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THE SYMPHONIES OF PADRE MARTINI

By HOWARD BROFSKY

Everyone knows Padre Martini—as a teacher, historian, and theorist, but not as a composer. As a teacher, his most famous pupil was, of course, Mozart; but among others who studied with him are Johann Christian Bach, Gassmann, Grétry, Jommelli, Cambini, and the Abbé Vogler. Comparatively little is known about his method of teaching, and this is an area for further research. We do know, however, his unfinished three-volume history of music and his treatise on counterpoint, and some of his work as historian and theorist has been studied by Pauchard[1] and Reich.[2]

But it was primarily as a composer that Martini made his way early in his career, for in 1725, at the age of nineteen, he was appointed maestro di cappella of San Francesco in Bologna—a post he retained until his last years. The list of his compositions is large, comprising 12 concertos, 24 symphonies, over 100 keyboard sonatas, a body of miscellaneous ensemble music, over 700 sacred choral works, 23 cantatas, and, on last count, 1273 canons.[3] Yet one is astonished to find practically no mention of Martini's music in most modern discussions of 18th-century music; when he is cited it is only in connection with his two printed collections of keyboard sonatas. We expect Martini's music to be extremely conservative and academic; this impression is doubtless fostered by characterizations of Martini such as Georgii's

[1] P. Anselm Pauchard, *Ein italienischer Musiktheoretiker: Pater Giambattista Martini*, Univ. of Freiburg (Switzerland) diss., 1941.

[2] Willi Reich, *Padre Martini als Theoretiker und Lehrer*, Univ. of Vienna diss., 1934. I am grateful to Alfred Mann for making this available to me.

[3] The count of the vocal works is by Leonida Busi, *Il Padre G.B. Martini*, Bologna, 1891; see the catalogue of Martini's instrumental music in the present author's *The Instrumental Music of Padre Martini*, New York Univ. diss., 1963.

"Konservativ bis in die Knochen,"[4] Einstein's "severe gentleman,"[5] or the description in *Baker's Dictionary* of his compositions "in the style of the Roman school (of which he was a warm partisan),"[6] and we anticipate a curious 18th-century "neo-classical" style somehow embodying aspects of the music of Palestrina, the two Anerios, Corelli, and others. By focusing attention here on Martini's symphonies the writer hopes to present the composer in a more objective light. Study of these symphonies will show that Martini was not a recluse, living in the hallowed past of the Palestrinian world or the polyphonic Baroque of the opening of the 18th century; rather he was very much a man of his time.

There are twenty-four symphonies extant, all in autograph score at the Civico Museo Bibliografico Musicale in Bologna, the former Liceo Musicale. Fortunately for our study, they are all dated, the earliest 1736, the latest 1777; between 1740 and 1756 Martini composed seventeen of the twenty-four symphonies, averaging one a year.

First a terminological problem: eight of the symphonies bear titles such as *Sinfonia a 4. con Corni da Caccia* (Symphony 1) or *Sinfonia con Violino e Cembalo Obbligato* (Symphony 17), yet prove to be full-fledged concertos essentially indistinguishable from Martini's works designated "concerto." Though a learned musicographer, Martini, like most of his colleagues of the early Classic era, used the terms sinfonia and concerto indifferently.[7] Possibly Martini distinguishes between them in terms of function, for whereas six of the eight concerto-symphonies, as we shall call them, have a concertino of brass instruments (four trumpets in some cases), this is true of only one of the concertos. Certainly the use of four trumpets is more likely in church than in the salon, and perhaps this provides the explanation for Martini's distinction.

The symphonies without solo are almost equally divided between

[4] Walter Georgii, *Klaviermusik*, 2nd ed., Zurich, 1950, p. 48.

[5] Alfred Einstein, *Mozart, His Character, His Work*, New York, 1945, p. 343.

[6] *Baker's Biographical Dictionary of Musicians*, 5th ed. by Nicolas Slonimsky, New York, 1958, p. 1027.

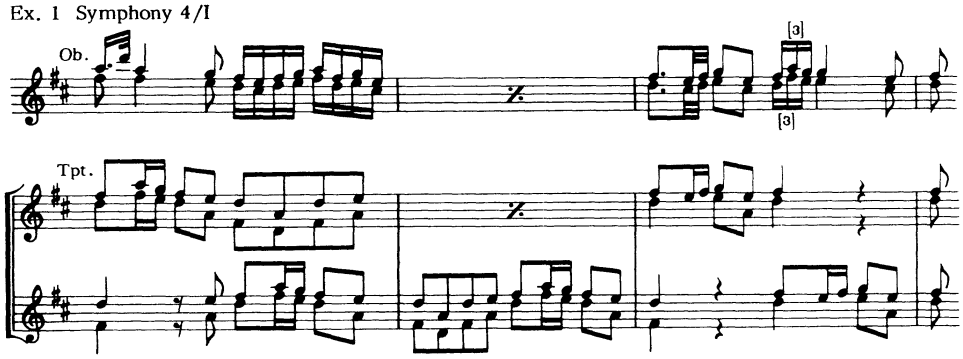
[7] The general mixing of the two genres goes as far back as Torelli's Op. 5, *6 Sinfonie a 3 e 6 Concerti a 4* (1692), and includes Brescianello's *XII Concerti e Sinfonie* (c. 1733), a cello concerto by Leo (1737-38) marked "Sinfonia concertata," and J. C. Bach's *Six Concerts* Op. 1 (1763), of which No. 4 is marked "Concerto o Sinfonia." Whether Martini's works constitute a link with the *symphonie concertante* is another question.

those for strings alone, entitled *Sinfonia a 4.*, and those with a pair or two of brass instruments, *Sinfonia a 4. con Trombe.* The fondness of the Bolognese for trumpet music is well known and in some respects Martini stays within the tradition. In the symphonies *con Trombe* (of which four have two trumpets, and three have four trumpets—one of the latter composed as late as 1762), the trumpets function not as melody instruments in the Baroque manner, but rather in an early Classic style of harmonic filling, punctuation, and dynamic reinforcement. The designation *Trombe* in Symphonies 3, 20, and 23 is baffling: Martini writes the parts in the bass clef, and even when transposed up an octave the tessitura is low. Apparently he uses *Trombe* generally for brass instruments, intending these parts for horns.

Keeping up with contemporary practice in instrumentation, Martini occasionally added wind instruments at a later date; a pair of horns to Symphonies 13 and 16, originally for strings alone; and a pair of oboes to Symphony 6, originally a concerto-symphony for four trumpets, but converted later by eliminating the solo passages for trumpets.

In Symphonies 4 and 7 he offers a pair of solo oboes as an alternative to the four solo trumpets. In the following example from Symphony 4, the original trumpet solo may be compared with the more elaborate alternative version for oboe:

Ex. 1 Symphony 4/I



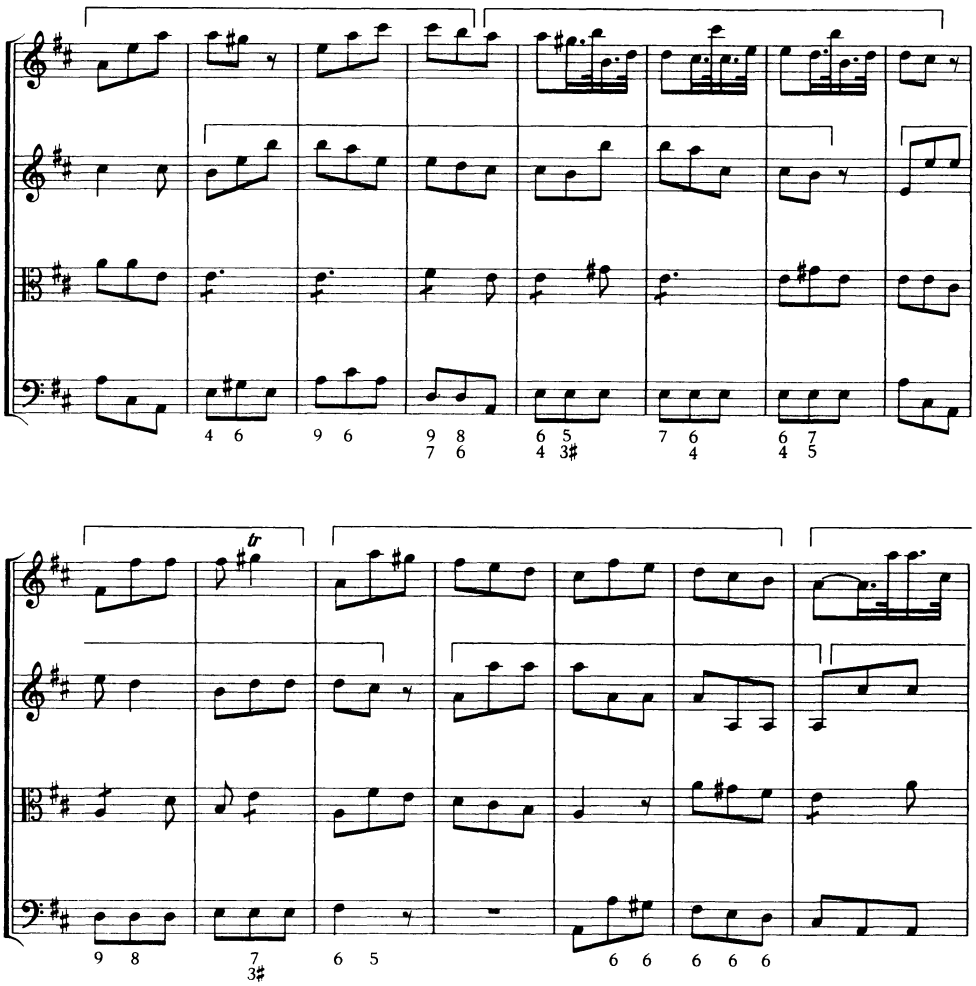
The symphonies, all but one in three movements, are all in the major mode. This is in line with the trend away from the minor mode that characterizes the instrumental music of the second half of the 18th century.[8] It must be noted, however, that all but two of the slow move-

