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Carl Friedrich Ebers

(1770 - 1836)

Symphony in C major

arranged for the pianoforte by the composer

Preface by the editor

The composer

Carl Friedrich Ebers worked in Leipzig and Berlin as a music teacher and as a correspondent of the "Berliner allgemeine musikalische Zeitung". Among his many compositions are pieces for wind instruments, orchestral works and arrangements of compositions by Mozart.
He was also a prominent freemason, and in 1816 he wrote an important history of freemasonry, "Sarsena, oder der vollkommene Baumeister".

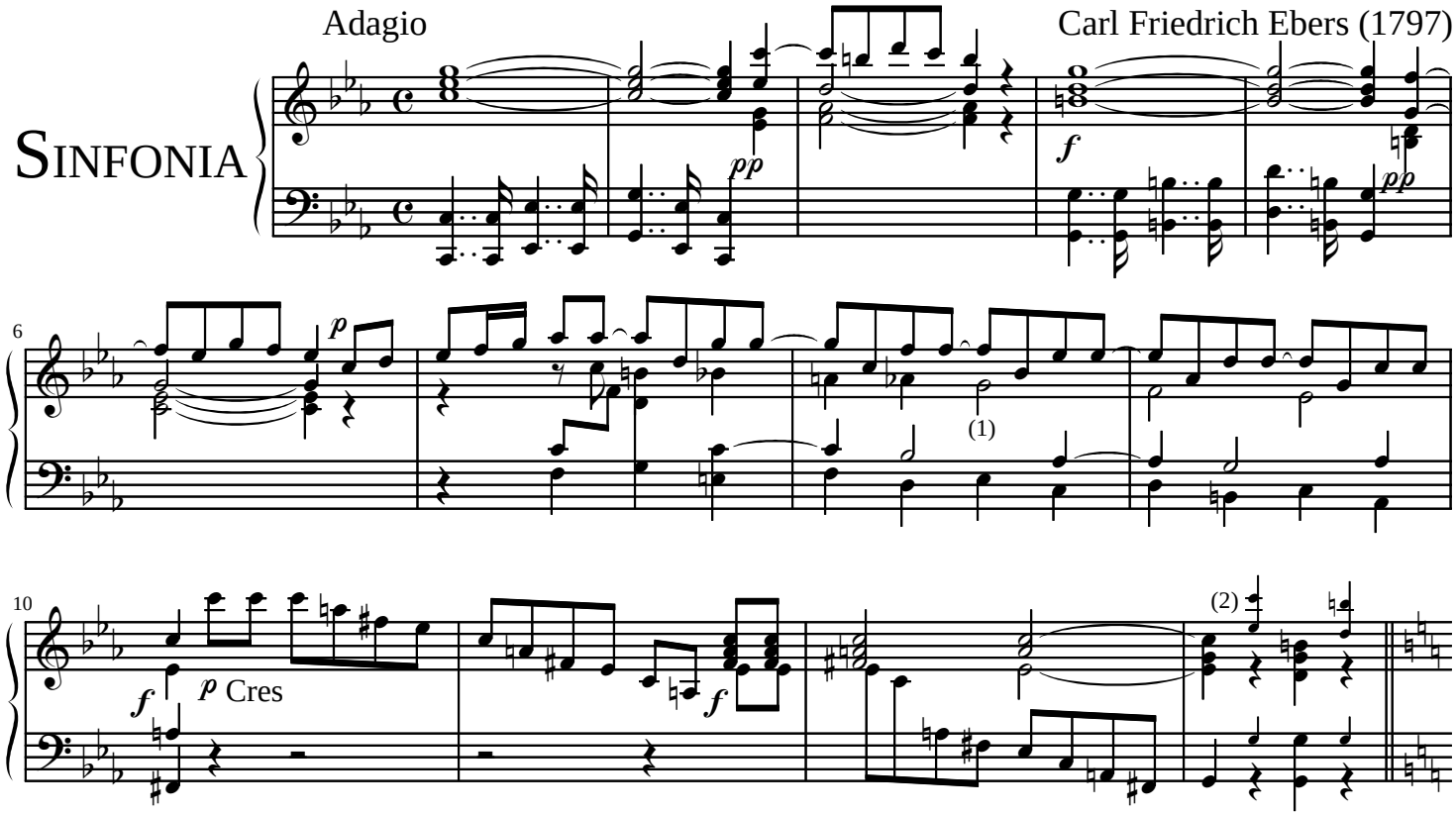
The source

The source used for this edition is the first(?) print, published by J.J. Hummel in Berlin. Its title page reads:
GRANDE SIMPHONIE / dediée / *A SA MAJESTÉ PRUSSIENNE* / *A L'Occasion de Son Avenement* / *AU TRONE* / *Et arrangé Pour le Piano Forte* / *Par l'Auteur* / C. F. EBERS / *Compositeur de la Chambre de* / S.A.S. MONSEIGNEUR LE DUC / *Regnant de Mecklenborg Strelitz.*
This title provides important information which can be used to date the piece. Only two coronation festivals were held in Prussia during Ebers' lifetime: in 1786 Friedrich Wilhelm II was crowned, and Friedrich Wilhelm III succeeded him in 1797. It seems improbable that the symphony was written in 1786, when Ebers was 16 years old, so the date of composition must be 1797.

