *sinfonias* and the often metrical three-section contrast-themes in the later first movements are in the minority among the more homogeneous continuation-characterized types of themes of the *sinfonias'* other movements. The ritornellos of the cembalo concertos are marked by the accumulation of mutually contrasting motive-groups of varying length and the ritornello of the concerto in G major (1778), the latest according to Breitkopf, in particular, is obviously related to the heterogeneous theme-structure and use of contrast-themes which cause the cembalo sonates to stand alone among the contemporary sonatas of other composers.

This ritornello is divided into three similarly-composed motive-groups of ca. 3 bars: $a(1+2) + b(2+1\frac{1}{2}) + c(3)$. Each group consists of a quiet, gentle, piano motive which is abruptly succeeded or interrupted by a fast, running, forte demi-semiquaver punctuated movement or by triplets. The contrasts of I,1 of the 57-sonatas are compressed into an even shorter period of time:

The image contains two musical staves, each with a treble and bass clef. The first staff is labeled "I,1 (b.1-4)" and shows a piano introduction in the right hand (mf) followed by a fast, running passage in the left hand (f). The second staff is labeled "I,1 (b.3-4)" and shows a similar structure with a piano introduction in the right hand and a fast, running passage in the left hand.

The fast rise-and-fall in b.1, the upward-climbing demi-semiquaver movement in b.2, the punctuation in b.4 as well as later in the movement (and in many other movements), crossing of hands in passage-play, all this has perhaps been inspired

by C.Ph.E. Bach¹³) but in his work these features do not appear compressed into so few bars. Contrasts occur in Bach's themes but never so many in so short a time. Otherwise with Bach it is a case of putting together related motives or of developing a particular motivic idea - a type of theme which is found in IV,1 of Benda's 57-sonatas and in several instances of the slow middle movements of the collection.

Not only are Bach's themes built up around one idea, but his entire movements are uniform. In the same way Benda's heterogeneous themes must be seen in connection with the course of the rest of the movement. And on this point there is a significant difference between the 57-sonatas and the sonatas of the collection inasmuch as the heterogeneous theme-structures of the early ones are emphasized by a movement in the course of which an accumulation of motivic contrasts occurs, whereas the effect of a corresponding type of theme in the later ones is in many instances smoothed out by a movement which is more disciplined in its introduction of new ideas and is content rather to work with the melodic material introduced in the first theme or first theme-group. In other words, one may encounter a heterogeneous and a homogeneous theme-structure in a richly-contrasting or a uniform movement. In his survey of Benda's sonatas Ernst Stilz proposes three form-types on the basis of the structure of the first movements¹⁴):

1. a monothematic form with more or less untreated subsidiary motives and passages (IV, V)
2. a duo-thematic form in which the second theme follows the first theme without a transition (I, II)
3. an "anreihungstype" with at least three different themes, possibly with passage-work between (III, VI).

Such a schematic division is problematic when it neither defines the difference between a subsidiary motive and a second theme nor says anything about the metrical relations - or lack of such - between these themes or motives. If these reservations are taken into account there is no significant difference in the construction of the first repeat section of sonatas I, III and V, each of which should represent a different type:

- I (type 2)
- a. 1st theme, heterogeneously composed of three different motivic ideas
 - b. a transitional motive of 2x1 bars which leads directly into a section with passage work
 - c. which achieves the modulation from T to D and which is closely related to both a and b, together with
 - d. an epilogue which is constructed like b.
- III (type 3)
- a. 1st theme which consists of three motivic ideas with canonic writing

- b. a transitional motive of 2+2 bars which feels like a normal extension of a (see below) and which is succeeded by
- c. which, with its characteristically rising bass and righthand triplets, is an embellishment of a's closing bars
- d. is a broad epilogue-group which both dynamically and motivically reworks a and b.

In V (type 1) the sections with passage-work are longer and more virtuosic than I and III but there is still a certain relationship between them and motivic traces of the opening theme a (3+3+4 bars). As in III (and to a lesser extent in I) the first repeat section is concluded with an epiloguegroup. This is in two parts of which the first part adds a new countermotive to the first theme and the second part recalls briefly the preceding passage-work.

All three therefore consist of a series of motive-groups (four) some of which are mutually contrasting whereas others are closely related. In other words, it is not a question of mono- or poly-thematic forms but of motive-accumulation to a still higher degree than in the *sinfonias* and certain of the *concerto ritornelli*.

