

Lumière et Liberté
Musique des Lumières et de la Révolution

Johann Christoph Vogel
(1758 - 1788)

Ouverture de
«DÉMOPHON»

version originale (1788)
partition d'après les parties gravées conservées à la
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Sig. MUS 5578
pour deux flûtes, deux hautbois, deux clarinettes, deux bassons,
deux cors, deux trompettes, trois trombones, timbales,
deux violons, alto et basse

Édition dédiée à
Sir John Eliot Gardiner
fondateur et chef de l'Orchestre Révolutionnaire et Romantique

Présentation:
Josef Wagner

à Vienne chez Heinz Anderle
MCMXCIX

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Aux Auteurs du Journal (de Paris, No. 184 du 2e Juillet 1788).

Messieurs,

L'usage où vous êtes de jeter quelques fleurs sur le tombeau des gens à talents me fait espérer que vous ne refuserez pas de rendre cet hommage à la mémoire de M. Vogel, qu'une fièvre maligne a enlevé Samedi 28 du mois dernier, à l'âge de 32 ans.

Chrystophe Vogel était né à Nuremberg; le goût de la musique se manifesta en lui de très bonne heure; il étudia cet Art en Allemagne sur les ouvrages des célèbres Hasse & Graun.

Arrivé en France, il y a 10 ou 12 ans, son génie s'enflamma en entendant les chefs-d'oeuvre de l'immortel Ch(evalier) Gluck. Il se promit alors de le prendre pour modèle. Peu favorisé de la fortune, il fit longtemps de la musique pour subsister; & ce ne fut qu'en 1786 qu'il bazarda de donner au Public la Toison d'or. Cet Opéra péchait par le plan & par un peu de monotonie dans les situations, cependant on rendit justice à Vogel, & l'on vit en lui l'espérance de la Scène lyrique dans un temps où elle faisait les pertes les plus affligeantes. Vogel, plein de respect pour les Ouvrages de M. Gluck, qu'il appelait son rudiment, crut lui devoir l'hommage de son premier Opéra. Vous avez imprimé la réponse de ce grand homme le 3 octobre dernier; il s'exprimait ainsi sur cet Ouvrage . . . «C'est le talent dramatique qui brille sur les autres qualités et c'est de celui-ci que je vous félicite de tout mon cour. C'est un talent d'autant plus rare que vous le tenez, non pas de la pratique, mais de la nature.» On vient de remettre la Toison d'or, on en a corrigé le plan; Vogel, docile aux conseils, a fait de retranchements; il n'a pu jouir que pendant deux représentations du succès de son Ouvrage, qui probablement restera au Théâtre. Il laisse en mourant l'Opéra de Demophon achevé. On en connaît déjà plusieurs morceaux. L'ouverture qu'on a exécutée deux fois au Concert olympique est déjà regardée comme un chef-d'oeuvre; cet Opéra est dans un tout autre genre que la Toison d'or, il prouvera que Vogel savait plier son talent au caractère de son sujet, qu'il connaissait les convenances, & qu'il avoit fait beaucoup de progrès dans le genre dramatique. Dénué de protection, incapable d'intrigue. Vogel ne dut son succès qu'à lui-même. Il meurt très pauvre, regrette de ses amis. Il a porté toute sa vie la sensibilité au plus degré, & je ne puis mieux finir cette Lettre que par un trait qui fait le plus grand honneur à sa mémoire. Malgré son état de détresse, il partageait tout ce qu'il avoit avec un Musicien à qui ses infirmités avoient ôté les moyens de subsister.

J'ai l'honneur d'être, etc.

Un Abonné.

An die Autoren des Journal (de Paris, Nr. 184 vom 2. Juli 1788)

Messieurs,

der Brauch, in dem Sie Menschen von Talent manche Blumen auf das Grab streuen, läßt mich hoffen, daß Sie es nicht ablehnen, diese Würdigung zur Erinnerung an M. Vogel mitzuteilen, den ein bössartiges Fieber am Samstag, dem 28. des letzten Monats, im Alter von 32 Jahren hinweggerafft hat.