The music

Althrough Ebers was born in the same year as Beethoven, his style is far more old-fashioned and conventional. Nevertheless, his music can serve as an example of the predominant taste in the transitional period between Mozart and the early Romantics.
The symphony has three movements, without an adagio or andante. The first movement is the longest and the most rewarding. After a short slow introduction, a brilliant sonata-form allegro follows, which clearly shows the influence of Mozart. The middle movement is a rather simple menuet, with a lyrical, waltz-like trio section. But the concluding rondo is - unfortunately - disappointing: the main theme is dull and the movement lacks rhythmic variation.
Ebers was a gifted arranger, and this piano version of his own symphony works well. The keyboard writing is idiomatic and the piece resembles an original piano composition, but - not surprisingly - the overall musical style remains orchestral.
In this edition, the source is reproduced unchanged. Apparent misprints have been corrected, but are mentioned in the editorial notes at the bottom of each page. Added dynamic marks are in small print, added slurs and ties are dotted.

Rob Peters, february 2002



(1) The source has e1 flat instead of g1. (2) The notes on the 2nd and 4th beat are in small print in the source.

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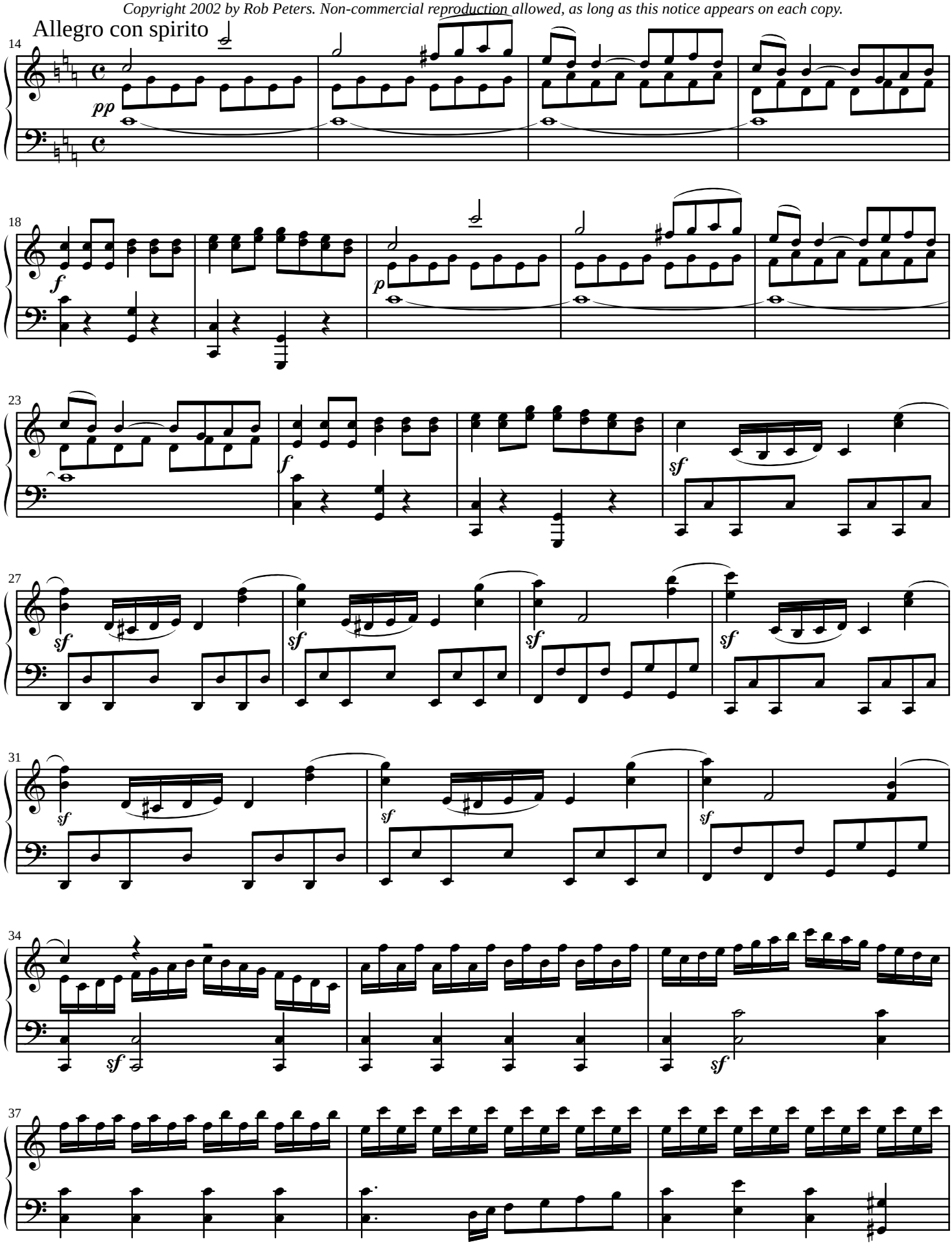