The problem associated with subjective interpretation must be taken into account both in defining the heterogeneous theme and in pronouncements about the community of substance among the accumulated motives. There are themes such as II,2, V,1 and VI,1 as well as I,1, in which the heterogeneous structure of the theme seems obvious, whereas a theme such as, e.g. III,1, though it seems to belong to the heterogeneous type at a first play-through, on closer examination – and not only because of the imitative treatment – is felt to be made up of motivically-related ideas. By analogy with this it can be discussed to what extent the groups within each of the above-mentioned first movements of I, III and V are related, whilst a movement such as I,2 is impressed with a definite stamp of uniformity in spite of its heterogeneous theme-structure by reason of the frequent exposure of a particular motive from the first theme: the falling broken triad in b.2.

With the analysis of this theme and of the first theme in III,1 and VI,1 we encounter a problem which, as we have suggested earlier, is very characteristic of a large proportion of Benda's movements and which to a great extent makes Stilz's classification of types unreliable. It is the problem of deciding what one can regard as a theme-ending, both as regards melody and tonality. VI,1 is introduced by 4 bars of a motive in 3/8 which does not return at all later in the movement. These 4 bars are followed by a motive which builds on a punctuated figure and this characterizes the rest of the movement. Not before b.18 is there a cadence on the tonic, after the introduction of a third motivic idea associated with the punctuated figure while temporarily in D_v . But the tonic cadence does not stop the progress of the melody, which only comes to a halt at the repeat marks. In III,1 there is a cadence in b.8 but the following bars are melodically very much

a part of what has gone before and throughout the remainder of the first section until the repeat marks there is no cadence which coincides with a melodic pause. If one is to attempt a classification of types of first movements in the 57-sonatas it will have to be on the basis of the melodic material in connection with the pauses created by the modulations. In this respect I, II, IV and V are clearly sectional movements, as are most of the sinfonia movements, whereas III,1 and VI,1, though they are just as well-supplied with accumulated motives as the others, constitute a little group of their own by reason of the fact that their melodic periods cut across the division of the movement prescribed by the modulations. In the 57-sonatas the heterogeneous theme-structure and the richly-contrasting type of construction are common to both first and second movements (with the exception of IV,1) but are less usual in the finale movements. Three finales have a folkish, dance-like opening theme which is succeeded by various groups of virtuosic passage-work (I, II, V), whereas in the three others the opening motive is itself a kind of passage-work (semiquaver scale-patterns) which permeate the whole movement in III and VI.

That there should be a great difference between the 57-sonatas and the sonatas from the collection, which may have been composed more than 20 years later, is not so surprising as the internal difference between the sinfonias. The development that can be detected in the theme-structure of the second movements of the sonatas corresponds in many ways to that of the sinfonias' second movements. In these the early heterogeneous themes were replaced by symmetrically constructed, homogeneous themes. In the later sonatas there are, to be sure, abrupt contrasts within the individual themes but the motivic ideas become more spread out, heterogeneous themes are replaced by contrast-themes and Benda works apparently consciously with particular types of themes for particular movements (i.e. 1st, 2nd and 3rd movements).

Most first movement themes are contrast-themes made up of several (2 or 3) melodic passages which are mutually contrasting but each in itself a homogeneous entity. In VII,1 the rhythmically and texturally simple but melodically very intense first period, which is built on a descending fourth like a chaconne theme, is succeeded by a second period in which exactly the opposite characteristics obtain: rhythmic contrasts and imitation, but no chromaticism and a relaxing harmony. And similarly in XIII,1 the quiet, step-wise melody, which is treated canonically, is succeeded by an eager, disjunct forte-motive. Both themes are in 4+4 bars with a definite pause before the subsequent material.

The difficulty of trying to delimit Benda's thematic material becomes evident with several of the seven other first themes which have in common that they can all be divided into three periods. As in the sinfonias the principle on which the division is based is different from one theme to another. The simplest is the lovely homogeneous first theme (2+2+2 bars) of sonata X in which the triple division arises simply from a repetition of the two last bars with just an alteration of the

cadence. The basis for the triple division of XI,1 and XVI,1 is the same, i.e. repetition (varied in XI) of the two last bars. Melodically there is a great difference in the three themes. The singable theme of X is one of the few really homogeneous types among first movement themes with motivic development of one idea throughout all six bars, whereas XI and XVI belong to the group of contrast-themes with motivic contrast between the first two and the last four bars.