Christoph Vogel wurde in Nürnberg geboren, der musikalische Geschmack zeigte sich in ihm in einer sehr glücklichen Stunde; er studierte diese Kunst in Deutschland anhand der Werke der berühmten Hasse und Graun.

Als er vor etwa 10 - 12 Jahren in Frankreich angekommen war, entflammte sein Genie beim Anhören der Hauptwerke des unsterblichen Ritters Gluck. Er nahm sich daher vor, diesen als Vorbild zu nehmen. Vom Glück wenig begünstigt, komponierte er lange Zeit gerade für sein Auskommen, und erst 1786 machte er die öffentliche Aufführung des „Toison d'Or“ (das Goldene Vlies) zu Geld. Diese Oper litt unter der Anlage und ein wenig unter der Eintönigkeit in den Umständen, dennoch ließ man Vogel Gerechtigkeit widerfahren, und man sah in ihm die Hoffnung des lyrischen Fachs in einer Zeit, als diesem die schmerzlichsten Verluste widerfuhren. Vogel, voll Respekt gegenüber den Werken von M. Gluck, den er als sein Fundament bezeichnete, glaubte diesem die Widmung seiner ersten Oper schuldig zu sein. Sie haben die Antwort dieses großen Mannes letzten dritten Oktober abgedruckt; er drückte sich so über dieses Werk aus: „es ist das dramatische Talent, das über den anderen Qualitäten strahlt und deshalb beglückwünsche ich Sie von ganzem Herzen. Es ist ein um so selteneres Talent, das Sie besitzen, nicht durch die Erfahrung, sondern durch die Natur.“ Man kam zum Entschluß, das goldene Vlies wieder aufzunehmen, und korrigierte darin den Ablauf; Vogel, den Ratschlägen gegenüber aufgeschlossen, nahm Änderungen vor. Er konnte aber nur zwei erfolgreiche Vorstellungen seines Werks genießen, das möglicherweise am Theater geblieben wäre. Im Nachlaß hinterließ er die vollendete Oper Demophon. Mehrere Stücke sind daraus schon bekannt. Die Ouvertüre wurde schon zwei Mal im Konzert aufgeführt und wird schon als Hauptwerk angesehen. Diese Oper ist in einer ganz anderen Art als das goldene Vlies, sie wird beweisen, daß Vogel sein Talent dem Charakter seines Stoffes anpassen konnte, daß er die Anforderungen kannte, und daß er im dramatischen Fach großen Fortschritt gemacht hatte. Der Protektion abgeneigt und zur Intrige unfähig, schuldete er seinen Erfolg nur sich selbst. Er starb sehr arm, von seinen Freunden bedauert. Er behielt sein ganzes Leben das Mitgefühl in höchstem Grad, und ich kann diesen Brief nicht besser schließen als mit einem Charakterzug, der seinem Andenken größte Ehre macht. Trotz seines Zustandes des Elends teilte er alles, was er hatte, mit einem Musiker, dem seine Krankheit die Mittel zum Unterhalt genommen hatte.

Mit vorzüglicher usw.

ein Abonnent.

To the Authors of the Journal de Paris (No. 184, from July 2, 1788)

Messieurs,

The custom by which you cover the graves of men of genius with flowers makes me hope that you will not refuse to communicate this laudatory letter to the memory of M. Vogel, who was consumed by a malignant fever on Saturday, the 28th of last month, at the age of 32.

Christoph Vogel was born at Nuremberg, his musical taste manifested itself in a very fortunate hour; he studied this art in Germany under Hasse and Graun.