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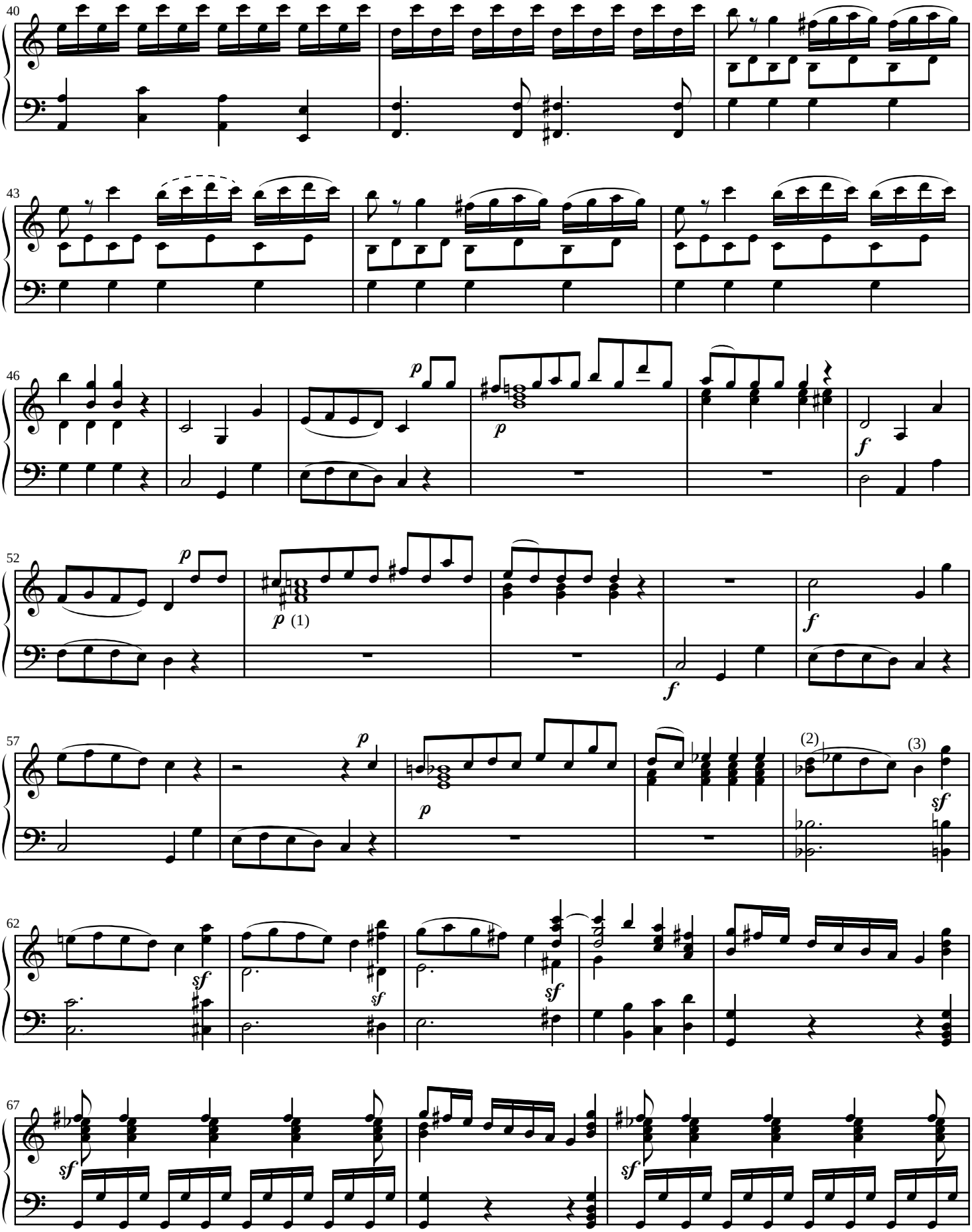

(1) Sharp in lower voice is missing. (2) Flat is missing. (3) The source has d2 instead of b1 flat. But see bar 238.

