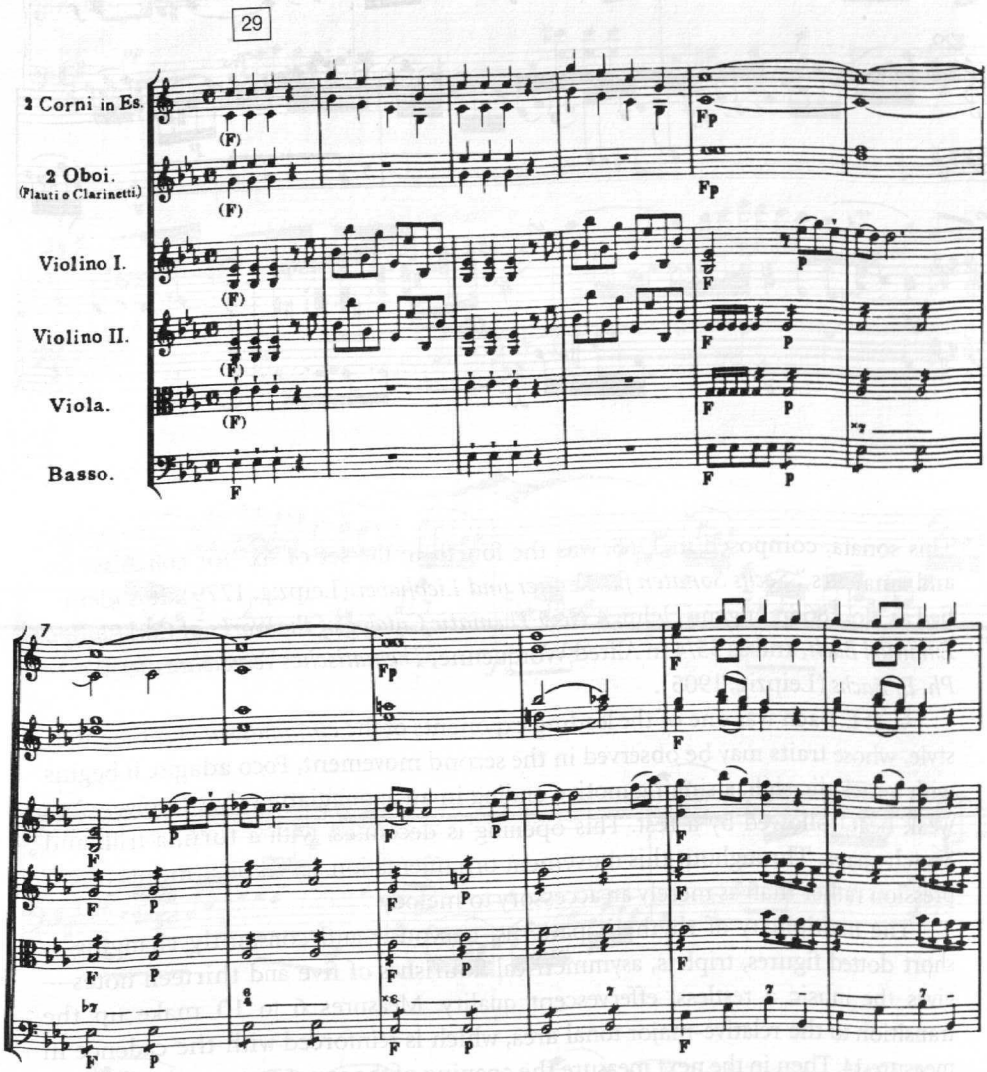
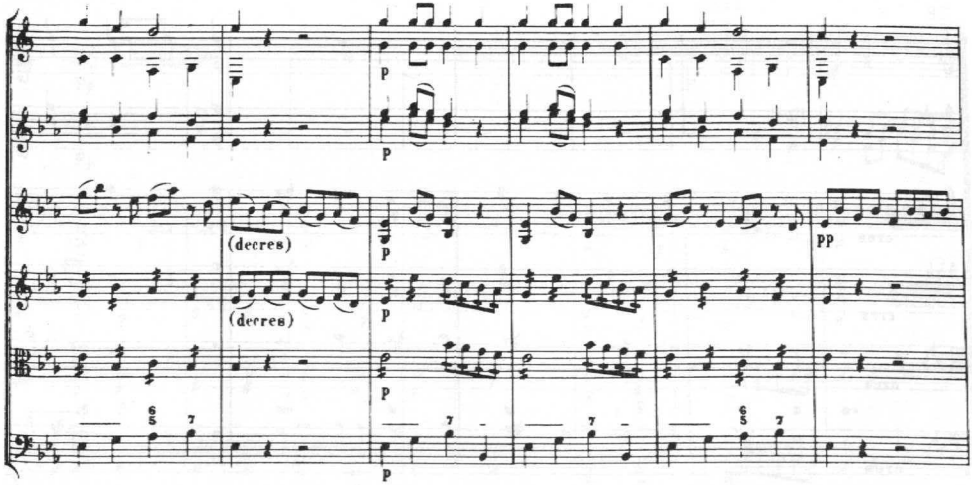
92 JOHANN WENZEL ANTON STAMITZ (1717–1757)

Sinfonia a 8 in E-flat Major (*La melodia germanica*, No. 3)

Allegro assai (first movement) CD 7



Denkmäler deutscher Tonkunst, Series 2: *Denkmäler der Tonkunst in Bayern*, Jahrg. 7, 2 (Leipzig, 1906), pp. 1–12.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p