When he arrived in France 10 - 12 years ago, his genius was ignited upon listening to the main works of the immortal chevalier Gluck. He therefore resolved to take Gluck as his ideal. Little favoured by fortune, he composed for a long time only to gain subsistence, and not until 1786 did he make a financial success with the public performance of *La Toison d'Or* (The Golden Fleece). The opera suffered from weakness in its structure and some monotony, however, justice was done to Vogel, and he was regarded as the great hope for the lyrical genre in a time when it suffered from the most depressing loss of quality. Vogel, full of respect for the works of M. Gluck, whom he considered his basis, felt that he owed to him the dedication of his first opera. Gluck's response to this work was published on October 3rd of last year: "It is the dramatic talent that shines over all other qualities, and therefore I extend my heartfelt congratulations. It is a much more exceptional talent that you have, not by practice, but by nature." They decided to re-enact *The Golden Fleece*, and corrected the scenario; Vogel, open to advice, made some changes. However, he would only enjoy two successful performances of his opera, which might well have remained in the repertoire. He left behind his finished opera *Demophon*, of which some pieces are already known. The overture had already been performed twice in concert and is considered to be a major work. This opera is of a totally different kind than *The Golden Fleece*, and it shows that Vogel was able to adapt his talent to the character of the subject, and that he had made great progress in the dramatic genre. Disinclined to protection and incapable of intrigue he owed his success only to himself. He died in poverty and mourned by his friends. During his entire life he held compassion in the highest degree, and I could not close this letter in a better way than by mentioning a trait that pays him the greatest honour: Despite his state of misery he shared everything he had with a musician who had been deprived of his means of subsistence by illness.

Yours sincerely etc.

A subscriber

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Johann Christoph Vogel:

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das als Kennmelodie während der Zeit der Französischen Revolution beliebteste Musikstück

(1789 - 1799)

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Johann Christoph Vogel (1758 - 1788)
Ouverture de l'opéra «Démophon»

Maestoso

Flauti

Oboi

Clarinetti in C

Fagotti

Corni in F

Trombe in F

Tromboni Alto e Tenore

Trombone Basso

Timpani in F, C

Maestoso

Violino I

Violino II

Viola

Basso

Ob.

Ob.

pp<> p<> sf<> sf

pp<> p<> sf<>

pp<> p<> sf<>

pp<> p<> sf<>

f

decresc.

decresc.

decresc.

decresc.

decresc.

decresc.

1.

dolce

dolce

dolce

dolce

Allegro

20

26

Allegro

32 a due

a due

a due

a due

cresc.

il

f

cresc.

il

f

cresc.

il

f

cresc.

il

f

37

ff

ff

ff

ff

f

f

f

ff

ff

ff

ff

This page contains a musical score for strings and woodwinds, spanning measures 42 to 54. The score is divided into three systems, each separated by a double bar line.

- System 1 (Measures 42-47):** Features a string quartet (Violin I, Violin II, Viola, Cello/Double Bass) and a Bassoon (Fg.). The woodwinds play a melodic line starting at measure 42, marked *p* (piano). The strings provide harmonic support with chords and rhythmic patterns.
- System 2 (Measures 48-53):** Features an Oboe (Ob.) and a Bassoon (Fg.). The Oboe plays a melodic line starting at measure 48, marked *dolce* (dolce) and *1.* (first ending). The Bassoon plays a sustained harmonic accompaniment. The string quartet continues with rhythmic accompaniment.
- System 3 (Measures 54-59):** Features an Oboe (Ob.) and a Bassoon (Fg.). The Oboe plays a melodic line starting at measure 54. The Bassoon continues with sustained accompaniment. The string quartet continues with rhythmic accompaniment.

The score includes various musical notations such as notes, rests, dynamics (*p*, *dolce*), and articulation marks. The woodwind parts are clearly labeled with 'Ob.' and 'Fg.'.

Musical score for measures 60-65. The score is for Oboe (Ob.), Fagott (Fg.), Violoncello (Vlc.), and Contrabasso (Cb.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Measure 60 starts with a *dolce* marking. The Oboe part features a melodic line with slurs and ties. The Fagott part has a first ending bracket labeled (1.) and a *dolce* marking. The Violoncello and Contrabasso parts play a rhythmic accompaniment of eighth notes. Measure 65 includes a *f* dynamic marking and trill ornaments (*tr*) in the Oboe and Fagott parts.



Musical score for measures 66-71. The score is for Violini (Vln.), Violoncelli (Vlc.), and Bassi. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Measure 66 starts with a *f* dynamic marking. The Violini and Violoncelli parts play sustained chords with long slurs. The Bassi part has a *a due* marking and plays a rhythmic accompaniment of eighth notes. Measure 71 includes a *f* dynamic marking and trill ornaments (*tr*) in the Violini and Violoncelli parts.