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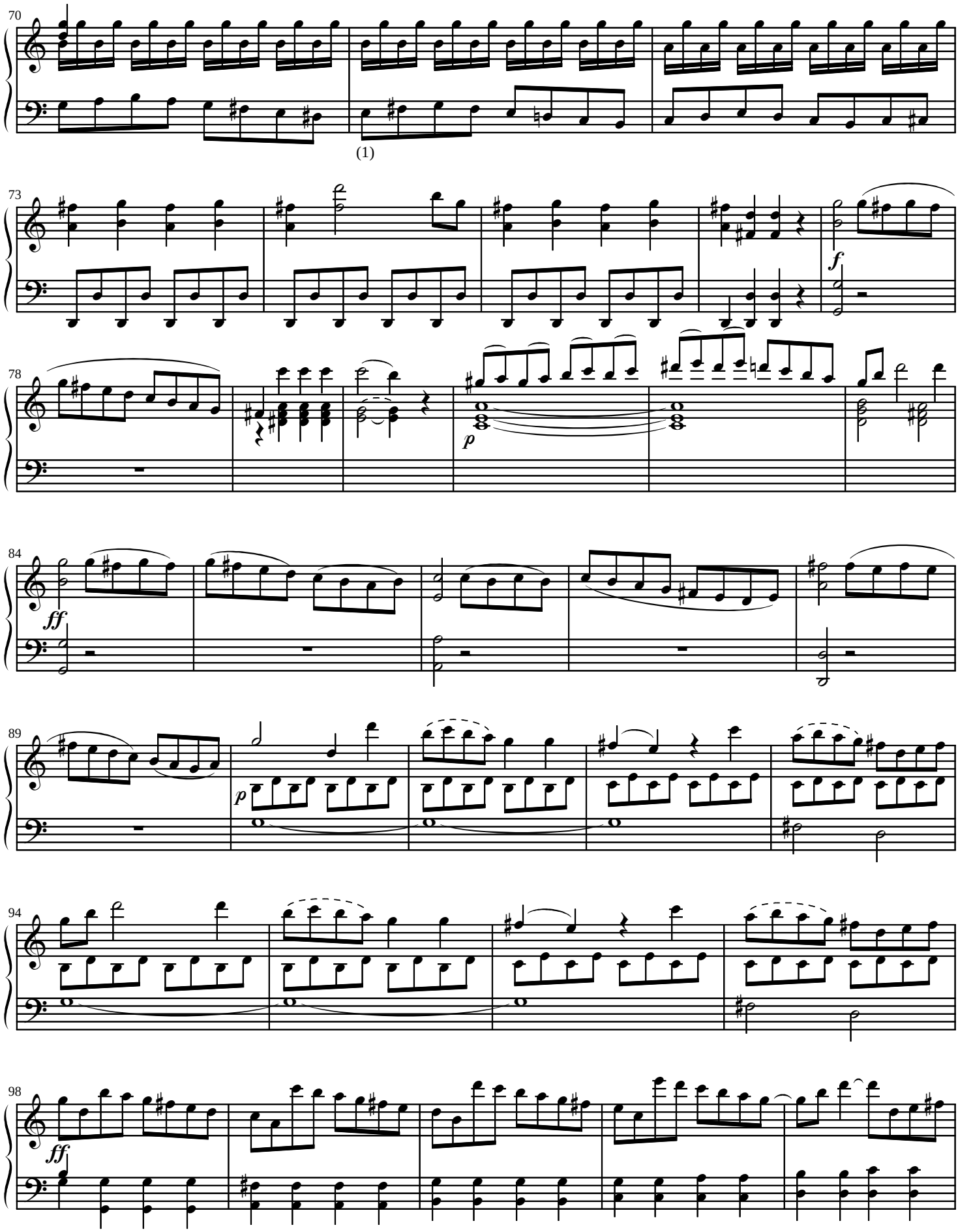

(1) The source has f instead of e.

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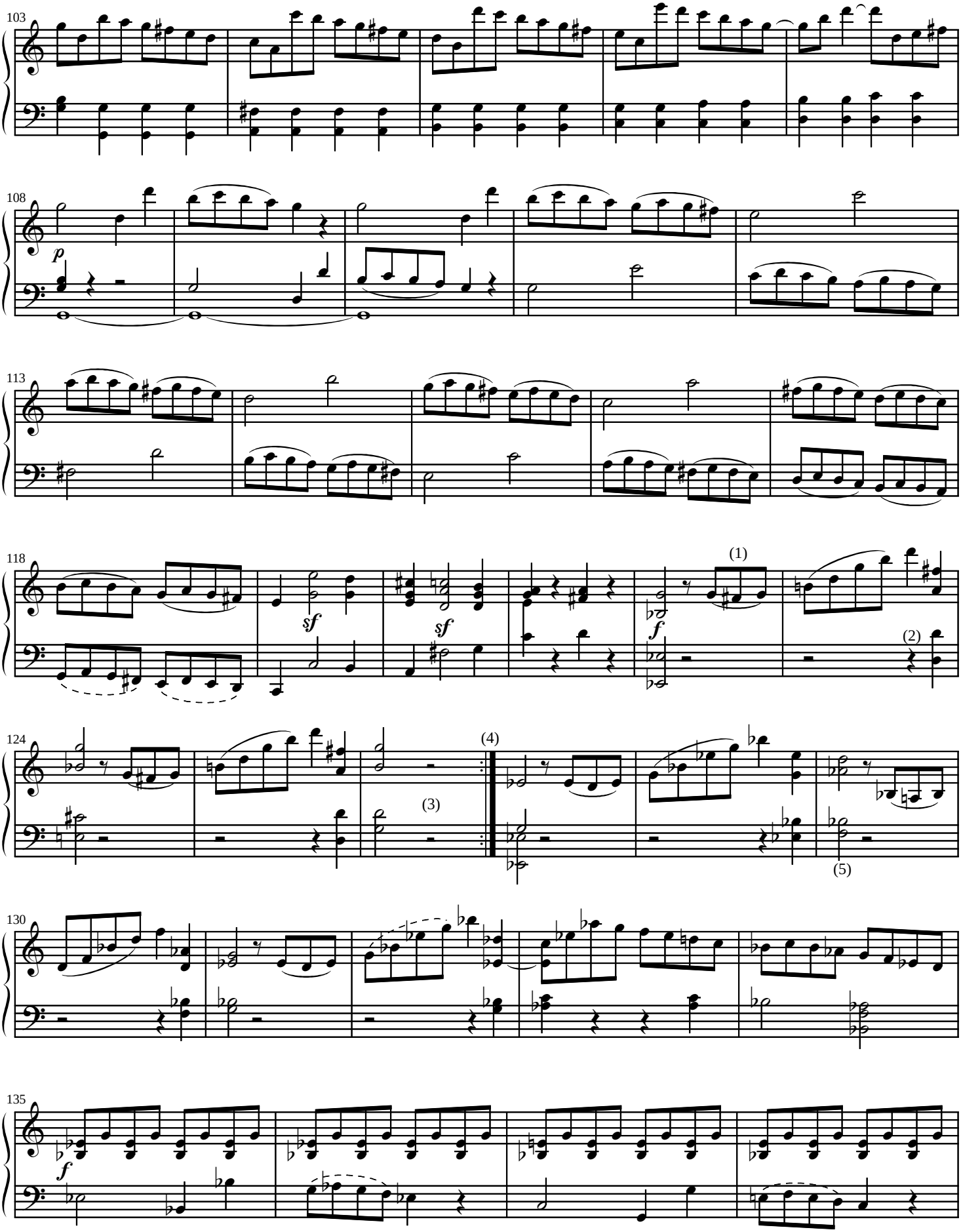