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pp
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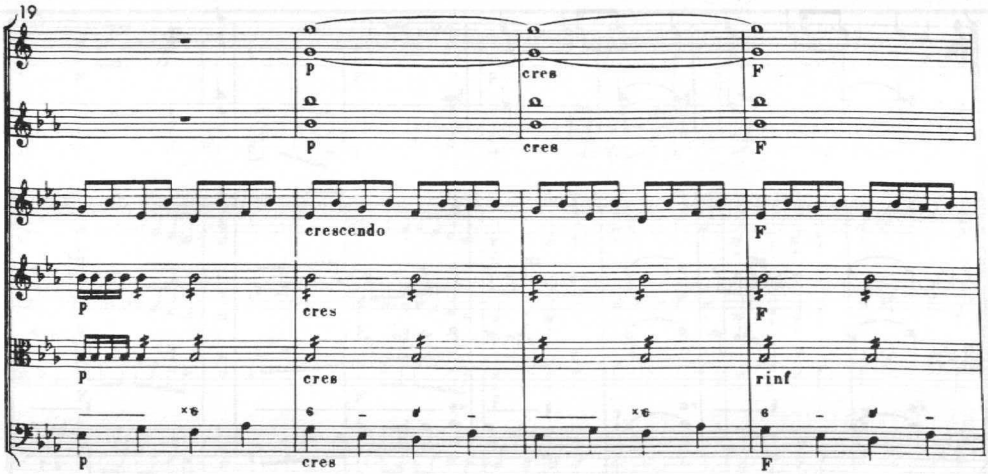
19
p
cres
F
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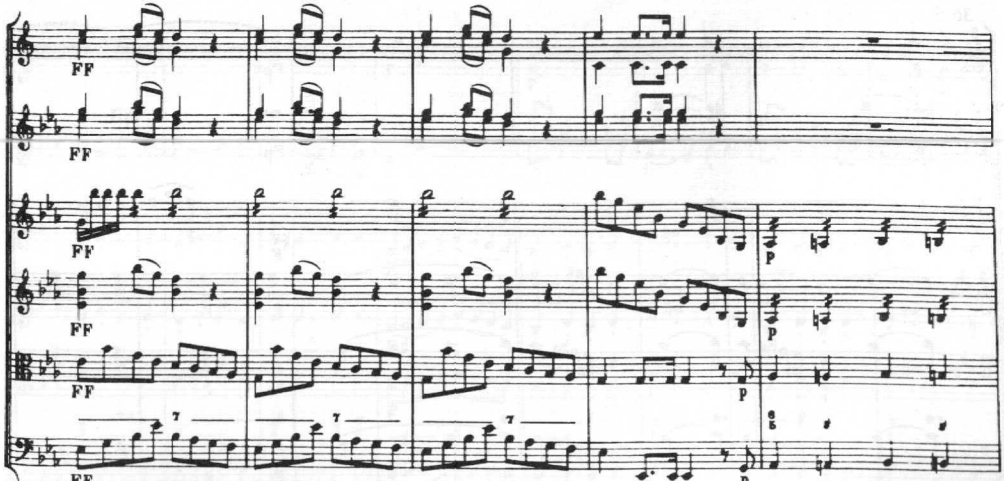
FF
FF
FF
p
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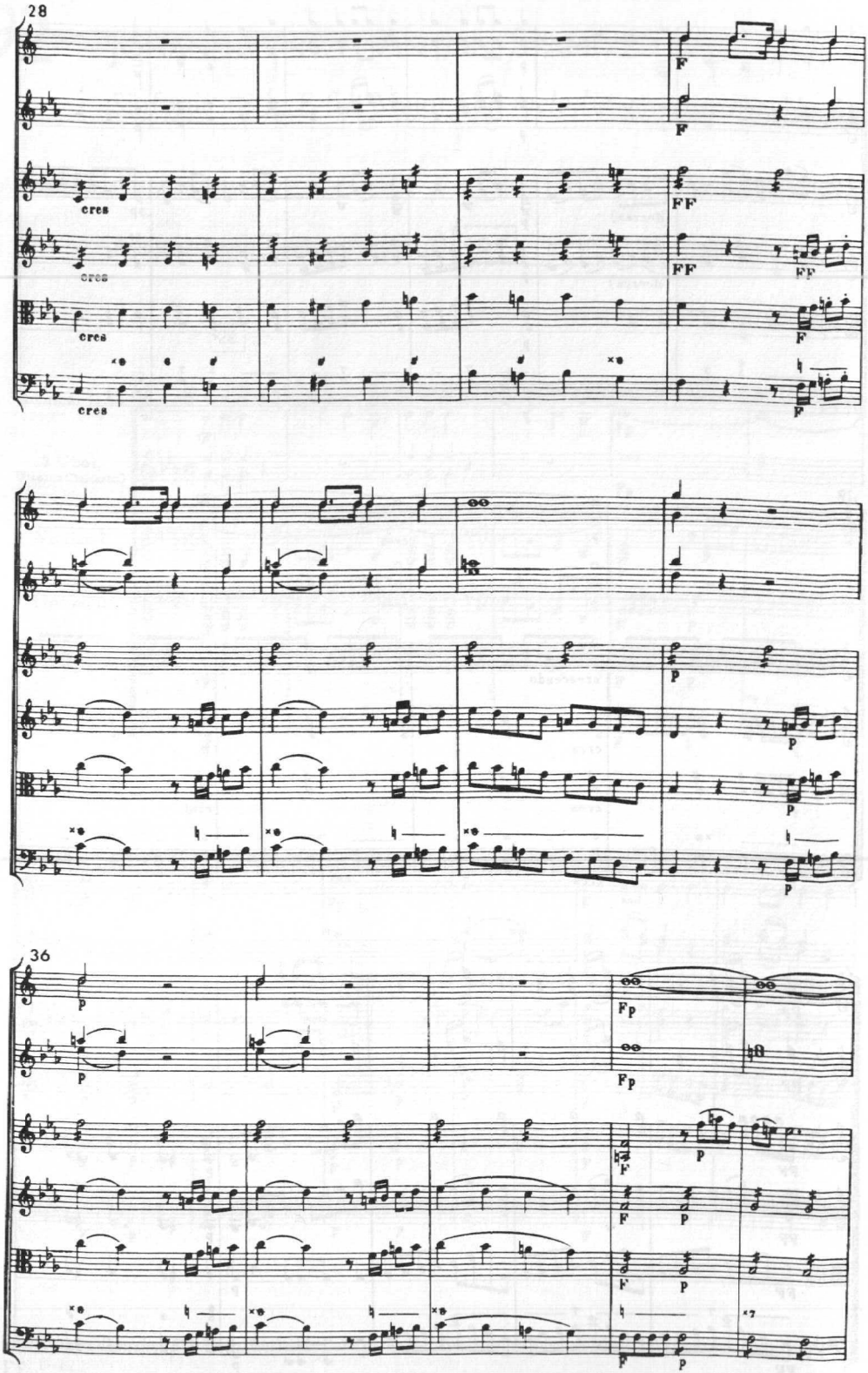
28
F
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36