Musical score for measures 71-75. The score is arranged in two systems. The first system contains four staves: two treble clefs and two bass clefs. The second system contains two staves: a treble clef and a bass clef. The music is in a key with three flats and a 3/4 time signature. Measures 71-75 show a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *sf* (sforzando) in measures 74 and 75.

Musical score for measures 76-80. The score is arranged in two systems. The first system contains four staves: two treble clefs and two bass clefs. The second system contains four staves: two treble clefs and two bass clefs. The music is in the same key and time signature as the previous section. Measures 76-80 feature a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) and *sf* (sforzando). The word "a due" is written above the bass staff in measure 77. The score concludes with a double bar line and repeat dots.

83

Cor.

88

Cor.

93

96

107

113

a due

Bassi

This page contains a musical score for measures 118 through 130. The score is divided into three systems, each with a double bar line at the beginning. The first system (measures 118-122) features a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano accompaniment. The second system (measures 123-129) includes Oboe (Ob.), Bassoon (Fg.), and a piano accompaniment. The third system (measures 130-134) features Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The woodwind parts are in single staves. The string parts are in single staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *f* (forte). Measure numbers 118, 123, and 130 are clearly marked at the start of their respective systems.

Maiore

136

Fl. 1. *p dolce*

p dolce

p

142

Fl. *p dolce*

p dolce

p

148

p

(1.) *p*

serré

cresc.

serré

cresc.

serré

cresc.

(a due) *serré*

cresc.

serré

cresc.

serré

cresc.

serré

cresc.

serré

This musical score page contains measures 154 through 159. It is arranged in three systems, each with a grand staff (treble and bass clefs) and a separate staff for strings. The key signature is one flat (B-flat major or D minor). Measure 154 begins with a piano (*il*) dynamic. The first system shows a piano introduction with chords and a string accompaniment. The second system features a piano (*f*) dynamic and a more active piano part with sixteenth-note patterns. The third system continues with a piano (*f*) dynamic and includes a double bar line. Measures 159-160 show a piano (*f*) dynamic with a piano part featuring sixteenth-note runs and a string accompaniment with long, sustained notes. The score concludes with a piano (*ff*) dynamic in the final measures.

The image displays a musical score for a string quartet and woodwinds, spanning measures 165 to 171. The score is organized into three systems. The first system (measures 165-170) features a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a woodwind section (Flute and Clarinet). The second system (measures 171-176) includes the string quartet and a Cor Anglais. The third system (measures 177-182) continues with the string quartet and woodwinds. The music is in a minor key and 4/4 time. Measure 165 is marked with a first ending bracket. Measure 166 includes the instruction "a due" above the flute part. Measure 167 features a trill in the flute part, indicated by "(tr)". The woodwinds play a melodic line with slurs and accents, while the strings provide a rhythmic accompaniment with various articulations. Dynamic markings such as *sf* (sforzando) are used in measures 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, and 182. The score concludes with a double bar line at the end of measure 182.

Musical score for a string quartet and cor, measures 177-183. The score is written in G major (one sharp) and 3/4 time. It features a first violin part with a melodic line and a trill in measure 183, a second violin part with sustained notes, a viola part with sustained notes, and a cello/bass part with a rhythmic pattern. A cor part is also present, playing sustained notes and trills. The score includes dynamic markings such as *p* (piano) and *dolce* (dolce), and articulation markings like *tr.* (trill). The page number 15 is in the top right corner.

189

Ob.

Fg.

Cor.



194

Ob.

Fg.

Cor.

200

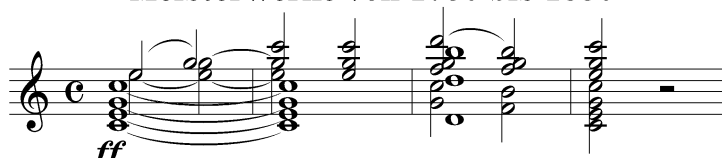
Flute
Clarinet
Bassoon
Cor.
Violin I
Violin II
Viola
Cello
Bass

205

Flute
Clarinet
Bassoon
Cor.
Violin I
Violin II
Viola
Cello
Bass

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