[8] For example, about 25% of Albinoni's concertos are in minor (I am indebted to Miss Mary Rasmussen for this figure), as are 30% of Vivaldi's concertos (Marc Pincherle, *Antonio Vivaldi et la musique instrumentale*, Paris, 1948, I, 160). On the other hand, according to Jan LaRue, only about 2% of all known 18th-century symphonies are in minor.

ments are in minor, and we can interpret this in two ways: as a reflection of the transitional style, or as a source of affective and coloristic contrast. But it is significant, in terms of the esthetics of a full-fledged Classical style, that the more "touching" minor-mode movement is bounded and confined by major-mode movements; in other words, the final impression the audience receives is of the major-mode optimism of Classicism.

The first thing one observes when studying this music is that the learned contrapuntist makes no use of his famous technique—the top part is heavily weighted, and the melodic interest that the bass has in late Baroque continuo-homophony is here reduced to a mere mechanical beat. We find no fugal allegro movements and little imitation. Example 2 illustrates one of the most polyphonic passages in the entire group of symphonies:

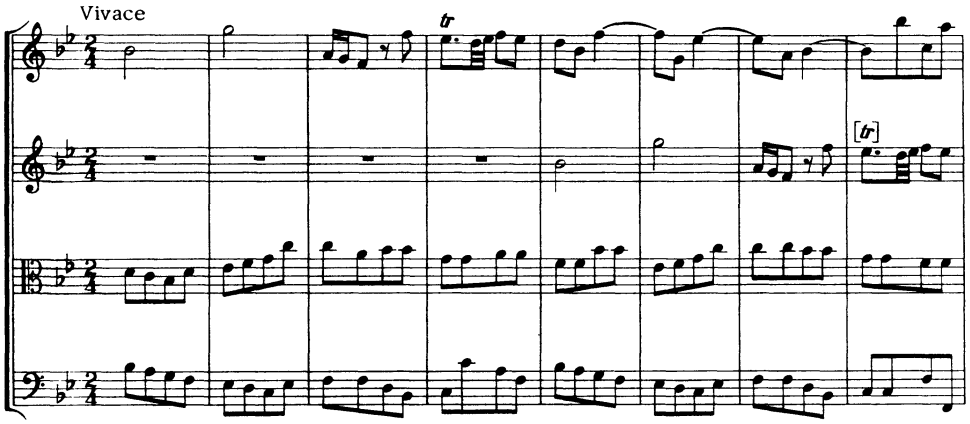
Ex. 2 Symphony 10/III



Noteworthy in this example is the conflict between an underlying symmetrical periodicity (established at the beginning), and the imitation and overlapping phrasing.

In the last movement of Symphony 18 we have a rare example of initial imitation:

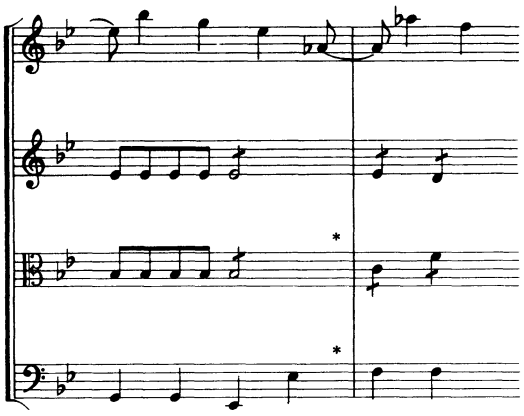
Ex. 3 Symphony 18/III



The imitation at the unison rather than the fifth, a departure from time-honored procedures, is significant in its demonstration of an early Classical desire for tonal stabilization at the beginning of a movement.

Astonishingly enough, we find in the music of this illustrious teacher of counterpoint a number of examples of poor part-writing—probably the result of the strong attraction of the new homophonic style, which simply drove into the background cherished precepts of the old style. Parallel fifths occur in the following passage (see also the octaves in Ex. 20):

Ex.4 Symphony 2/II



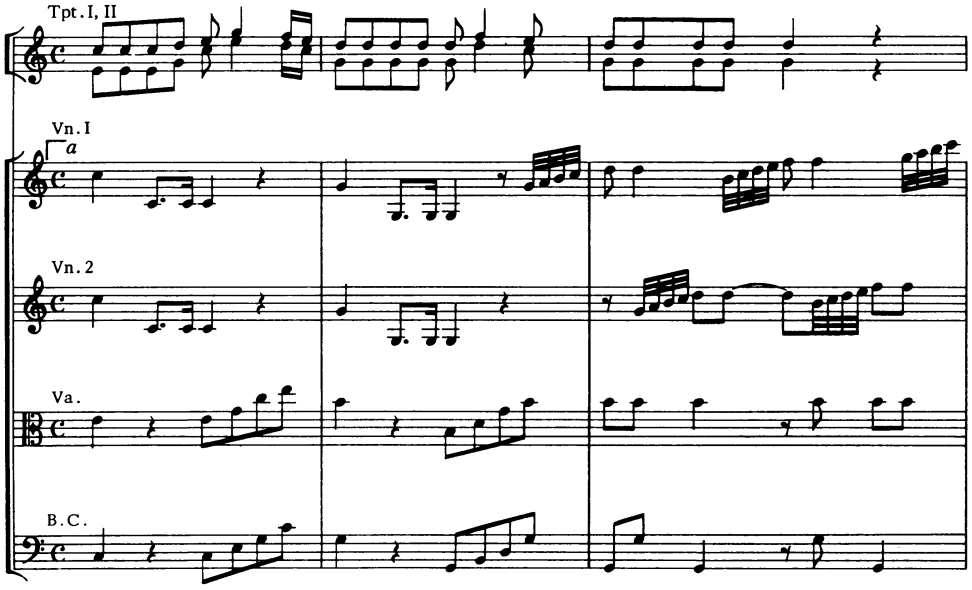
Unlike his compatriot Sammartini, or most obviously Haydn and Mozart, Martini did not seek to introduce polyphony into the new homophonic style. Not for want of technique, for in his first book of keyboard sonatas, published in Amsterdam in 1742, he demonstrated his command of late Baroque luxuriant counterpoint. On the other hand, his second book of sonatas, published five years later in Bologna and the only other instrumental work of his published during his lifetime, at first glance seems to be by a different composer in its thin homophonic texture. Retrospectively, we see that the first book of sonatas marked Martini's farewell to the Baroque—at least in the realm of instrumental music.

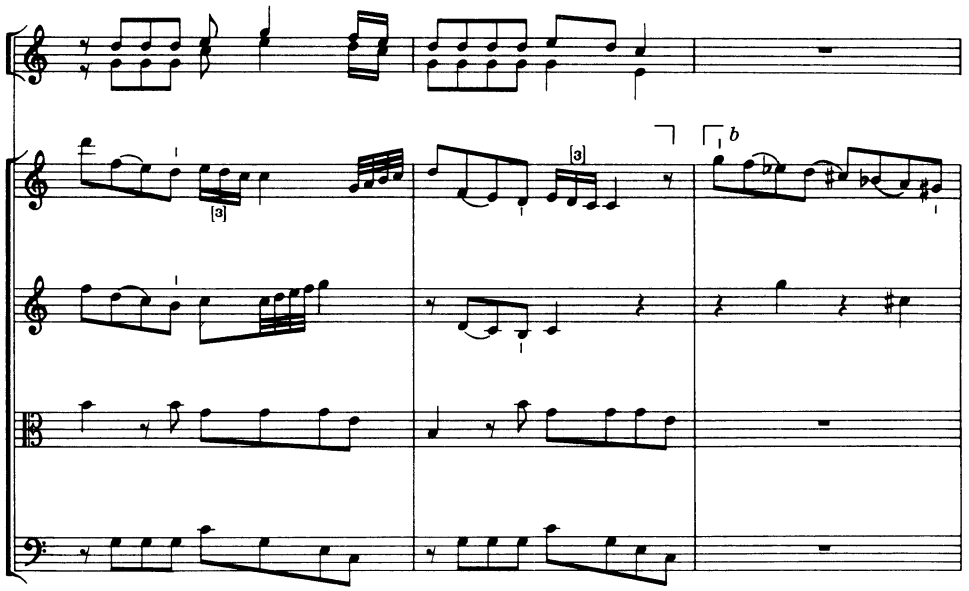
The ritornello of the first movement of Symphony 2, a concerto-symphony, well illustrates several aspects of Martini's approach to the new style (see Ex. 5).

