

NOTTURNO op. 21

per Flauto, Viola e Chitarra / for Flute, Viola and Guitar

a cura di Fabio Rizza

WENZESLAUS THOMAS MATIEGKA

Tempo moderato

The musical score is presented in three systems, each with three staves. The top staff is for Flute, the middle for Viola, and the bottom for Guitar. The key signature is one sharp (F#) and the time signature is common time (C).
System 1 (measures 1-4):
- Flute: Starts with a forte (*f*) dynamic, featuring trills (*tr*) and slurs. Dynamics change to piano (*p*) and then back to forte (*f*).
- Viola: Accompanying chords, starting with a forte (*f*) dynamic.
- Guitar: Accompanying chords, starting with a forte (*f*) dynamic, then piano (*p*), and ending with forte (*f*).
System 2 (measures 5-7):
- Flute: Measure 5 is marked with a crescendo (*cresc.*) and a trill (*tr*). Dynamics range from piano (*p*) to forte (*f*).
- Viola: Accompanying chords, with a forte (*f*) dynamic in measure 7.
- Guitar: Accompanying chords, with a forte (*f*) dynamic in measure 7.
System 3 (measures 8-10):
- Flute: Starts with a dolce (*dolce*) dynamic. Dynamics include piano (*p*) and accents (*>*).
- Viola: Starts with a piano (*p*) dynamic, featuring accents (*>*) and trills (*tr*).
- Guitar: Accompanying chords, starting with a piano (*p*) dynamic.

Menuetto

The musical score for the Minuet is written in 3/4 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system (measures 1-5) features a treble clef with a melody that starts *p*, increases in volume through *cresc.* to *f*, and a bass clef accompaniment that starts *p*. The piano part includes a grand staff with a bass clef and a right-hand piano part starting *f* and *mf*. The second system (measures 6-7) begins with a *p calando* marking in the treble clef, followed by a *calando* marking in the piano part, and ends with a *[f]* dynamic. The third system (measures 8-12) starts with a *dolce* marking in the treble clef and a *f* dynamic, followed by another *dolce* marking in the piano part. The final system (measures 13) begins with a *cresc.* marking in the treble clef and a *p* dynamic, with the piano part starting *mf* and ending *p*.

Lento e patetico

The musical score is divided into four systems, each consisting of three staves. The key signature is two sharps (F# and C#) and the time signature is 3/8. The first system (measures 1-3) features a piano (*p*) melody in the bass staff and a *sfp* accompaniment in the treble staff. The second system (measures 4-6) continues the piano melody and accompaniment, with dynamics *p* and fingerings II and IV indicated. The third system (measures 7-9) includes a *dolce* melody in the bass staff, a *cresc.* accompaniment in the treble staff, and dynamics *f* and *p*. The fourth system (measures 10-12) shows a piano melody in the bass staff and a piano accompaniment in the treble staff.

Zingara. Andantino

The musical score is written in G major (one sharp) and 2/4 time. It consists of three systems of three staves each. The first system (measures 1-6) features a piano (*p*) dynamic. The second system (measures 7-11) also starts with piano (*p*). The third system (measures 12-16) begins with a forte (*f*) dynamic. The fourth system (measures 17-20) includes a fortissimo (*f*) dynamic, a fortissimo *sfp* dolce dynamic, and trills (*tr*). The lower treble staff in the fourth system has a *dolce* dynamic marking.

STÄNDCHEN: Mädchen, o schlumme noch nicht [Friedrich Fleischmann]

Tema. Moderato

Musical score for "Mädchen, o schlumme noch nicht" by Friedrich Fleischmann. The score is in 6/8 time and consists of four systems of three staves each (treble, bass, and piano). The key signature has one sharp (F#). The tempo is Moderato. The score includes various dynamics such as *p*, *f*, *mf*, *rfp*, and *cresc.* There are also accents and slurs throughout the piece.

System 1 (Measures 1-5): Treble clef starts with *p* and *cresc.*; Bass clef starts with *p*; Piano clef starts with *p*.

System 2 (Measures 6-10): Treble clef starts with *f* and *rfp*; Bass clef starts with *rfp* and *rfp*; Piano clef starts with *mf*, *p*, and *rf*.

System 3 (Measures 11-14): Treble clef starts with *cresc.*; Bass clef starts with *cresc.* and *f*; Piano clef starts with *p* and *cresc.*.

System 4 (Measures 15-18): Treble clef starts with *f* and *p*; Bass clef starts with *p*; Piano clef starts with *p*.