(1) The source has e1 sharp instead of f1 sharp. (2) Quaver rests in bars 123 and 125 are missing. (3) This bar contains only two beats. The half-note rests are added by the editor. (4) It is unclear whether the repetition should include the adagio introduction. Repeat signs at the beginning of the allegro are missing, but usually slow introductions are only played once. (5) The flat is missing in the left hand, here and in bar 131.

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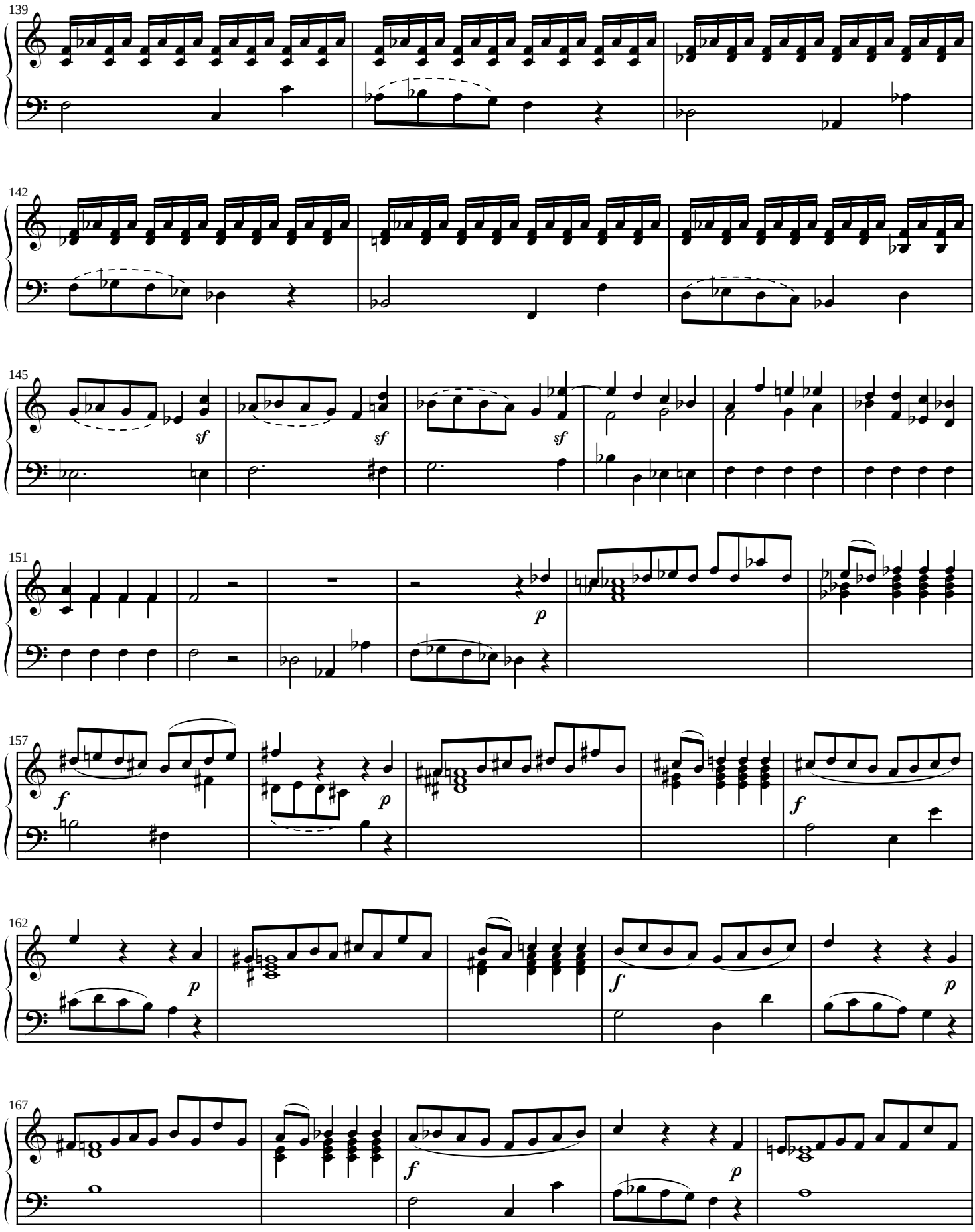