The first theme of VIII and IX is by analogy with the three themes above divided into three sections by a (varied) repeat of the second period:

$$\text{VIII,1: } a(4, \text{ tonic full-close}) + a_1(4, T^V) + a_2(4, T^V)$$

$$\text{IX,1: } a(3\frac{1}{2}, T^1) + a_1(4, T^1) + a_2(4, T^1)$$

but the close melodic relationship between the three periods makes it problematic to assign these themes to the group of contrast-themes. They are rather in both cases rhythmically varied repetitions of a particular melodic passage – although not so characteristic as in XIV,1, in which the 4-bar theme is played through three times, rhythmically altered, over a diatonic descending bass line (T - S - S_v - T). The contrast-theme is defined as a combination of two mutually contrasting melodic passages, each homogeneous in itself, but the heterogeneous theme is established as a juxtaposition of short, contrasting motives within a tonally defined course. And these two way of creating themes cover, together with the homogeneous theme, most of Benda's themes. But in XII,1 and XV,1 the spatial and motivic distance between the two melodic passages is so great that the designation contrast-theme does not alone meet the requirements. XII,1 begins with a theme of 6 bars in c minor the instrumental melody of which is very reminiscent of the opening motive of a Benda sinfonia. After a T cadence and pause a whole new theme of 8 bars which creates a contrast both tonally (E flat major) and melodically (*cantabile* as opposed the the *energico* of the introduction), which in its direct effect can be compared to the tutti/trio contrast of the sinfonias. The first 6 bars are built up heterogeneously unlike the introductory 8 bars of XV,1 (also c minor), which in itself is a contrast theme of 4+4 bars. The following theme, which in XII begins in T_p, does not have this trio-theme's homogeneous character but is like its beginning made up of contrasting passages: 4 bars cantabile melody interrupted by a quickly-leaping forte melody of 2 bars which is interrupted in turn by a calmer movement in the last 4 bars. This second theme, as we may follow Stilz in calling it, does not keep to its own tonality like the first theme but modulates at its loud part from E flat to g minor, on which it cadences in b.18.

As we have said, it is not possible to prove any development over a period of time from one to another of the ten sonatas of the collection, but it is an obvious thing to speak of a development in thematic construction from the 57-sonatas to those of the collection, from heterogeneous theme-structure in movements rich in contrast to contrast-themes in the more uniform movements. As regards the first movements, more than half of the themes are based on a triple division which

as we have said, is peculiar to Benda. In the *sinfonias* Benda abandons the dance-style movements in the later finales in favour of movements which melodically and formally have the same character as the first movements. In the *sonatas* Benda retains with very few exceptions a dance-like melodic style in the finales, which is obviously influenced by the lighter movements of the Italian Baroque suite, especially the *gigue* (*giga*) – either in simple time with triplet movement or in 6/8 and 12/8 time. This naturally affects the theme-structure. Most of the themes are homogeneously constructed and divided into periods of 4 and 8 bars, often, as in the finales of the earlier *sinfonias*, in two identical periods.

The ten second movements represent several different types of theme-construction. A theme such as VII,2 is "old-fashionedly" heterogeneous with an accumulation of contrasting rhythmic figures, whereas a theme such as XIII,2 is homogeneously constructed by the development of a particular motive. For the rest, VII,2 has the only theme among the second movement themes of the collection which is divided into three sections, inasmuch as its second period, which is itself heterogeneous, is repeated. Entirely parallel with the development of the first movements, the sectional second movements of the 57-sonatas are replaced in the collection by a more uniform type of movement. Contrasts occur within the individual slow movements but they are both melodically and harmonically much better motivated. For example, the early slow movements with their instrumental-type melodies and accumulation of motives can be compared to the second movement of XII with its very exciting tonal disposition: the first theme's calmly advancing first period of 4 bars is repeated, slightly varied as in so many other second movements, but the variation in this case is tonal as well. The principal tonality is E flat major.