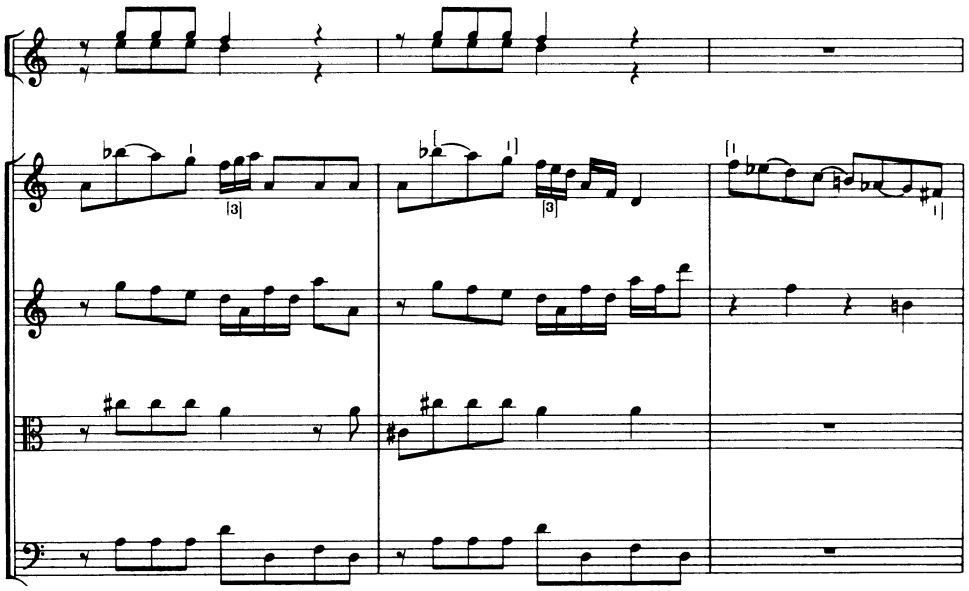
The first part, *a*, expositional in character, uses only dominant-tonic harmonies with slow harmonic rhythm; the second part, *b*, transitional, offers textural and harmonic contrast moving through ii back to I; the final part, *c*, cadential in character, emphasizes first V and then I. Thus the harmonic curve of the entire 16-measure theme is I—ii—V—I.

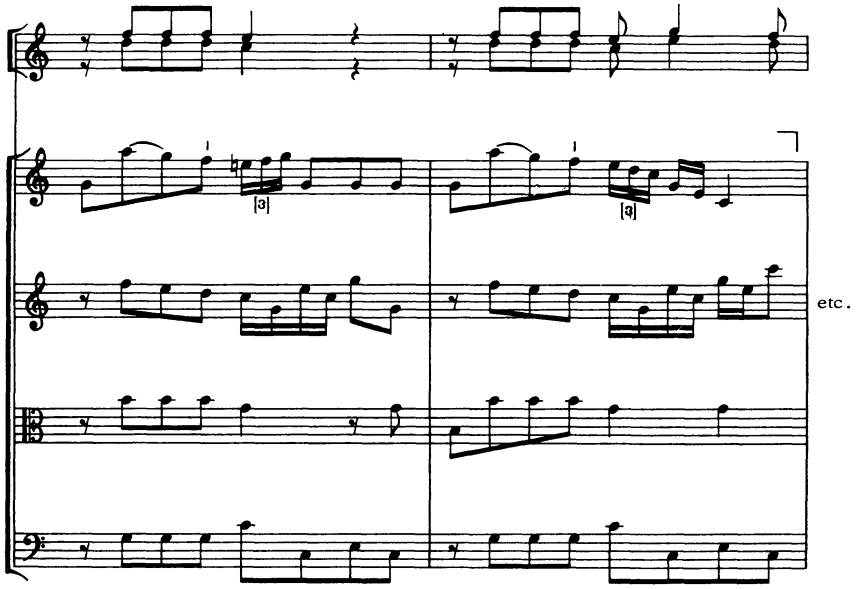
The expansion of a melody by repetition of a melodic unit larger than a motif, as in the above example, stems from an awareness of phrase-structure keener than was customary in the Baroque, and may

Ex. 5 Symphony 2/I



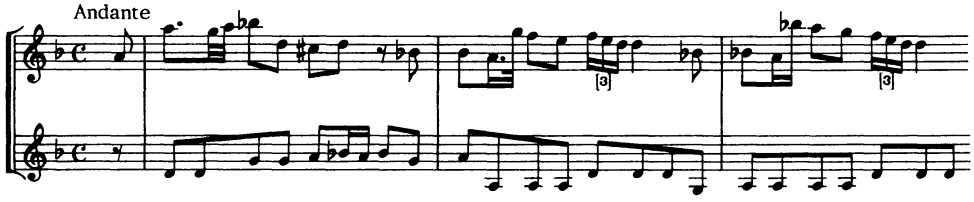






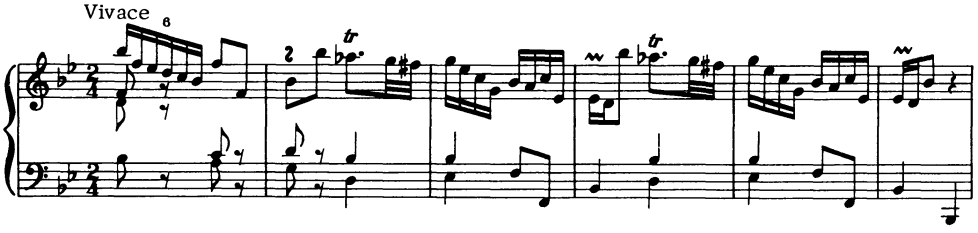
be contrasted with the immediate unwinding characteristic of a Baroque melody. Melodic repetition often serves to expand a two- or four-measure phrase into three or six measures respectively, in the pattern *a b b*, as in the following example:

Ex. 6 Symphony 9/II

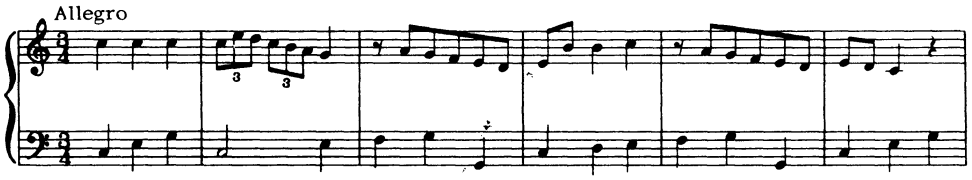


More than half of the slow movements begin in this manner, and the pattern is a commonplace in the music of Martini's contemporaries as well; to cite only C. P. E. Bach and G. B. Platti:

Ex. 7 C.P.E. Bach *Prussian Sonata* 2/I (1742)



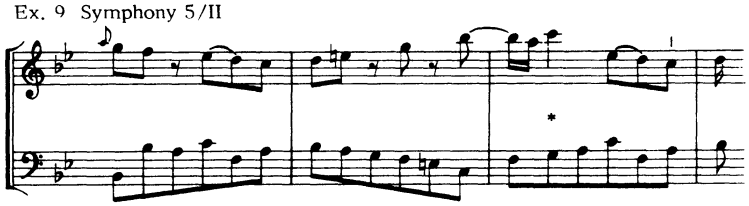
Ex. 8 Platti Op. 1, Sonata 2/II (1742)



And several decades later, H. C. Koch, in his *Versuch einer Anleitung zur Composition* (1782-93), illustrates this simple compositional procedure for extending a musical "sentence."[9] It is, in effect, the mid-century composer's somewhat short-winded method of building larger phrases.

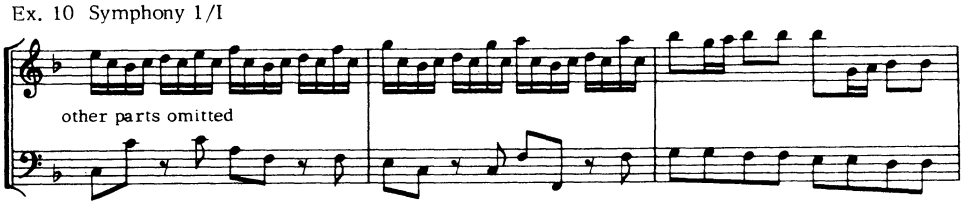
Martini's skillful development of the melodic line, undoubtedly a result of his absorption of contrapuntal techniques, is perhaps the most artistic feature of his symphonies. In the following example from the slow movement of Symphony 5, the melodic climax comes in measure 10; it is, in fact, the highest note in the movement. Martini gives the note durational as well as pitch emphasis, further heightening the effect by introducing the a^2 and breaking the rhythmic pattern:

Ex. 9 Symphony 5/II

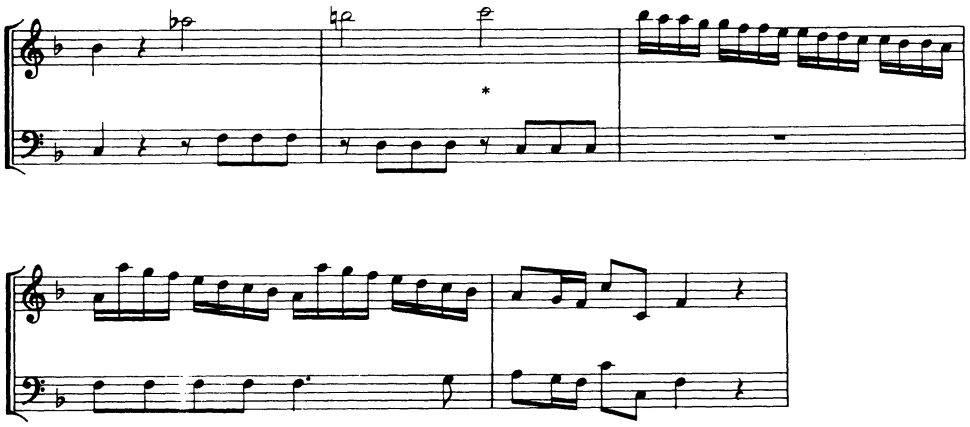


In the next example, the composer builds tension in the final third of a ritornello by avoiding a cadence and by the climactic melodic curve (the c^3 in the first violin marking the high point of the 25-measure ritornello):

Ex. 10 Symphony 1/I

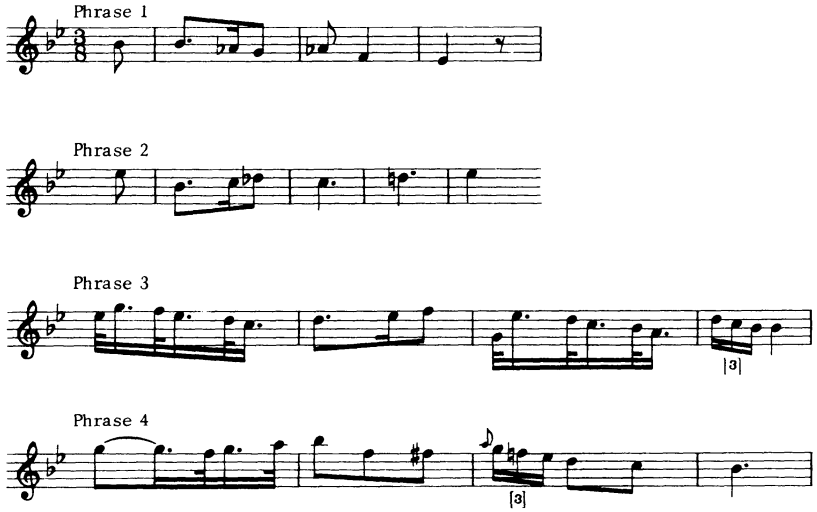


[9] The example is quoted in Leonard Ratner, *Eighteenth-Century Theories of Musical Period Structure*, in *The Musical Quarterly*, XLII (1956), 441.



In the slow movement of Symphony 18, the melody touches on every note of the diatonic scale within the interval of a twelfth before arriving at the climax. Martini begins by repeating both first and second phrases, the latter filling in the octave. Whereas the first phrase descends, the second begins the ascent. In the third phrase Martini moves up a third to g^2 and in the final phrase another third to the climax:

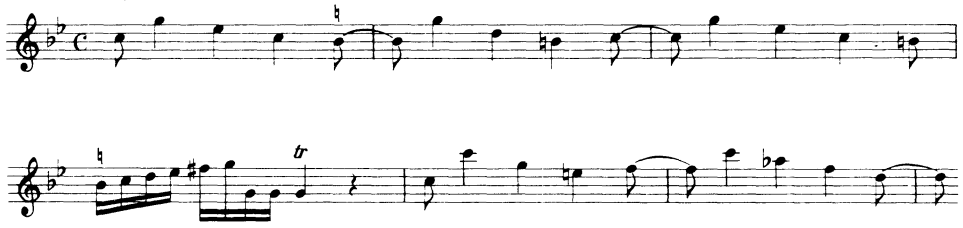
Ex. 11 Symphony 18/II



In contrast to these melodies and their subsequent development, the following, from the slow movement of Symphony 2 (1737), seems quite impoverished in its repetitiousness and lack of a purposeful curve (see Ex. 12).

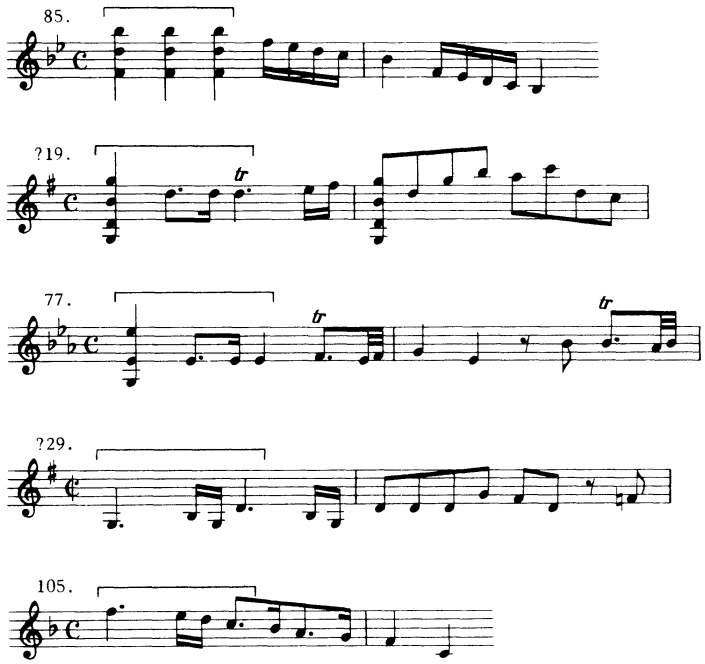
A number of opening themes resemble one another in their initial motifs: Symphonies 13 and 14 begin with the characteristic late Baroque hammer-blows ♩ ♩ 𝅗𝅥; Symphonies 2 and 3 with the figure ♩ ♪♪ 𝅗𝅥; and

Ex. 12 Symphony 2 /II



Symphonies 20 and 21 with the figure ♩. ♫ ♪. Many of these motifs were common coin in the 18th century. Countless themes open with the three hammer-blows, for example in concertos by Torelli, Vivaldi, and J. S. Bach; the quotations below from the lesser-known J. G. Graun further illustrate the existence of a kind of "motif bank" at the time:[10]

Ex. 13



The similarities among Martini's opening themes often go beyond the initial motif. Although differing rhythmically, the opening themes of Symphonies 7, 11, and 15 have essentially the same harmonic and melodic progressions; and Symphonies 5 and 6 also traverse almost identical courses.

Turning now to structure, we find, as one would expect, that the

[10] These incipits all come from Carl Mennicke's thematic index in his book on *Hasse und die Brüder Graun als Symphoniker*, Leipzig, 1906.

first movement tends to be the longest and most complex.[11] The concerto-symphonies all follow a ritornello construction, the great majority of the others some kind of binary scheme. The eight concerto-symphonies are the earlier works, the last one composed in 1754. The first movements have three or four tutti-solo alternations; like Martini's concertos, they span a small tonal range, going first through V, and then vi or iii. (Symphonies 7 and 17 do not go beyond V, especially surprising in the case of Symphony 17, in which the concertino comprises not brasses but violin and cembalo.) As in his concertos, Martini here makes minimal demands on the soloists.

In contrast to the ritornello form of the concerto-symphony first movements, all but three of the sixteen symphonies without solo have a binary form. (None of these binary movements has repeat signs, with the exception of Symphony 16.) Of the three remaining symphonies, 5 and 12 have a ternary form (rare in Martini's music), and 19 a unique form combining the fast and slow movements.

The binary movements are of three types:

1) the traditional dance-movement type with strict parallelism (see below) between the two sections — Symphonies 16, 21, 23;

2) a binary-with-ritornello movement, like Type 1 except that the opening theme returns at the end in the tonic — Symphonies 6, 15, 20, 22, 24;

3) a rudimentary sonata form, in which all or much of the first part returns in the tonic after a brief "development section" — Symphonies 10, 13, 14, 18. Although only Symphony 16 has the binary repeat signs, all the movements come to a clearly articulated cadence on V, immediately after which Martini restates the opening material in the dominant. (Only Symphonies 13 and 18 do not bring back the opening at this point.) We then return to I usually through vi, occasionally also ii or iii.

The three movements in Type 1 are among the shortest, and also the simplest, in view of the nearly identical arrangement of the two parts — the second part is a literal repetition of the first with the appropriate tonal modifications. The return of the opening material at the very end of the Type 2 movements would seem to be a vestige of the concerto ritornello principle, and analogous to this are those con-

[11] Moderately fast and all in common time, the symphony-without-solo first movements range in length from 44 measures (Symphony 24) to 94 (Symphony 1); these are, respectively, the latest and earliest symphonies. The average length of all these first movements is 66 measures.

certo-symphony movements as well as concerto movements which, operating within a ritornello principle, have a strong binary cast (Symphony 17/I and Concerto 2/I, for example). In Symphony 6, where Martini eliminated the solo parts at a later date, we are very much aware of the hybrid form: Martini closes the movement by bringing together material that originally constituted the first two tuttis, in the manner of a rearranged ritornello.