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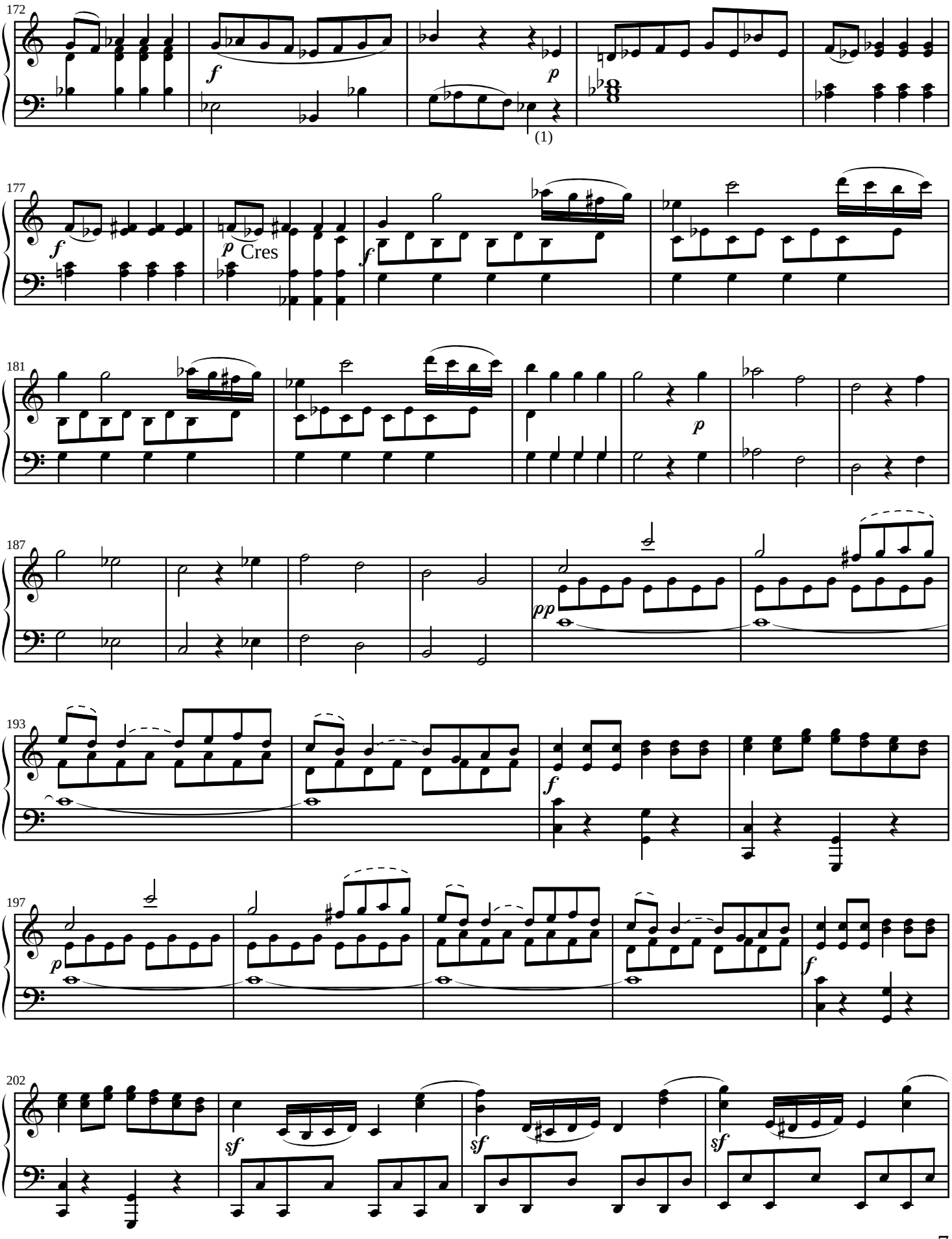

(1) The source has an extra crotchet (e flat) between the 3rd and 4th beat.