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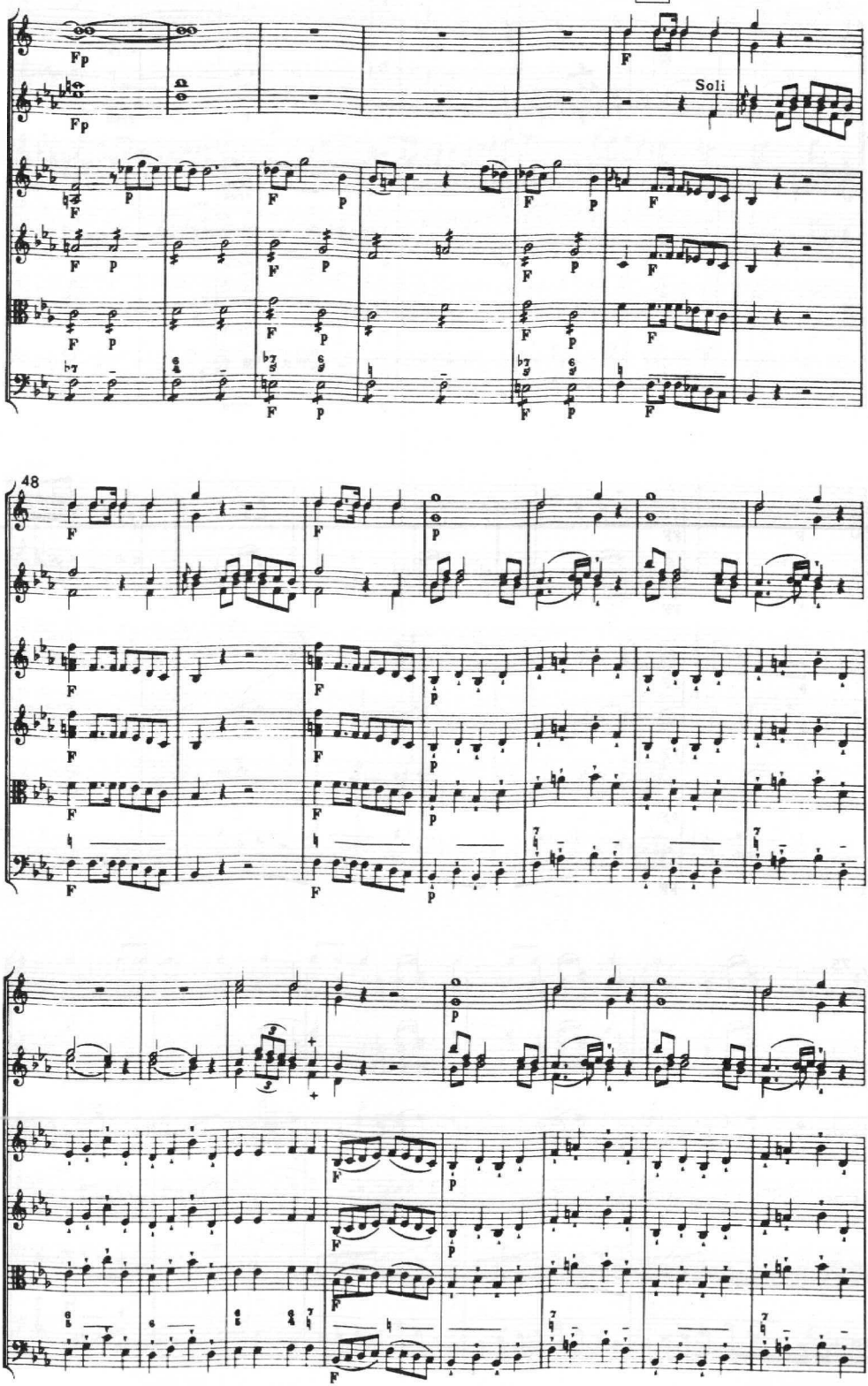
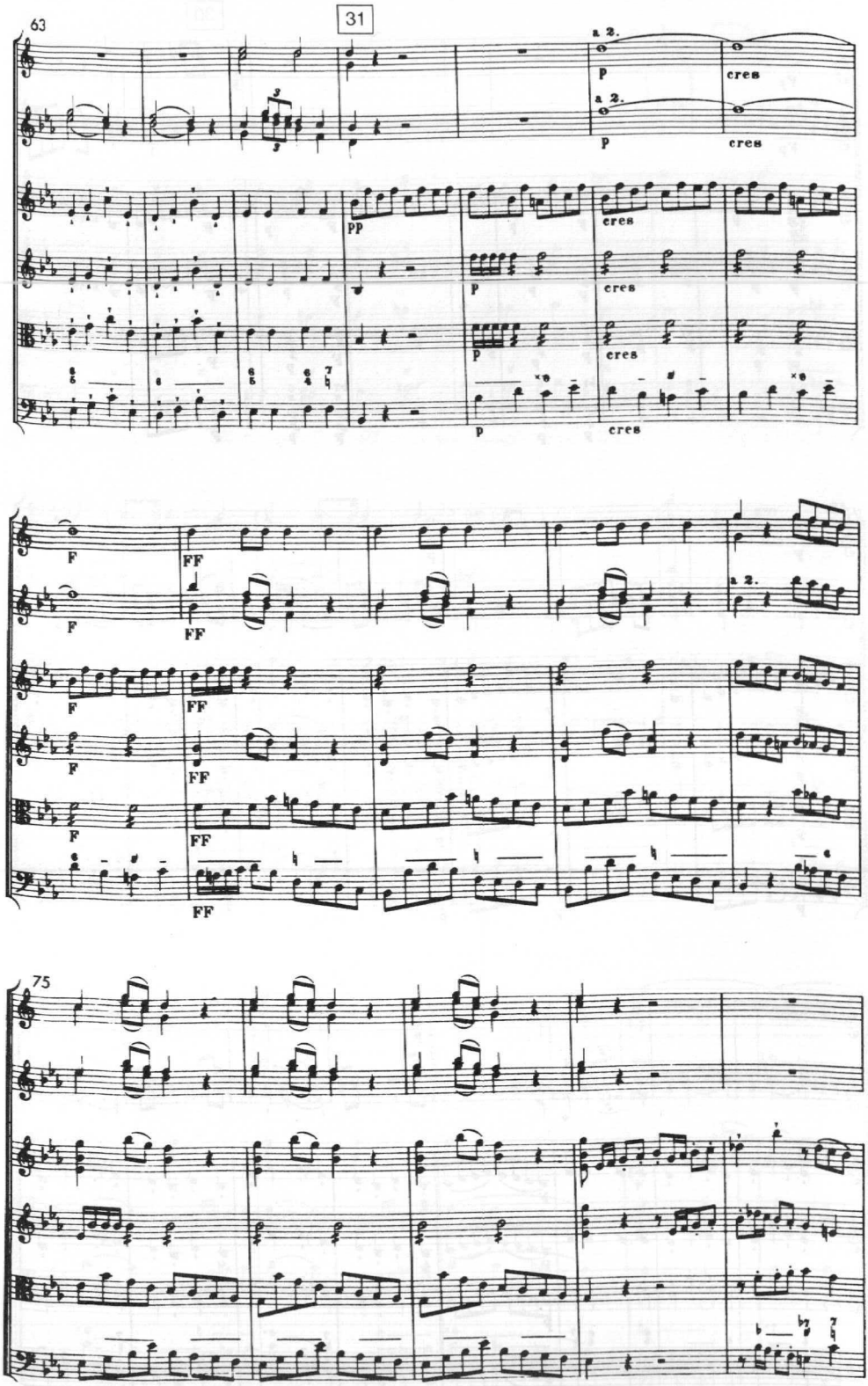

Fp
Fp
Soli
48


63
a 2.
p
cres
a 2.
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F
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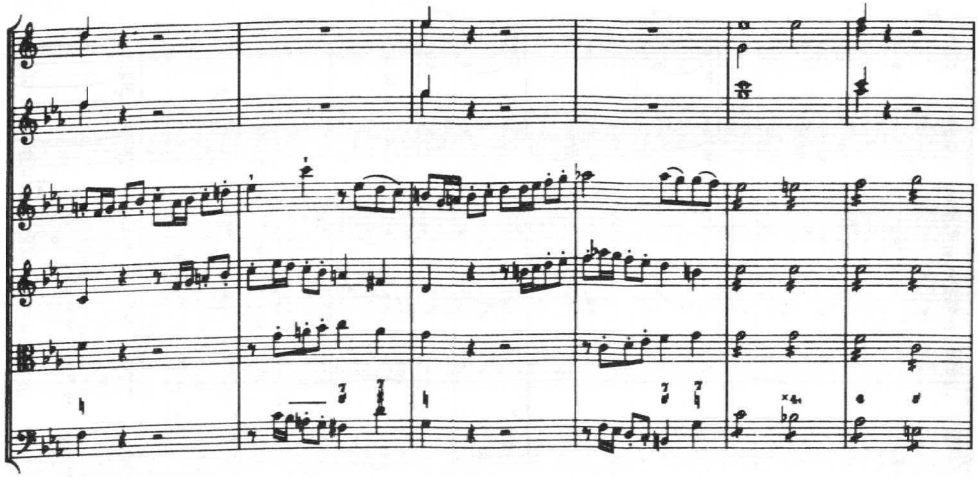
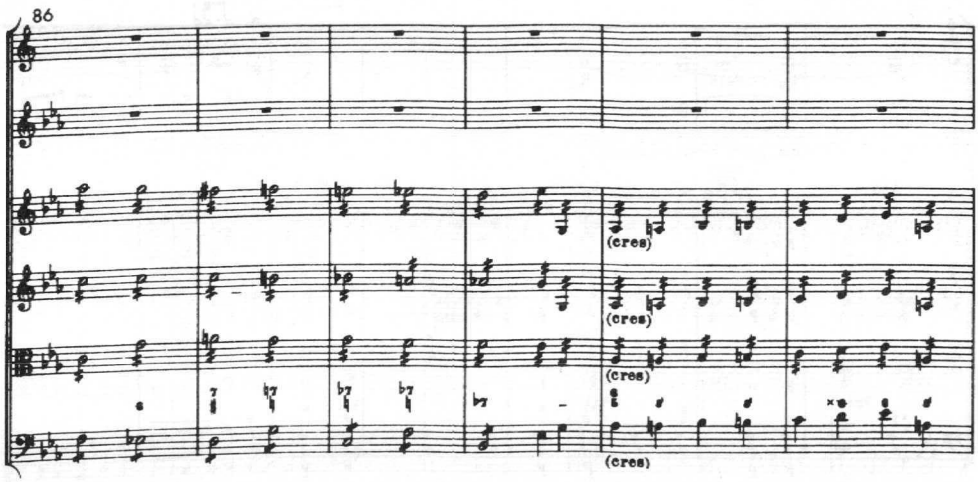
75




86