The movements in Type 3 are characterized by the return after the modulatory excursions of a large amount of material from the first part. They differ from the Type 2 movements in that they are more recapitulatory—several of these final sections comprise as much as one-third of the entire movement. This "sonata form" is tentative, however, without any consistent procedure among the movements of this type. For example, in Symphony 10, after the cadence in V, Martini uses the opening three phrases to move through vi to a cadence in iii; he follows this with a literal repetition of the first part, keeping it in the tonic. The structure may be diagrammed as follows:[12]

Exp.	Dev.	Recap.
a b c d e	a^1 b^1 c1	a b c d e
I V	V vi iii	I I
19½	12½	19

Symphony 14 is similar but somewhat more elaborate:

Exp.	Dev.	Recap.
a b c d	a bx^1 e by^1	a^1 c dx b^1 d^1 ax
I V	V vi ii	I I
23	19	26

The diagram shows how Martini has exercised more selectivity in this movement. The closing material, *d*, omitted from the development, makes two appearances in the recapitulation. Passage *c* is also excluded from the development, probably because of its already developmental character.

Symphony 11, except for its slow movement, is an adaptation of Concerto 2, composed five years earlier. Its first movement has aspects of both Types 1 and 3: basically a simple binary, it concludes, however, with an eleven-measure coda comprising material primarily from the end of the two parts. It is interesting to compare this with

[12]In these diagrams mutations and variants are represented by a numeral, and an exponential position indicates a smaller change.

the end of the concerto, where Martini brings back the last part of the first tutti, thus rounding off the movement in the traditional ritornello form. A detailed comparison of the two movements appears in the diagram below:

Concerto 2/I

TA S TB S TC S	TA S TB S TC S	TAy
I V	V I	I
28	26	5

Symphony 11/I

a b c d e f g	a b c d e f g	b^1 e f g
I V	V vi I	I
23	22½	11½
a=TA	e+g=TC	
b+d=TB	c and f are new.	

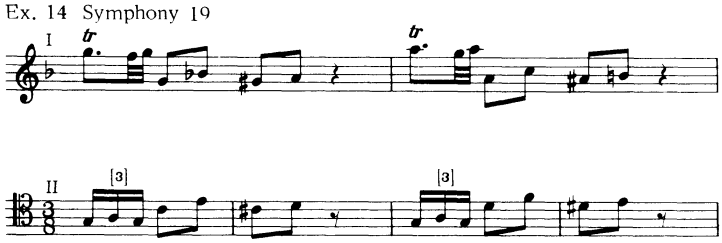
Oddly enough, in adapting the concerto, Martini linked together the three tuttis and interpolated new material not where the solos formerly stood, but in the middle of the second and third tuttis. (The new material does not derive from the solos.) Thus it appears that in eliminating the solo and adapting the work for a "symphony" Martini was more concerned about the proportions of the movement than about the forced juxtaposition of themes formerly separated by figuration.

There are other formal solutions. The first movements of Symphonies 5 and 12 have a ternary structure in which part A is clearly defined, ending on the tonic; B develops material from A, emphasizing the relative minor; and A' is an almost exact duplication of A. In Symphony 5, Martini further differentiates among the sections by taking out the four trumpets in the middle part, with a particularly bright effect at the return. Significantly, underlining their ternary structure, both movements avoid the dominant throughout, a diametrically opposite emphasis compared to the dominant-oriented binary forms.

The first movements of Symphonies 7 and 19 hark back to earlier practice. Symphony 7, in all respects a ritornello form with binary implications, ends with a fermata on V to lead right into the slow movement. In Symphony 19, Martini introduces the slow movement (a cello solo) in the dominant between the two parts of a symmetrical

binary structure. The first half of the Allegro has a clear cadence, albeit in the dominant, whereas the slow movement leads directly into the second half of the Allegro. The slow movement is then repeated, with slight changes, in the tonic, following which we find the indication "Segue l'ultimo Allegro," attesting to the unusual nature of the form.[13] Martini further interrelates the movements by deriving the theme of the slow movement from a theme in the Allegro:

Ex. 14 Symphony 19

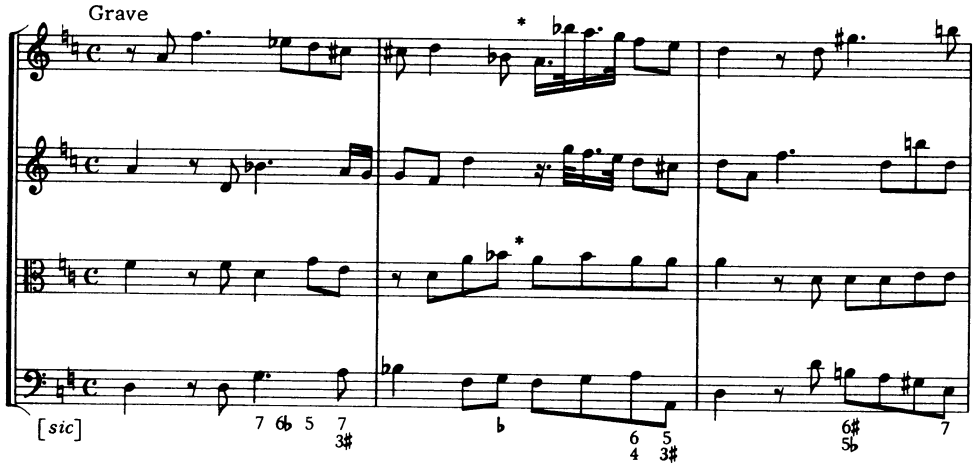


The slow movements of the symphonies take us only a few steps beyond the transitional slow movements of many early 18th-century concertos; some 4/4 movements are as short as fourteen and fifteen measures. They offer little development of material and serve primarily to provide contrast of mood, color, and mode. (All but two slow movements are in minor.) Typically in a simple binary form with repeats, they present several phrases (usually three or four) in a modulation to III or v, and then the same material in a return to i. No movements written before 1746 have v as their midpoint goal; after that year Martini shows no preference between III and V. Most are designated Andante, but we also find (without any significant differences among them) Grave, Grave Andante, Andante cantabile, and Andante e Cantabile.

A few deviations from the binary scheme should be mentioned. The opening theme returns near the end of each part in one movement (Symphony 23). The slow movements of Symphonies 7 and 10 lack repeat signs. In all other respects Symphony 7 adheres to the normal plan; Symphony 10, however, deviates further with a coda emphasizing the subdominant after the two equal parts. This latter symphony is unique also in its texture, essentially that of a trio sonata with first and second violins proceeding in imitation with suspensions:

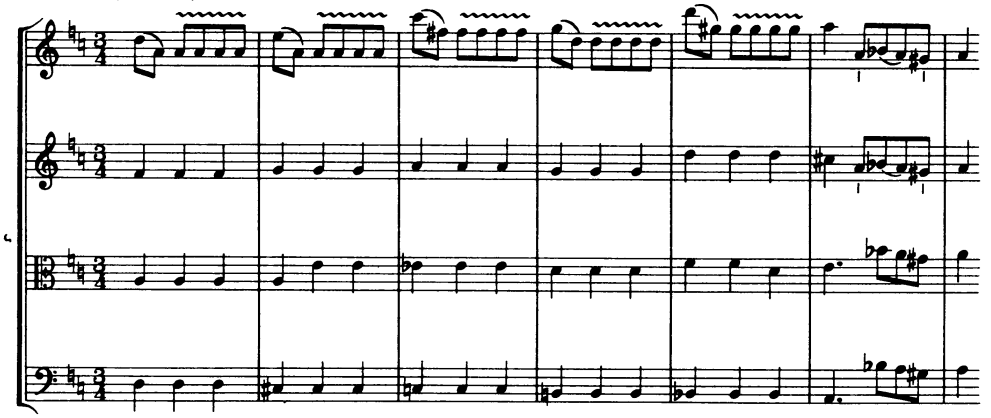
[13] We find a somewhat comparable "da capo" structure in overtures and symphonies by Leo (*Olimpiade*), Paisiello (*Le Astuzie amorose*), Piccinni (*Artaserse*), Mozart (K. 318), Rigel (Op. 12, No. 3), and finally G. F. Mosell at San Petronio in Bologna in the latter part of the century. (I am grateful to Jan LaRue for calling these works to my attention.)

Ex. 15 Symphony 10/II



(Note the parallel unisons in measure 2.) The slow movement of Symphony 22 has a modified ternary pattern and differs particularly in form and style from the other movements. It is, in a sense, a retrospective piece, for it begins with the Baroque descending chromatic tetrachord in the bass:

Ex. 16 Symphony 22/II



In keeping with the *style vieux*, several phrases are three or five measures in length, a typical Baroque asymmetry resulting from motivic development. The asymmetry of late Mozart or Haydn has a different source, occurring as it does in a context of irreducible metrical units and phrase regularity.