1st part: $a(4)+a_1(4)$ + $b(4)$ + $a_2(3+3)$
 1st theme "2nd theme" "epilogue"
 T T_v F # major F # major

2nd part: $a'(4)$ + $a'(3+3)$
 g # minor b \flat minor-f minor

3rd part: $a(2)$ + $a(3)$ + $b(4)$ + $a_2(3+3)$ + $a(2)$
 f minor - E \flat major E \flat major...

The whole middle section is an harmonically determined reworking of the first theme's first bars and the "second theme", b, is related to a's last bars. The whole movement is built up on an enharmonic revision of the first five tones of an e flat minor scale:

E \flat - e \flat - F # (G \flat) - G # (A \flat) - B \flat (f-E \flat)

With the help of – or perhaps in spite of – this somewhat artificial melody Benda has succeeded in creating a very balanced and melodically coherent movement. It *sounds*, in fact, much more uniform than the harmonically more simple second movements of the 57-sonatas.

The metrical principle of theme-construction in the second movements of sonata VI (57) and of XVI,2 is the same: A slightly varied repetition of a melodic passage which is itself homogeneous. In VI,2 the theme is set down an octave at the repetition, in XVI,2 the melody is doubled at the octave. But there is a great difference between the instrumental motives of VI and the singable melody of XVI. This latter simple type of melody is the same as characterizes the sonatinas which were issued side by side with the sonatas of the collection and they represent an entirely different kind of music than most of the sonata movements. They are a restful, relaxing, sometimes dull kind of music which does not pretend to say anything in particular but will only entertain and can be played by less excellent pianists, like C.Ph.E. Bach's sonatas for amateurs. This simplicity can be seen in connection with the great circulation the collection enjoyed. The sonatinas can be regarded as alternative sonata movements. But formally and melodically they are for the most part substitutes for second and third movements. Only one sonatina, XXXIII, can take the place of a first movement inasmuch as it has the tripartite form of the first movement with signs of motivic work in the middle section and a three-part contrast-theme with repetition of the second period. Fermata and general rests as found in this sonatina occur in only a few places in the sonatas – but there are many of them in the other sonatinas as well, just as this feature is very prominent in just one sinfonia, X.

It has been discussed above whether this sinfonia X, because of its simplicity should be regarded as a very early work or, for the same reason, a relatively late one. For the very reason that it has features in common with the sonatinas, whose late date of composition must be regarded as more or less certain – and not only the fermata and general rests, known also from the works of C.Ph.E. Bach, are features in common but also the light flowing melody and the three-part form of the theme – must be taken as yet another piece of "evidence" for its having been composed at the end of the '70s. Also sinfonia X's simple ABAB form, which could be interpreted as a very old-fashioned construction inspired by the early Italian sinfonia, is found among the sonatinas with and without repeat marks (VI, XXV, XI). The placing of this sinfonia at the end of Benda's work as an instrumental composer emphasizes the development that is characteristic of his works: his rich, and in many cases very original fund of motivic material is presented in the early music in heterogeneous themes and movements rich in contrast. In the later movements these in many cases somewhat untidy thematic types and forms of movement are replaced by homogeneously constructed themes and contrast-themes in which the juxtaposition of motives is well-founded melodically and harmonically in other passages of the movement.

Translated by John Bergsagel.