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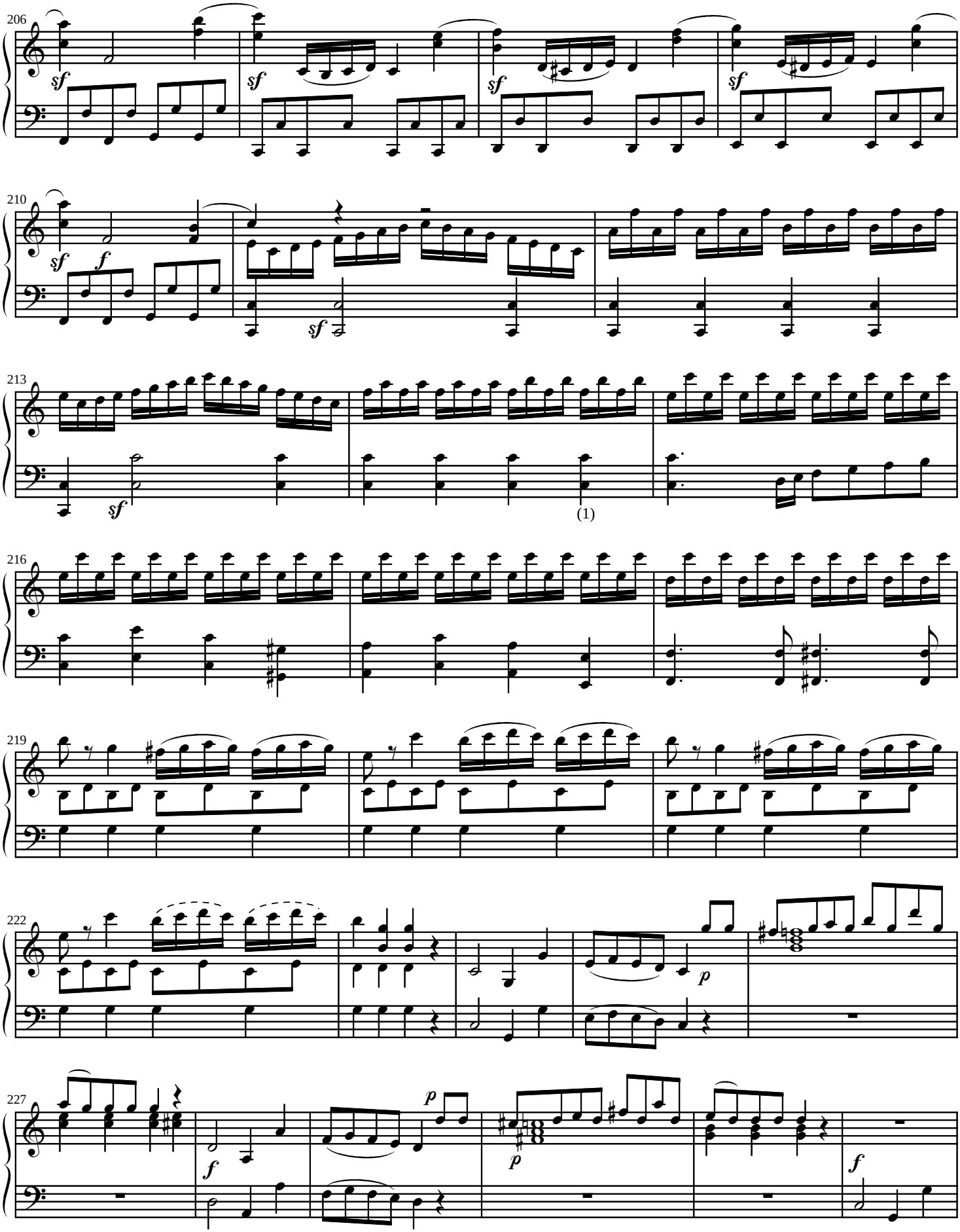

(1) The notes in the left hand are tied to the first notes of the next bar in the source.