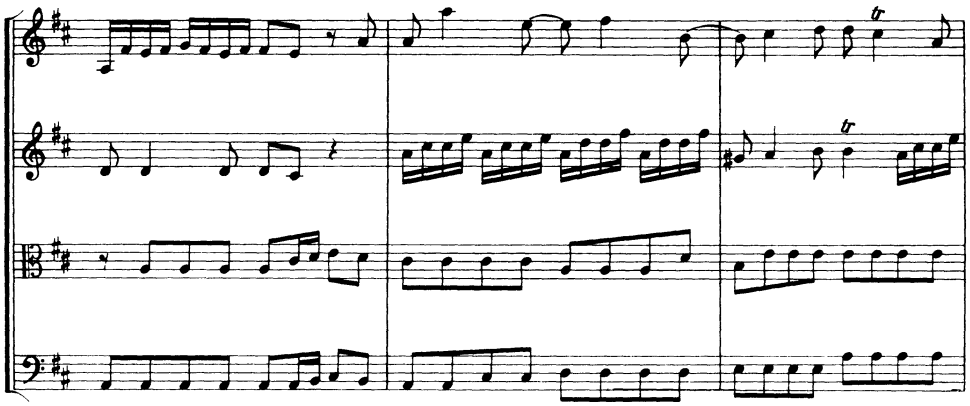
The final movements of the symphonies present a variety of structures: fifteen movements have a simple binary form; six have a ritornello form (all concerto-symphonies); two movements (Symphonies 5 and 11) are in a rudimentary sonata form; and one (Symphony 17)

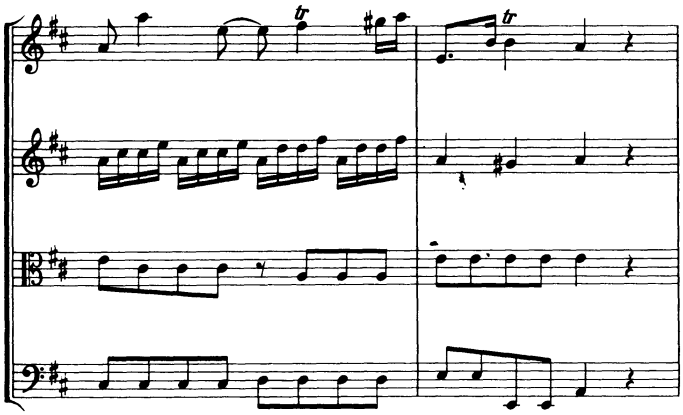
is a simple rondeau with tutti-solo alternations. Irrespective of external structure their tonal range is small: roughly one-third of the movements have V as the only goal, another third V and vi, and the remainder either V and iii, or V, iii, and vi.

In historical terms, Martini hardly participates in the development of sonata form. His compatriots Sammartini, Jommelli, and Rutini, the latter two pupils of his, carry the form to a much more advanced stage. Martini seems actually to abandon the quest, for his six tentative sonata-form movements come between 1742 and 1754, whereas later symphonies, up to and including the last in 1777, fall into Types 1 and 2. In all fairness, however, one must recognize Martini's inventiveness in the range of formal types found in his music, despite the lack of consistent development in any one type. His music represents a midpoint historically between a form based on motivic development—cursive form—and a highly developed form built up of large sections—hierarchic form. Rather than the contrasting stability and instability, relative importance, and functional differences of the sections in a mature sonata-form movement, Martini's structures are characterized by the juxtaposition of periods, each with its own short theme.

The themes of Martini's symphonies have little differentiation according to function—marks of a maturing Classical style—though in the later works we find contrasting second themes in a stabilized area. The first movement of Symphony 15 provides a good example of a well-defined second theme, set off from previous material by means of its longer note values, slower harmonic rhythm, and antecedent-consequent structure. Martini reaches the dominant key, as he often does, through a half-cadence in I:

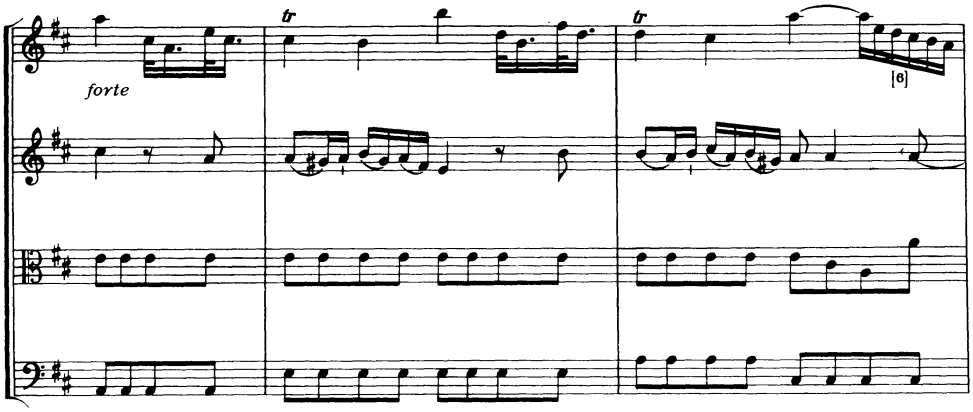
Ex. 17 Symphony 15/I

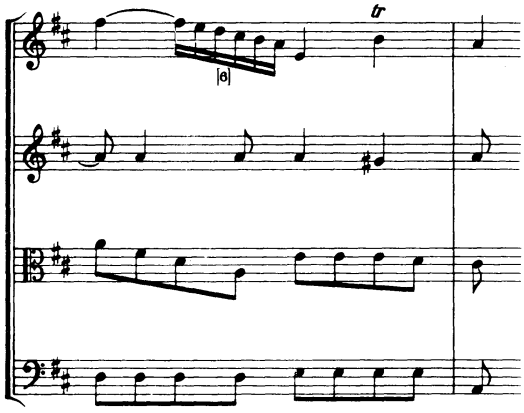




In Symphony 21, the new theme is clearly set off by a change in texture (no trumpets), and by its greater periodicity of structure in contrast to what has preceded it. As in the previous example, Martini writes a four-measure period comprising two phrases in apposition:

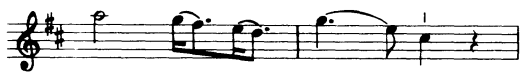
Ex. 18 Symphony 21/I



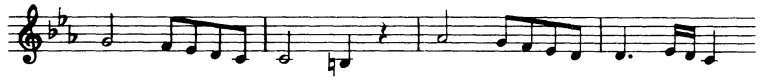


In a later, more mature Classical style such a melody would have been written with doubled note values:

Ex. 19 J.C. Bach Quintet, Op. 11, no. 6/I



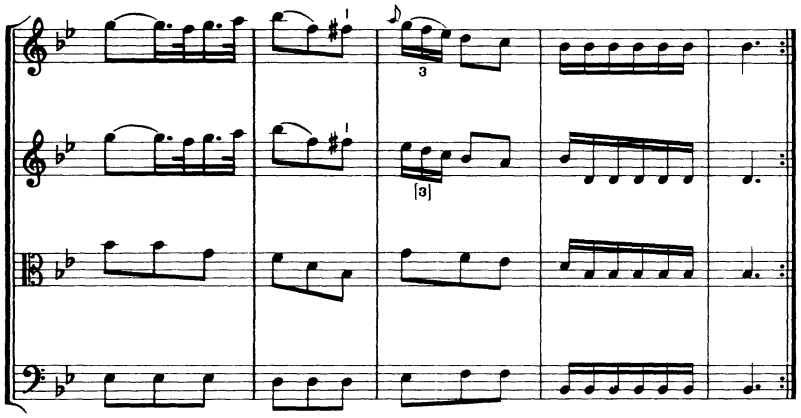
Mozart Horn Concerto no. 4, K. 495/I



(This marks a curious reversal of the historic process whereby there had been a continuous diminution of note values before this time.)

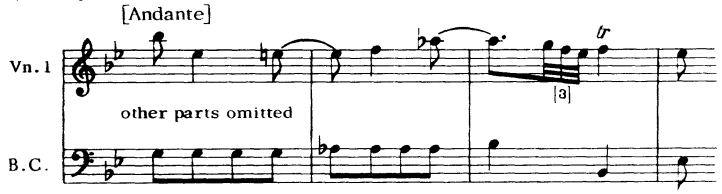
A rudimentary thematic differentiation is also apparent in many closing phrases, the cadential character of which derives from the harmony, chiefly the commencement of the phrase with a chord other than a root-position tonic. Thus, in contrast with opening phrases, there is a gravitation towards the tonic rather than a movement away from it:

Ex. 20 Symphony 18/II

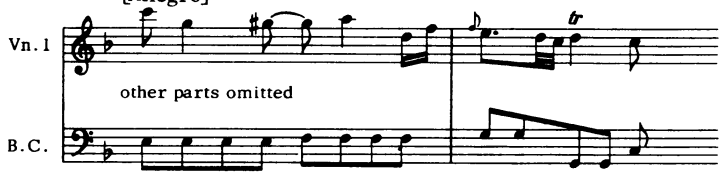


The closing phrase from the slow movement of Symphony 16 closely resembles that from the first movement of Symphony 13:

Ex. 21
a) Symphony 16/II
[Andante]