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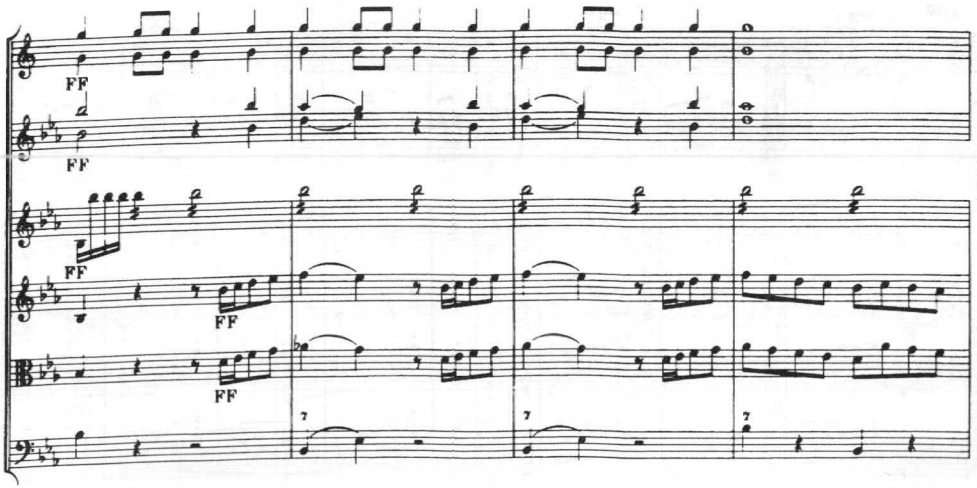
FF
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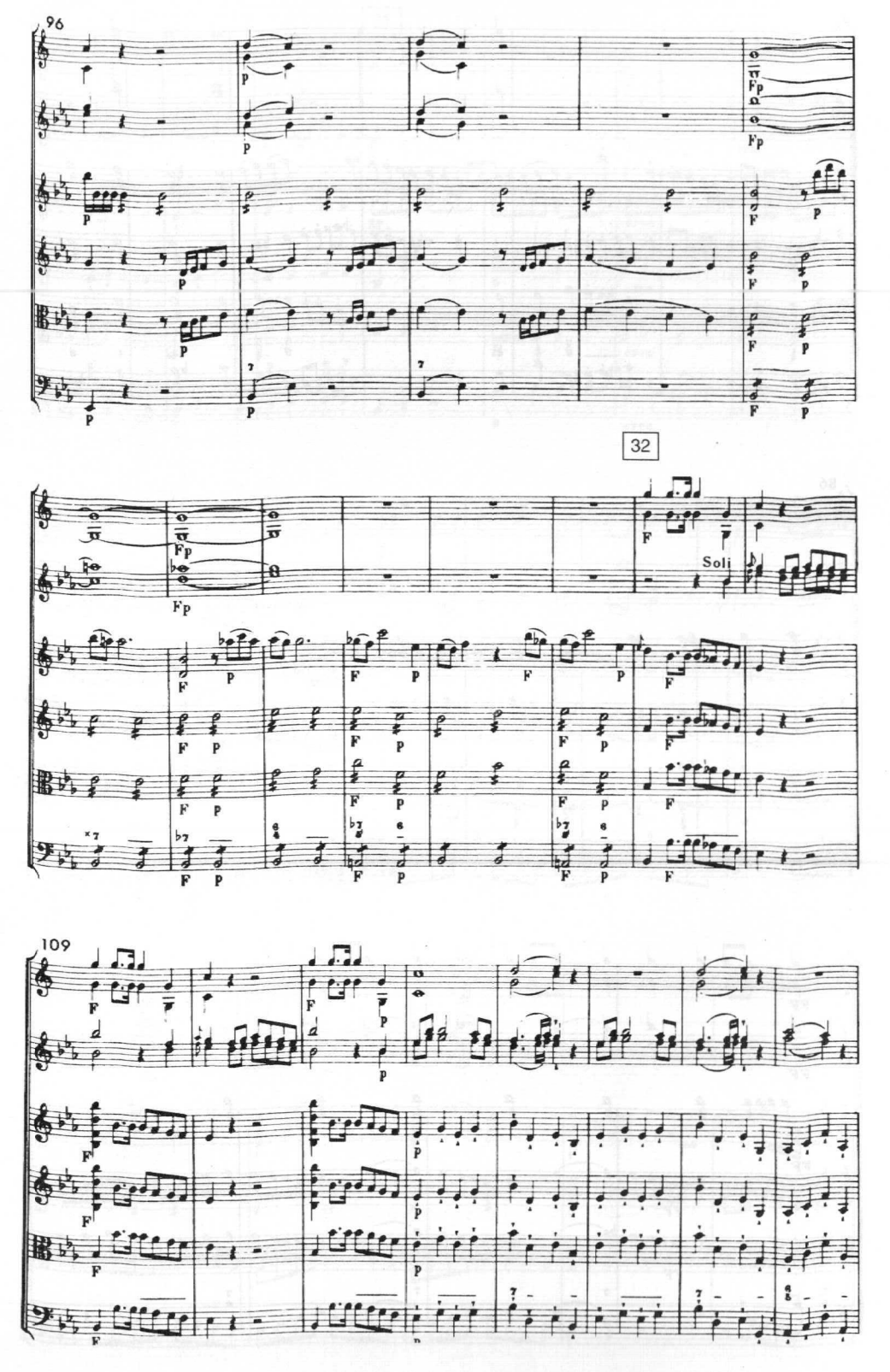
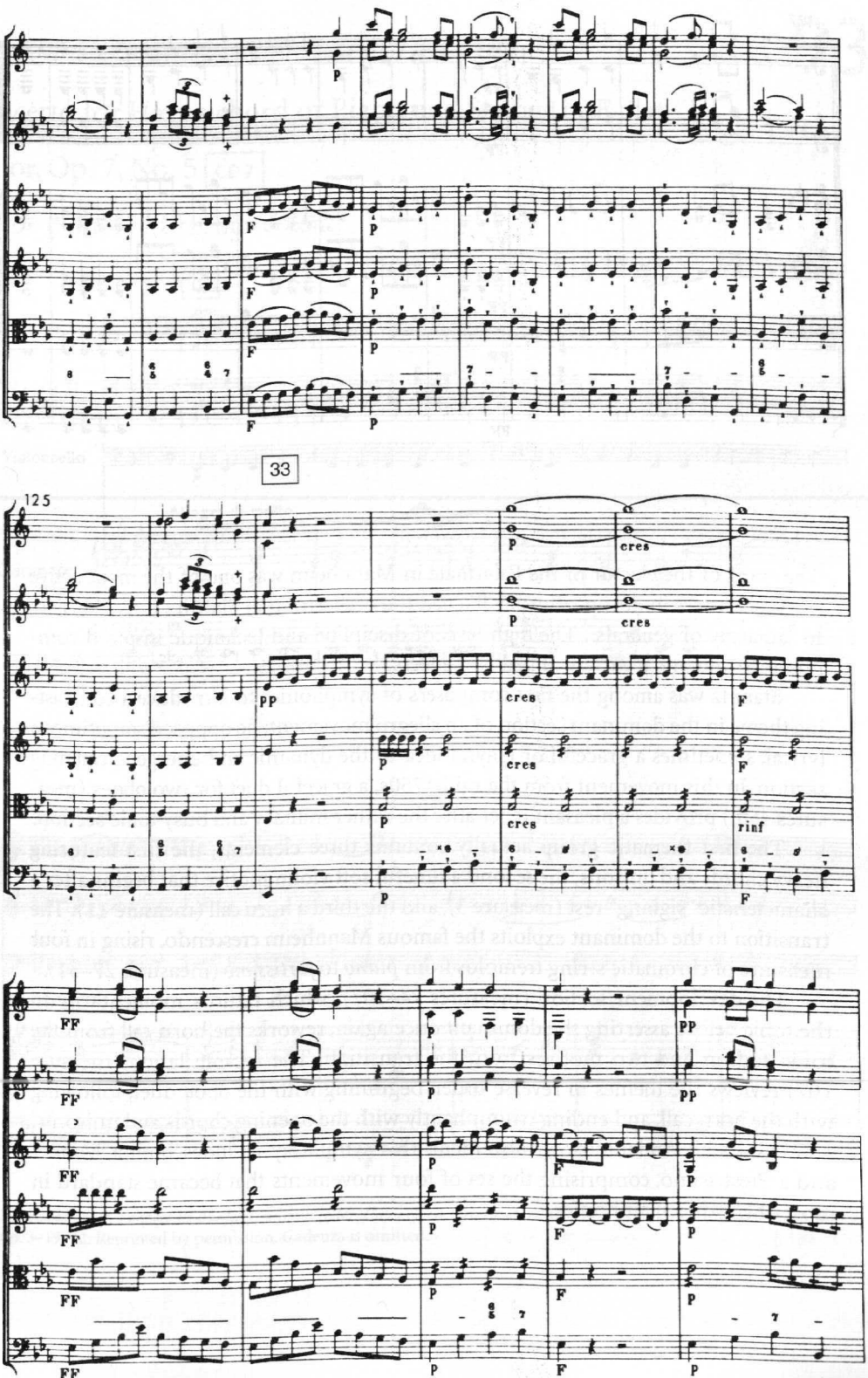

96
32
Soli
109


33
125
p
cres
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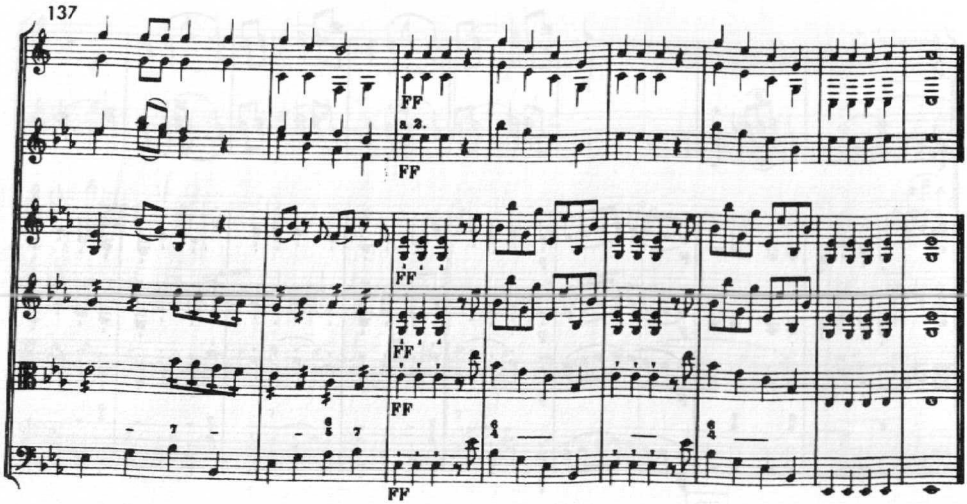

The court of the elector of the Palatinate in Mannheim was one of the most