Prefazione

Wenzeslaus Thomas Matiegka nacque a Choceň, in Boemia, il 6 luglio 1773. I primi rudimenti musicali nell'arte del canto, del violino e del pianoforte li ricevette dal padre, maestro di scuola e direttore di coro. Terminati gli studi di giurisprudenza all'Università di Praga, nel 1800 Matiegka si trasferì a Vienna dove, grazie ai primi successi come compositore e come insegnante di pianoforte, fu in grado lasciare definitivamente l'attività legale per dedicarsi esclusivamente alla musica. In quegli anni iniziò a interessarsi anche alla chitarra, divenendo ben presto uno dei più importanti esponenti della scuola chitarristica viennese. A partire dal 1817 ricoprì l'incarico di direttore del coro delle chiese di St. Leopold e di St. Joseph nella Leopoldstadt di Vienna. Morì di tisi polmonare a Vienna il 19 gennaio 1830.

Il *Notturmo* op. 21 fu pubblicato a Vienna da Artaria nel 1807. Sul frontespizio si legge:

NOTURNO [*sic*] | pour | Flute, Viole | et | Guitarre | composé et dédié | à M.r le Comte Jean Esterhazy | par
W. MATIEGKA | Professeur | Op. XXI | à Vienne chez Artaria et Comp. | (N. 1926)

Da questo trio Schubert ricavò il celebre *Quartetto* D 96 aggiungendo una parte di violoncello all'organico originale. Il manoscritto schubertiano, datato 26 febbraio 1814, venne ritrovato nel 1918 e pubblicato una decina d'anni più tardi a cura di Georg Kinsky. Essendosi persa ogni memoria dell'opera originale, il quartetto venne interamente attribuito a Schubert, nonostante le perplessità manifestate da Otto Erich Deutsch:

Nella nuova fioritura di studi e di simpatie per la chitarra, che in quell'epoca aveva successo in Germania e in Austria, numerose riesumazioni di opere per chitarra vennero in luce e fra esse si fu felici di poter includere finalmente un'opera del grande maestro. Questa fu eseguita un po' dappertutto, anche per radio e fu incisa in dischi, non solo nei paesi tedeschi. Allorché venni invitato da Alfred Einstein a parlarne nella *Zeitschrift*¹ non potei più tacere il mio dubbio sulla genuinità dell'opera e spiegai come si dovesse trattare di un trio di Leonhard von Call, oppure di Wenzel Matiegka, al quale il grande Schubert aveva aggiunto la parte di violoncello prima di ricopiare in bella tutta la partitura.²

Fu solo nel 1932, quando il chitarrista danese Torwald Rischel trovò la prima edizione del *Notturmo*, che fu possibile riconoscere definitivamente a Matiegka la paternità originale del brano.

Esistono però anche altri legami tra il *Notturmo* op. 21 e l'universo schubertiano. Il brano è dedicato infatti al conte Johann Karl Esterhazy, delle cui figlie Schubert sarà insegnante di musica a partire dal 1818. Schubert stesso inserirà una citazione del terzo movimento («Lento e patetico») nell'«Andante sostenuto» del *Quintetto* in do maggiore op. 163 D 956. Sappiamo anche della passione che Schubert nutriva nei confronti della musica popolare ungherese, che ritroviamo qui nel quarto movimento («Zingara») sotto forma di *verbunkos*, tipica danza popolare gitana.³

Ricordiamo infine che l'ultimo movimento del *Notturmo* si basa sul tema del Lied *Mädchen, o schlummre noch nicht* (*Non dormire, ragazza*), composto da Johann Friedrich Anton Fleischmann (1766-1798) ma talvolta erroneamente attribuito a Haydn.

È doveroso da parte mia ringraziare Luisa Anna Besenval, Luisa Ratti e Ugo Piovano per il grande aiuto e per i preziosi suggerimenti che mi hanno dato nel corso della preparazione della presente edizione.

FABIO RIZZA
Torino, marzo 2009

¹ La *Zeitschrift für Musikwissenschaft* fu una rivista diretta dal musicologo Alfred Einstein (cugino del fisico Albert) dal 1918 al 1933.

² OTTO ERICH DEUTSCH, articolo del 1957 citato da FRANCESCO GORIO in «Wenzeslaus Thomas Matiegka», *il Fronimo* n. 52, luglio 1985, p. 38.