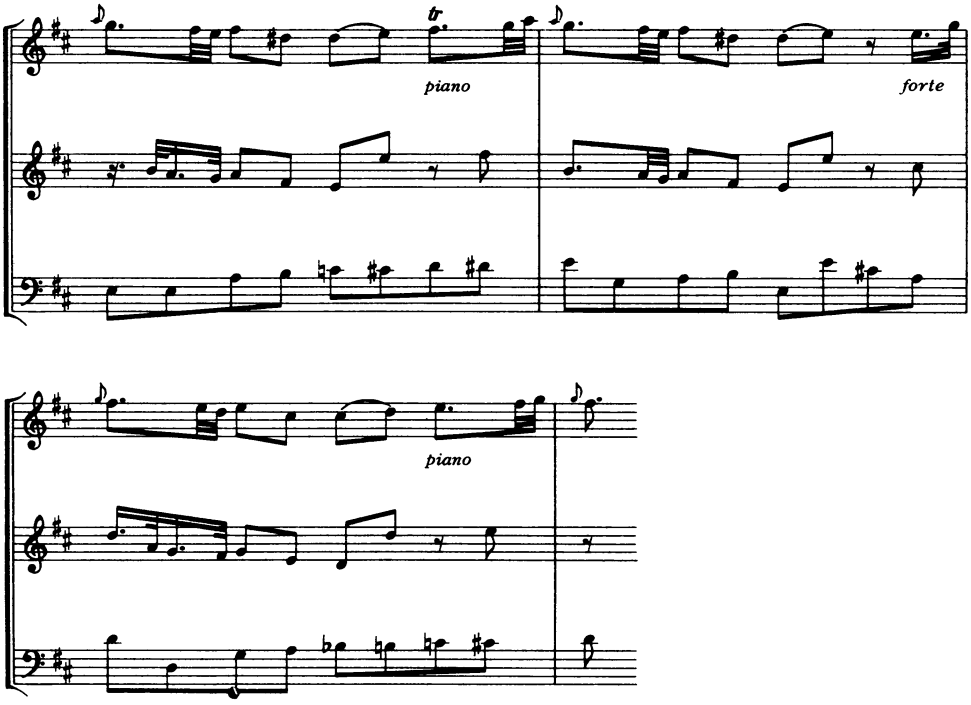


b) Symphony 13/I
[Allegro]



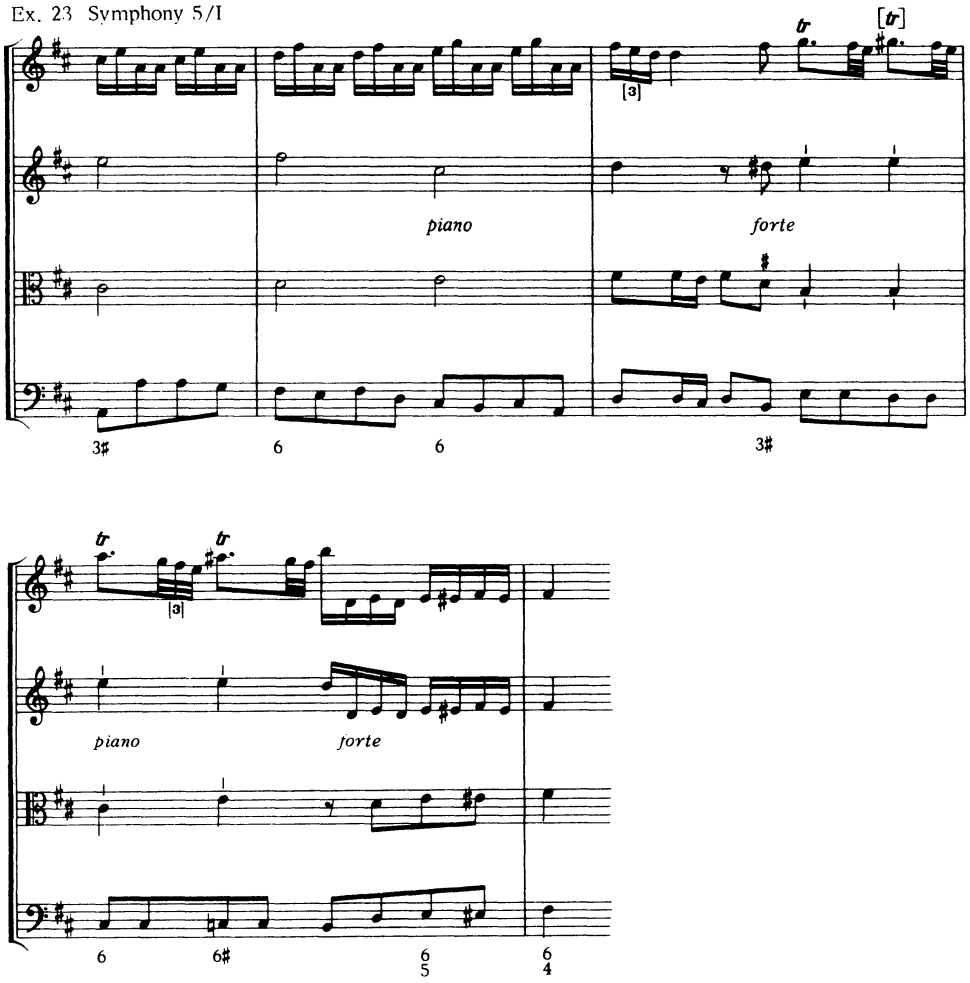
Aspects of harmony have been treated above in the discussion of form, where we noted the small tonal range of these movements. If not overly daring or imaginative, Martini is always skillful in his use of a deliberately restricted chord vocabulary (cf. Ex. 10 above). Oddly enough, Martini reverts in the late symphonies to the descending chromatic tetrachord, as in the slow movements of Symphonies 22 (Ex. 16) and 24. In general, however, chromatic passages occur rarely. In the middle section of the first movement of Symphony 5 Martini creates momentary chromatic interest:

Ex. 22 Symphony 5/I



Further on the climax of this movement (significantly the central measures 35-40 of a seventy-measure movement) brings an augmentation of this chromatic line at the peak of a long ascent leading to a deceptive cadence before the return to I:

Ex. 23 Symphony 5/I

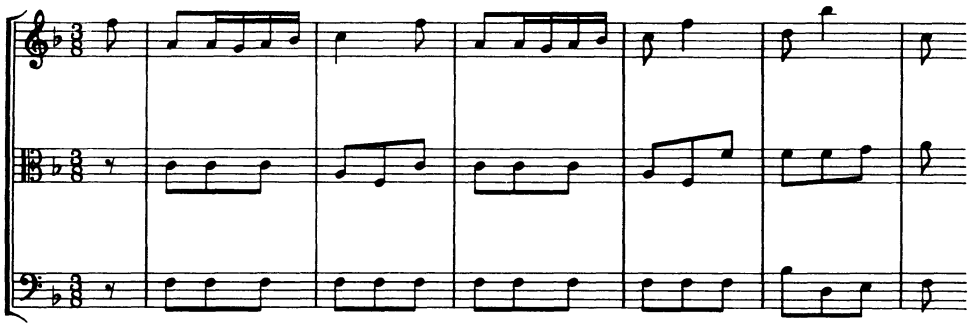


While the relationship between these two chromatic passages may seem tenuous, the general rarity of chromaticism directs our attention to this possibility.

From the point of view of harmony, the more progressive character of the later symphonies manifests itself in several ways: slower (though still relatively undifferentiated) harmonic rhythm, more pronounced periodicity, and of special interest to the development of the symphony, opening themes presented over a stable bass, as in Ex. 24.

Rhythm, phrasing, and articulation are handled by Martini in an essentially cursive Baroque manner, though not without some of the inevitable conflicts of a transitional style. In many movements, despite the tendency towards regular phrase structure, the articulation is concealed by the continuous eighth-note pulse of the bass in conjunction