Notes

- 1) Hortschansky, K., "Pränumeration- und Subskriptionslisten in Notendruckten deutscher Musikers des 18. Jahrhunderts", *Acta Musicologica* XI (1968), p. 154 f.
- 2) Eitner, Robert, *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten*. 2nd ed. (Graz, 1959). Vol.1, pp. 435-439
- 3) Breitkopf, J.G.I., *Catalogo delle Sinfonie, Concerti . . . , che si trovano in manoscritto nella officina di Gottlob Immanuel Breitkopf in Lipsia*. Facsimile edition, ed. Barry S. Brook, *The Breitkopf Thematic Catalogue. The Six Parts and Sixteen Supplements 1762-1787*. (New York, 1966)
- 4) Lorenz, Franz, *Die Musikerfamilie Benda. Georg A. Benda* (Berlin, 1971), p.87
- 5) Hiller, J.A., *Raccolta delle migliore Sinfonie di Piu Celebri Compositori accomodate all'Clavicembalo*. (Leipzig, 1761). This anthology contains, in addition to this sinfonia by Benda, *inter alia* 3 opera sinfonias by J.A. Hasse, a concert sinfonia by J.G. Graun and one by C.Ph.E. Bach.
- 6) Marpurg, F.W., *Historisch-Kritische Beyträge Zur Aufnahme der Musik*. (Berlin, 1754-1778), Vol.I, pp. 269-271
- 7) Helfert, Vladimir, *Jiri Benda*. 2 vols. (*Opera Facultatis Bd. 38-40, Philosophicae Universitatis Brunensis*), Vol.II, pp. 76-86
- 8) Hase, Hermann v., "Johan Adam Hiller und Breitkopf", *Zeitschrift für Musikwissenschaft*, II (1920), pp. 8-9
- 9) Hiller, *op.cit.*, (see note 5)
Mennicke, Carl, *Hasse und die Brüder Graun als Symphoniker* (Leipzig, 1906). "Thematisches Verzeichnis von 115 orchester-werken (Johan Gottlob Graun)", pp. 536-554. Ex.37 is on p. 540.
- 10) see note 1
- 11) Stilz, Ernst, *Die Berliner Klaviersonate zur Zeit Friedrichs des Grossen*. (Saarbrücken, 1930), pp. 45-54
- 12) Cf. Foreword to Vol.I of *Sammlung vermischter . . .*
- 13) C.Ph.E. Bach, *6 Preussische Sonater; 6 Württemberg Sonater* (Nagels Musik-Archiv ed. Steglich, nos.6 and 15, 21 and 22)
- 14) Cf.note 11

RESUMÉ

På baggrund af Robert Eitners "Biographisch-Bibliographisches Quellen-lexikon" og J.G.I. Breitkopfs tematiske kataloger fra 1762-87 forsøges en datering af de instrumentaltværker, der er udkommet i den tjekkiske serie Musica Antiqua Bohemica. Komponistidentiteten er usikker for violin- og cembalokoncerternes vedkommende, da disse værker i Breitkopf er opført under komponist-navnet Georg Benda, G. Benda eller Giov. Benda eller blot Benda, og det er derfor ikke muligt at fastslå et sikkert antal af Georg Bendas koncerter. Derimod er det på basis af Breitkopf muligt at bestemme minimumsantallet af sikre sinfonie af Georg Benda og ved at sammenholde Breitkopf-katalogerne med oplysninger om orkesterbesætningen ved Gotha-Kapellet, hvor Benda var ansat som kapelmester, er det muligt at nå til en sandsynlig indbyrdes datering af de 12 sinfonie, der er udkommet i MAB-serien. Dateringsproblematikken belyses endvidere ved en stilistisk analyse af sinfonia-satserne, hvor Benda kan betragtes i relation til samtidige komponister i Berlin-området som J.A. Hasse og J.G. Graun. Formalt og satsteknisk ligger Benda nært op af disse komponister, med hvem han har flere åbningsmotiver til fælles. Men i sin melodik og især i sine temadannelsesprincipper i mange sinfoniasatser manifesterer Benda sig som en særdeles original komponist. Helt specielle melodiske vendinger og asymmetriske tematyper tillader sammen med arten af satsarbejde at fastslå disse tidsmæssige relationer mellem de enkelte symfoniske værker indbyrdes, også de værker, der ikke er opført i Breitkopf. Solocembalomusikken har som sinfonierne træk, der er fælles med andre, samtidige komponister indenfor samme område, først og fremmest C.Ph.E. Bach, men også indenfor denne genre står Benda på flere måder som en helt original komponist. Dateringen fører ikke til de store problemer, da udgivelsestidspunktet er kendt for alle de overleverede sonater og sonatiner, nemlig 6 sonater fra 1757 og 11 sonater og 34 sonatiner fra 1780-88. I endnu højere grad end for sinfoniernes vedkommende er det især Bendas principper for temadannelse, der gør sonaterne interessante, set under en analytisk synsvinkel. Både de af tætte kontraster opbyggede temaer i de tidlige sonater og de senere sonaters ofte asymmetrisk dannede temaer eller temagrupper, der indeholder indbyrdes kontrasterende, men i sig selv homogent dannede perioder, har ikke mange paralleller i samtiden, men må betragtes som helt specielle kompositoriske træk hos Benda. Udvikling henimod en større enkelthed i og en udbredning af de motiviske ideer kan spores i sonaterne, en udvikling der tydeliggøres af de sent komponerede sonatiner og som har paralleller i sinfoniproduktionen.