active musical centers in Europe. Burney likened the orchestra that Stamitz directed there to "an army of generals." The high level of discipline and technique inspired composers to demand a variety of brilliant effects.

Stamitz was among the first composers of symphonies to introduce a contrasting theme in the dominant section of an allegro movement; he opposed sometimes a lyrical, sometimes a graceful or playful idea to the dynamic and energetic opening section. In this movement from the mid-1750s, a graceful duet for two oboes (measures 46ff.) provides a pleasant relief after the rather military and busy tonic section.

The first thematic group actually contains three elements, the first featuring heavy chords and unisons, the second a tuneful soft violin motive that begins after a characteristic "sighing" rest (measure 5), and the third a horn call (measure 11). The transition to the dominant exploits the famous Mannheim crescendo, rising in four measures of chromatic string tremolos from *piano* to *fortissimo* (measures 27–31).

The development section (measures 74–107), which returns momentarily to the tonic before asserting the dominant once again, reworks the horn call from the tonic section and two motives from the transition. The recapitulation (measure 107) reviews the themes in reverse order, beginning with the oboe duet, following with the horn call, and ending triumphantly with the opening chords and unisons.

Besides an Andante slow movement, this symphony includes both a Minuet and a Prestissimo, comprising the set of four movements that became standard in most of Haydn's symphonies.