Ex. 24 Symphony 13/III



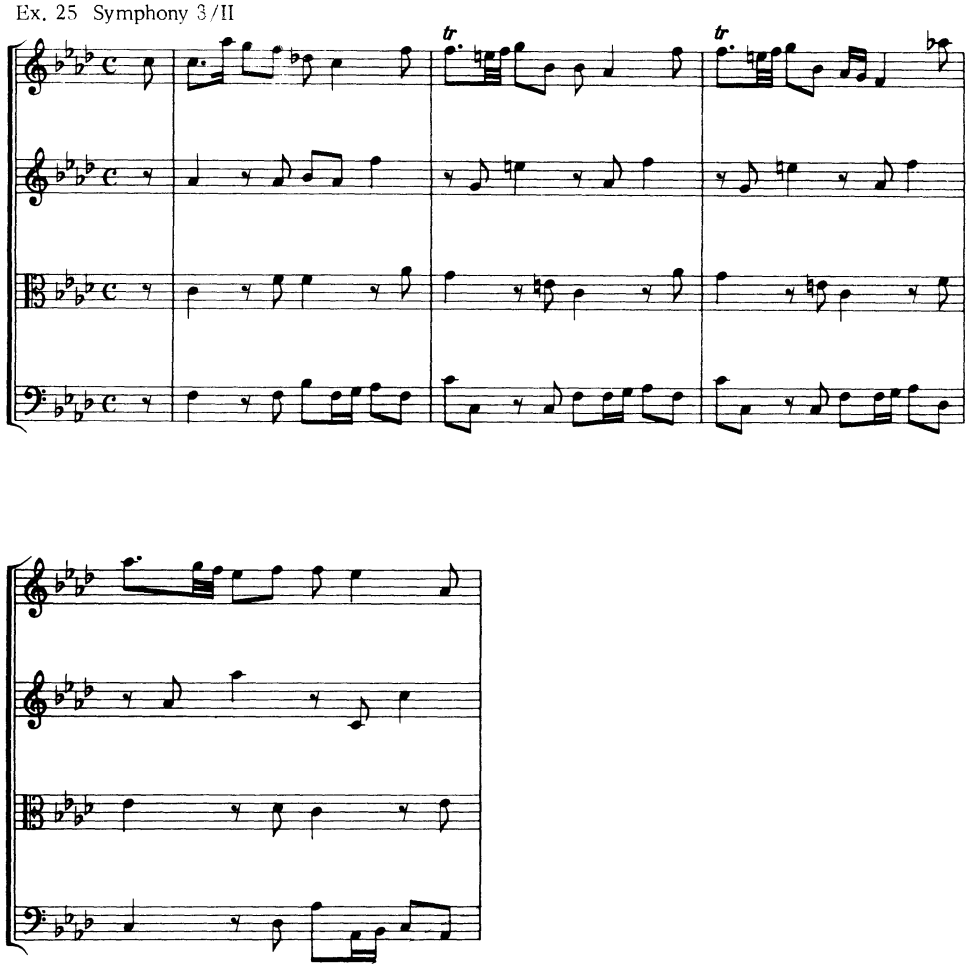
with the avoidance of a perfect cadence until the end of the section. An extreme example is Symphony 23, in which the eighth-note movement ceases only at the final chord. During the few places where the bass stops, either the viola or the second violin continues the motion. In the first movement of Symphony 22, the composer interrupts the steady flow of eighth notes only before the second theme and at the end of the two parts.

The opening of the slow movement of Symphony 3 well illustrates these transitional aspects of Martini's style, especially in the area of rhythm (see Ex. 25). The composer builds the phrase in the familiar *a b b* pattern by twice repeating, slightly modified in measure 2, a rhythmic motif one measure in length. He begins the next phrase with the same motif, and then uses only a portion of it in the remaining three measures of the section. Although the basic structural unit is larger than the one- or two-beat motifs of an earlier style, because of the repetitions the line still lacks breadth. The echoing of the treble by the bass has the effect of cutting the figure in half, and it further impedes the flow. In addition, the repeated eighth-note pattern created by the second violin and viola, the syncope in the violin melody, and the upbeat patterns all contribute to the essentially Baroque character of the music. Nevertheless, we must recognize the inclination to build in blocks rather than merely unwind from the very first note.

In the instrumental music of Padre Martini's time the symphony and the sonata, rather than the concerto, were the media for experimentation with the then nascent Classical style.[14] We are fortunate, therefore, in having twenty-four symphonies by Martini, all dated and spanning the critical mid-third of the 18th century. Martini dis-

[14] The very important contribution of opera to the development of Classical style requires further study.

Ex. 25 Symphony 3/II



appoints us, however, for while the symphony dated 1736 is *au courant* with the conventions of the day, his later stylistic progress is small, and does not keep pace with the important changes taking place around him. He did not cling desperately to a past style but rather, after readily accepting the new homophony, moved forward slowly and hesitantly. And these observations apply not only to the symphonies, but to the entire body of his instrumental music.

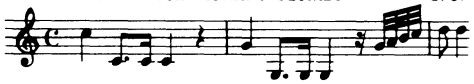
In the 1740s the avant-garde is avowedly anti-polyphonic; only at a later date—and in more crystallized forms—could a composer seek to reintroduce polyphony. One cannot help but wonder why Martini, the master contrapuntist, did not attempt this, even in his works from the 1760s and '70s. I think the explanation lies in a combination of several factors: an increasing conservatism, an essentially limited creative talent, and probably a growing loss of interest in his own composition

(while he absorbed himself in his theoretical and historical research) as well as in the latest developments. (We know, for example, that it was only their more conservative sacred works that Mozart and J. C. Bach sent to their former teacher.) In sum, as an instrumental composer Padre Martini proves to be a transitional composer in whose music early Classical features appear; at the same time we can witness in it the disintegration of Baroque style.

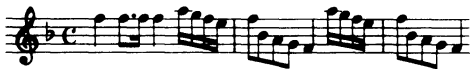
The Symphonies of Padre Martini

1. Sinfonia a 4. con Corni da Caccia 1736

2. Sinfonia a 4. con Violini e Trombe 1737

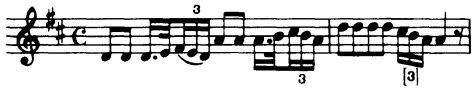


3. Sinfonia a 4. con 4o Trombe 1740

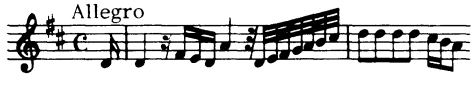


4. Sinfonia a 4. con 4o Trombe 1741

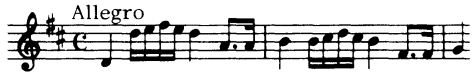
5. Sinfonia con 4o Trombe 1742



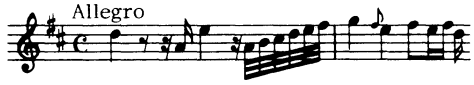
6. Sinfonia a 4. con 4o Trombe 1743



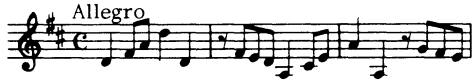
7. Sinfonia a 4. con due Trombe e 4o se piace 1745



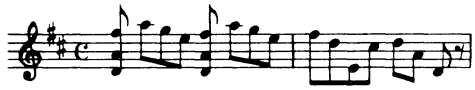
8. Sinfonia con Trombe a 4. 1746



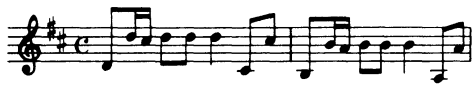
9. Sinfonia con Violoncello e Violino obbligato 1748



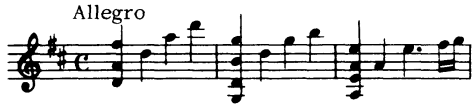
10. Sinfonia a 4. 1749



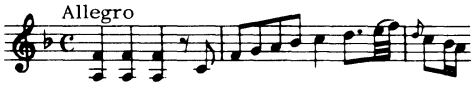
11. Sinfonia a 4. 1750



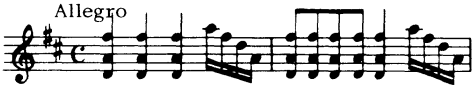
12. Sinfonia a 4. Strumenti 1751



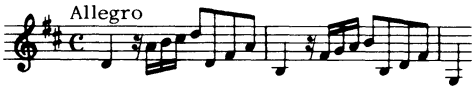
13. Sinfonia a 4. Stromenti 1751



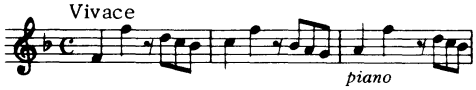
14. Sinfonia a 4o Stromenti 1751



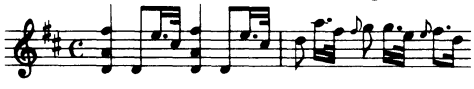
15. Sinfonia a 4. con Violoncello obbligato 1751



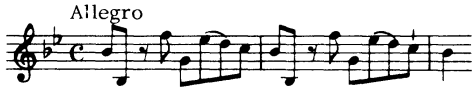
16. Sinfonia a 4o Stromenti 1753



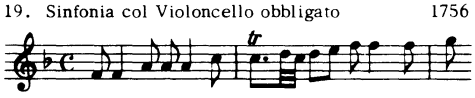
17. Sinfonia con Violino e Cembalo obbligati 1754



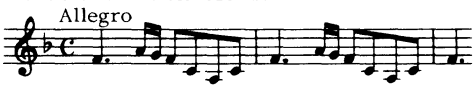
18. Sinfonia a 4. 1754



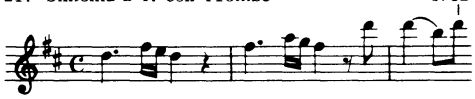
19. Sinfonia col Violoncello obbligato 1756



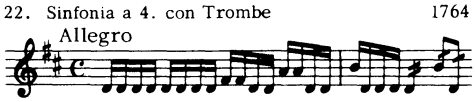
20. Sinfonia a 4. con Trombe 1760



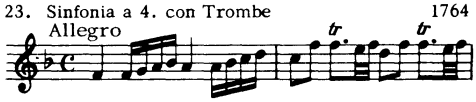
21. Sinfonia a 4. con Trombe 1762



22. Sinfonia a 4. con Trombe 1764



23. Sinfonia a 4. con Trombe 1764



24. Sinfonia a 4. con Trombe 1777