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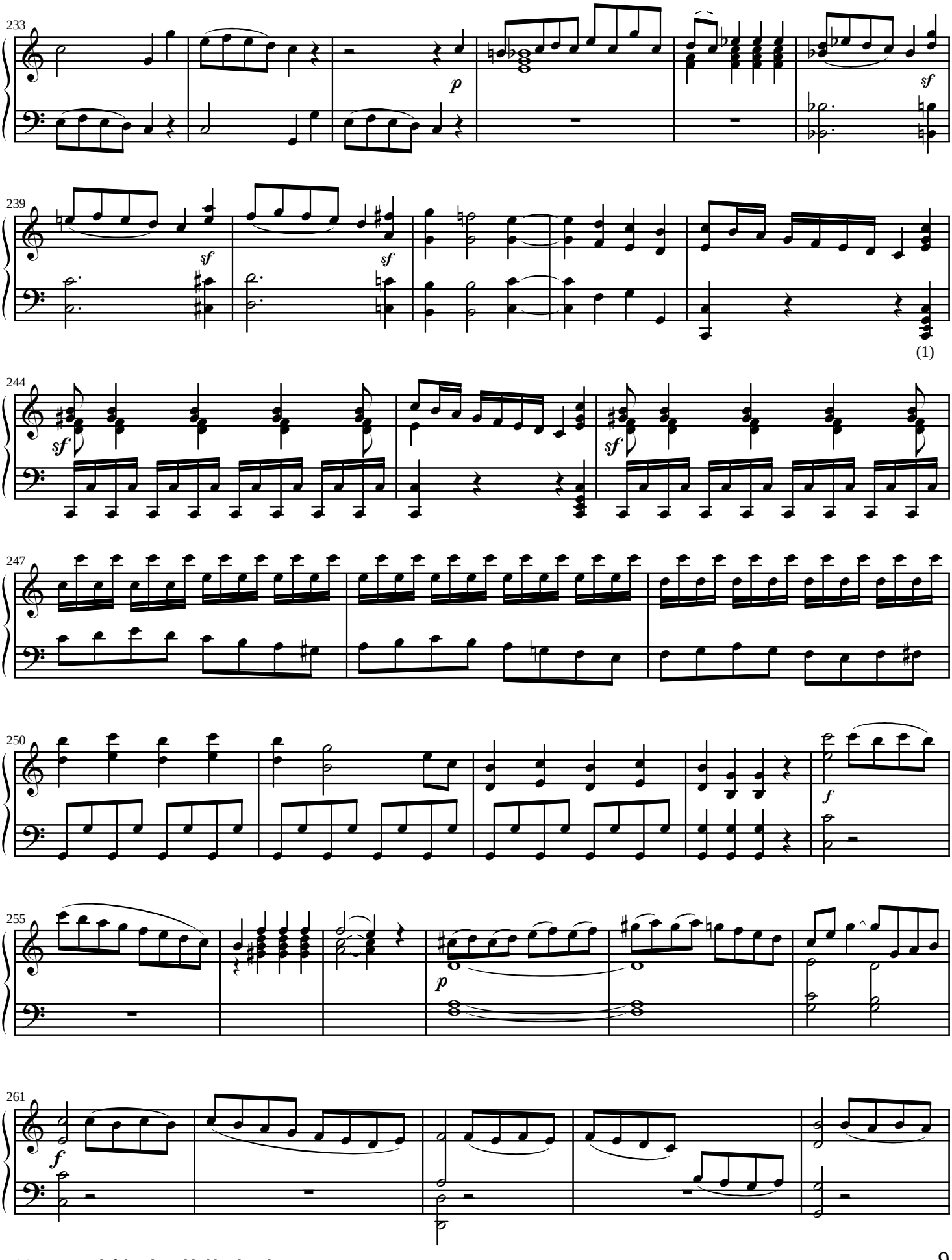
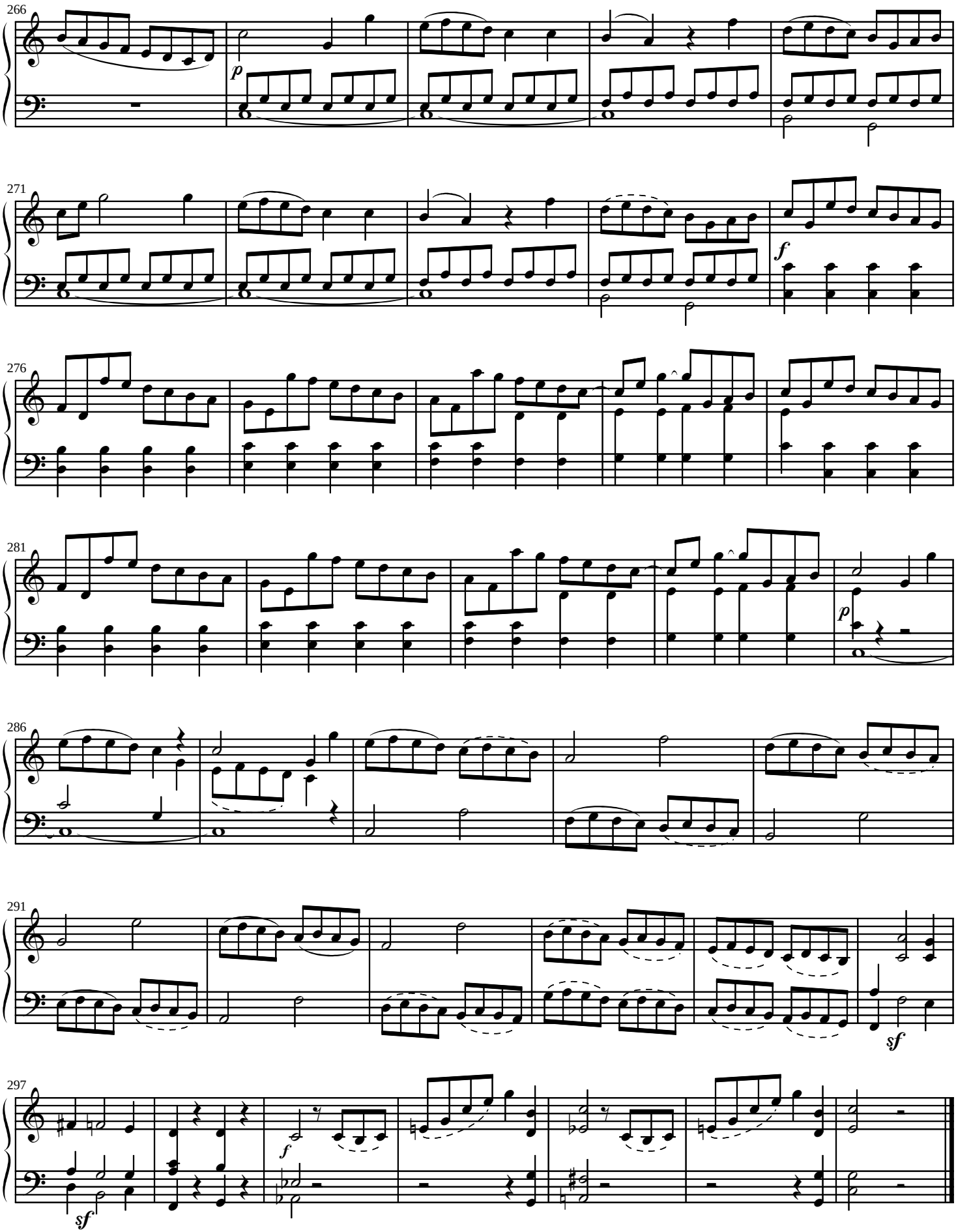


(1) Note E in left hand is added by the editor.

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