³ MARIA DOMOKOS, «Ungarische Verbunkos-Melodie im Gitarrenquartett von Schubert-Matiegka», *Studia musicologica Academiae Scientiarum Hungaricae*, Vol. 24/1-2, Ungheria 1982, pp. 99-112. Citato da STEPHEN MATTINGLY, *Franz Schubert's Chamber Music with Guitar: A Study of the Guitar's Role in Biedermeier Vienna*, Florida State University, 2007, p. 87.

Preface

Wenzeslaus Thomas Matiegka was born in Choceň, Bohemia, on 6 July 1773. He learnt the basic rudiments of the art of singing, violin and piano from his father, a schoolmaster and choir director. Having completed his Law studies at the University of Prague, in 1800 Matiegka moved to Vienna where, thanks to his first successes as a composer and piano teacher, he was able to abandon the legal profession for good and devote himself entirely to music. During that period he began to take an interest in the guitar, and soon became one of the leading figures in the Viennese guitar school. In 1817 he took on the role of choir director for the churches of St. Leopold and St. Joseph in the Leopoldstadt district of Vienna. He died of pulmonary tuberculosis in Vienna on 19 January 1830.

His *Notturmo* op. 21 was published in Vienna by Artaria in 1807. The title page reads:

NOTURNO [*sic*] | pour | Flute, Viole | et | Guitarre | composé et dédié | à M.r le Comte Jean Esterhazy | par
W. MATIEGKA | Proffesseur | Op. XXI | à Vienne chez Artaria et Comp. | (N. 1926)

It was from this trio that Schubert derived his famous Quartet D 96, adding a cello part to the original instrumentation. Schubert's manuscript, dated 26 February 1814, was found in 1918 and published some ten years later, edited by Georg Kinsky. All memory of the original work having been lost, the Quartet was attributed entirely to Schubert, despite the misgivings expressed by Otto Erich Deutsch:

In the new blossoming of studies and partiality for the guitar, which was in great favour in Germany and Austria at that time, numerous resurrections of works for guitar came to light, and it was a matter of great satisfaction to be able finally to include a piece by the great master among them. It was performed widely, played over the radio and records were cut, not only in the German countries. When I was invited by Alfred Einstein to speak about it in *Zeitschrift*¹ I could no longer keep my doubts to myself regarding the authenticity of the work, and I explained that it must be a trio by Leonhard von Call or Wenzel Matiegka, to which the great Schubert had added the cello part before writing out the full score in fair copy.²

Only in 1932, when the Danish guitarist Torwald Rischel found the first edition of the Notturmo, was it possible to definitively declare Matiegka's original paternity of the piece.

There are, however, other links between the Notturmo op. 21 and the Schubertian world. The piece is actually dedicated to Count Johann Karl Esterhazy, whose daughters Schubert taught piano as from 1818. Schubert himself included a quotation from the third movement (*Lento e patetico*) in the *Andante sostenuto* of his Quintet in C major op. 163 D 956. We also know of Schubert's love of Hungarian popular music, which we find here in the fourth movement (*Zingara*) in the form of a *verbunkos*, a typical gypsy dance.³

Finally, we should also remember that the last movement of the Notturmo is based on the theme of the Lied *Mädchen, o schlummre noch nicht* (*Maiden, do not sleep yet*), composed by Johann Friedrich Anton Fleischmann (1766-1798) but sometimes mistakenly attributed to Haydn.

My thanks are due to Luisa Anna Besenval, Luisa Ratti and Ugo Piovano for their great help and valuable suggestions whilst I was preparing this edition.

FABIO RIZZA

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English translation by Caroline Henderson

¹ *Zeitschrift für Musikwissenschaft* was a magazine directed by musicologist Alfred Einstein (cousin of the physicist Albert) from 1918 to 1933.

² OTTO ERICH DEUTSCH, translated from the 1957 article cited by FRANCESCO GORIO in 'Wenzeslaus Thomas Matiegka', *il Fronimo* n. 52, July 1985, p. 38.

³ MARIA DOMOKOS, 'Ungarische Verbunkos-Melodie im Gitarrenquartett von Schubert-Matiegka', *Studia Musicologica Academiae Scientiarum Hungaricae*, Vol. 24/1-2, Hungary 1982, pp. 99-112. Cited in STEPHEN MATTINGLY, *Franz Schubert's Chamber Music with Guitar: A Study of the Guitar's Role in Biedermeier Vienna*, Florida State University, 2007, p. 87.