

Music Reviews (continued)

passage alone. These possibly-organ-solo notes are included in the string parts, in case there is no organ, in which case they would have to be played on the viols. The trouble is, one can easily distinguish between tiny recomposed notes and tiny leave-it-to-the-organ notes when looking at the score, because the organ part is there to clarify what is going on, but it is impossible to make that distinction by looking at each individual string part. If you want to understand editorial decisions, you look at the score. When it is time to play the music, you look at the separate parts, and then you don't need to know which notes are editorial. I would have saved up the tiny notes in the separate parts only for showing which notes to omit for an organ solo.

Hingeston's music is enjoyable, but not easy to play. Each part hops about across the strings, and there are plenty of semiquavers. There are some interesting modulations, although I find the end of Almand 1b somewhat disconcerting. The piece is in C minor. In the ante-penultimate bar it modulates to F minor, and with a sudden jolt ends with a chord of C major, which I hear as the dominant of F minor, not a tierce de picardie in C minor.

Stewart McCoy

→ **Joseph Haydn 24 Divertimenti a Tre for Baryton (viola da gamba, violin), Viola, and Violoncello Hob XI: 73-96 (volume IV of the Haydn Verzeichnis of 1805), known as "Baryton trios 73-96". Edition Güntersberg G174,G175,G176,G177,G178**

For someone who has been playing through many of these baryton trios on the bass viol for some time now, the news that Edition Güntersberg were intending to publish parts for the whole series of Hoboken XI divertimenti was something of a personal cause for celebration. This collection of some 126 classical period trios has only been available (in modern times) in printed score format, and those interested in playing any of it simply had to copy parts out by hand or cut and paste photocopied pages—a procedure which, besides being somewhat illegal, frankly loses its charm rather quickly. Despite the rebirth of interest in playing the baryton in recent decades and consistent pleas for action from players, the major publishing houses have never seen fit to do the right thing by these works. But now, finally, in a year which celebrates the composer's bi-centenary, Günter and Leonore von Zadow have initiated the heroic task and produced the first group in a series which will see parts for the entire opus in print. But, I hear viol players ask, why all the excitement? What has the somewhat rarified world of the baryton have to do with viols and viol players?

The baryton has its origin in early 17th century England and can be understood as a type of bass viol *d'amore*, in other words: a bass viol with sympathetic strings. The sound of a baryton is remarkably similar to the bass viol with the addition of a silvery resonant timbre. Whereas on a *viola d'amore* and other members of the *d'amore* family, the sympathetic strings are simply left to resonate, on a baryton the player may also pluck the strings which run down the rear of the neck. This, of course, requires a certain level of virtuosity and dexterity to perform well. Although the number of sympathetic strings can vary between instruments, the bowed strings are usually six or seven and tuned exactly as a bass viol. Haydn composed his trios for Prince Nikolaus Esterházy to play, and perhaps a measure of the Prince's expertise can be grasped when we see how rarely Haydn requests plucked notes, or indeed ventures beyond the keys of D, G, C, F and A major and a few minor keys. The tessitura rarely goes below the d below middle c, or above the top a (top fret on d string), and on the whole, the writing is simpler by far than, say, Haydn's trios for violin, however the music is consistently fine throughout—he was writing for his patron after all—with a good number ranking among some of Haydn's finest chamber compositions. For the enthusiastic baryton player, these pieces have long been recognised as being at the very core of the repertoire, not least because of their abundance. However, for the enthusiastic viol player keen on playing music from this era, Haydn's baryton trios may also be seen as a rich store of viol music, as the performance technique required for the baryton—plucked strings, and added resonance apart—in no way differs from that of the bass viol.

The Edition Güntersberg set for Hoboken XI: 73-96 is published in full score (G174), with baryton part in treble (G175) and alto clef (G176) for the possible use of violin and viola da gamba, plus viola (G177) and 'cello parts (G178). Each part is bound as a separate volume. The page layout for each of the trios has been intelligently thought out, with movements for whole trios often occupying a single opening with no

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awkward mid-movement page turns. Staves have also been well spaced to be avoid congestion. Movement titles and tempo directions are given in a clear bold script facilitating navigation around the page, and bar numbers in a large point size sensibly printed at the beginning of each stave leaving the main text uncluttered. With regard to slurring and dynamic markings, the publishers have taken directions from a number of original MS sources and a detailed note in the preface of the score explains the conventions used. It is their intention to present the parts exactly as they would have appeared to Haydn's musicians and so questions of articulation in certain cases are left up to the choice of the modern performer.

As for the music, these trios are as attractive to the ear as they look on the page. The music abounds in sumptuous, almost operatic, instrumental lines which fully exploit the singing tenor range of the bass viol without awkward leaps or clumsy fingerings (especially so in numbers: 74, 76, 77, 80, 83, 87, 89, 90, 91, and 96).

Haydn taught himself to play the baryton and therefore knew exactly how to cater for his patron's taste and playing style. For those who intend to play these works on the bass (or indeed treble) viol—reasonable basic technique permitting—they should not encounter much difficulty. Only two of the trios from this group require 'plucked' sympathetic strings, and these can be played pizzicato or bowed accordingly. For didactic purposes, these pieces could be of enormous benefit to beginners on the viol. Each of the trios has a fairly simple minuet and trio movement which could easily be played on a trio of treble, tenor and bass, for those beginner consorts looking for sight-readable repertoire. Also a number of pieces begin with *theme and variation* movements, whose successive degrees of decoration and speed could be useful in developing levels of technique.

These carefully crafted works were, of course, intended as trios for the baryton, the '*instrument of kings*'. But Haydn himself made arrangements for various other instrumental ensembles and it is known that at the time the violin may also have been used as a substitute. For our 21st century viol-playing purposes this edition is presented in a manner that encourages experimentation in instrumentation: they may be played with treble, pardessus or quinton in place of the baryton. It would even be possible to play them on three bass viols, with a particularly adept player on the viola part. Trios 89, 90 and 91 are scored for baryton, violin and cello, opening up the possibility for performance on two trebles plus bass. (The violin and cello parts may also be read from the score as an obbligato keyboard part and performed as a set of classical viol sonatas.) For wind players, many of the pieces are performable on a traverso flute since the baryton part rarely goes below the d below middle c and many of the keys are suitable for that instrument. Indeed, Editions Güntersberg have already published some of these trios specifically for flute, with some of the original keys transposed. Sample pages are given on their website for both baryton and flute trios: www.guenterberg.de with a complete version of trio number 87 available as a free download. As fate would have it, this publication also coincides with the first ever complete recording of the trios by the Esterházy Ensemble on Brilliant Classics.

So, in this the bi-centenary year of Haydn's death, Edition Güntersberg are to be warmly congratulated for their undertaking. Not just in making these remarkable works available (for the first time!) to baryton players and other interested parties, but for introducing to the musical world a still relatively unexplored and very substantial aspect of Haydn's compositional oeuvre. Moreover, given the dearth of late 18th century material available to the viola da gamba, it is hoped these trios, alongside the sonatas of C.F. Abel, could at last begin to be regarded as perfectly acceptable repertoire for performance on the viol.

Dr Michael Mullen

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