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REVIEW

Joseph Haydn. *24 Divertimenti a tre für Baryton (Viola da Gamba, Violine) Viola und Violoncello*; Hob. XI: 73–96 (Band IV des Haydn-Verzeichnisses). Edited by Günter and Lenore von Zadow. Heidelberg: Edition Güntersberg, 2009. Score €36.00; parts: Baryton (Violin)—treble clef, Baryton (Viola da gamba)—alto clef, Viola, Violoncello, €19.80 each.

Joseph Haydn. *28 Divertimenti a tre für Baryton (Viola da Gamba, Violine) Viola und Violoncello*; Hob. XI: 97–126 (Band V des Haydn-Verzeichnisses). Edited by Günter and Lenore von Zadow. Heidelberg: Edition Güntersberg, 2009. Score €44.00; parts: Baryton (Violin)—treble clef, Baryton (Viola da gamba)—alto clef, Viola, Violoncello, €23.50 each.

Anyone wanting to play Haydn's 126 charming and masterful baryton trios,[1] composed at the behest of his baryton-playing patron, Prince Nikolaus Esterházy, immediately faces two logistical obstacles: first, obtaining a baryton on which to play; second, obtaining copies of the music from which to play.

Although the baryton, with its combination of plucked and bowed strings and formidable playing technique, remains (as it was in Haydn's day) a relatively uncommon instrument, the first obstacle can be readily—at least temporarily—avoided, inasmuch as almost all of the trios can be performed quite satisfactorily with either viola da gamba or violin substituted for the baryton. Indeed, only about one in three of the trios, as they have come down to us, use the plucked strings of the baryton at all.[2] In the remaining trios, the instrument becomes essentially identical to a bass viola da gamba, since the bowed strings of the two viol-family instruments are tuned identically. Many of the trios also circulated in eighteenth-century manuscripts with the solo part designated for viola da gamba or for violin, either as an alternative to the baryton or, in

[1] The baryton trios (called "divertimenti" by Haydn, the title he used for most of his early chamber-music works) are mostly scored for baryton, viola, and cello; three are for baryton, violin, and cello.

[2] In the publications here under review, the proportion is even smaller: just two among trios 73–96 and three among trios 97–126 use the baryton's plucked strings.

many cases, even without mentioning the possibility of using a baryton at all.[3]

Since Haydn notated his baryton parts in treble clef, sounding an octave lower than written (a notation used elsewhere in the late eighteenth century for soloistic parts both for viola da gamba and for cello), the violin can readily play from the same notation, sounding in its own register at the notated pitch. Passages in which the octave transposition leads to serious voice-leading problems are surprisingly rare, mostly coming where plucked notes supply a bass line to the other instruments' parts—but even then the inversion causes far fewer problems than one might anticipate, and perhaps nothing worse than Haydn's own notorious habit of occasionally creating second inversions by writing the viola part below the bass in his chamber music.[4]

The trios are more effective with the violin playing the baryton part an octave higher than with a second viola playing the part at the baryton pitch, as one might be tempted to try. This is the case both because the baryton parts would lie mostly on the middle strings of the viola, not using the full resources of the instrument to best effect, and also because the timbral distinction between baryton and viola plays a large role in the effectiveness of the scoring when they are played in the same octave. The timbral distinction (or, with the baryton part on violin, the octave distinction) comes particularly into play in the minuets, where the baryton and viola are often given the minuet melody in unison while the cello plays the bass, producing a striking, almost orchestral sonority; Haydn saves three-part texture for the trios of these minuets

[3] One such manuscript, from the collection of the Gesellschaft der Musikfreunde in Vienna, contains the baryton part of forty-seven trios under the title "Divertimenti a viola da gamba principale...." A photograph of its title page is reproduced in the front matter of the Edition Güntersberg score of divertimenti 97–126.

[4] In "The Bass Part in Haydn's Early String Quartets," *Musical Quarterly* 63 (1977): 390–424, James Webster refutes at length earlier arguments that these inversions imply the use of some kind of contrabass instrument sounding an octave lower than the notation, rather than the cello, in Haydn's early chamber works (including the baryton trios). For more about the bass and contrabass stringed instruments available to Haydn, see the same author's "Violoncello and Double Bass in the Chamber Music of Haydn and His Viennese Contemporaries," *Journal of the American Musicological Society* 29 (1976): 413–38.

(which thus literally become trios), paradoxically producing a more transparent, chamber-music quality by employing more voices.

Facing the second obstacle, it has to be said that the prospects of obtaining copies of Haydn's baryton trios have improved considerably since the early decades of the twentieth century, at which time the composer's baryton music was generally thought to have been lost entirely, or nearly so, surviving chiefly as brief thematic incipits preserved in the catalogs of Haydn's works prepared or supervised by Haydn during his lifetime.[5] The American musicologist Oliver Strunk corrected this misimpression in 1932, pointing out not only that at least 111 trios were known to him to have survived (either in their original scoring or in arrangements) but also that sources for a majority of the trios had found their way to America in eighteenth- and nineteenth-century manuscript copies once owned by Louis Picquot, the mid-nineteenth-century biographer of Boccherini, that had been acquired by the Library of Congress in 1906.[6]

Looking for practical performance material, one might be fortunate enough to come across copies of the three long-out-of-print volumes of baryton trios published in the mid-twentieth century by the prolific early-music editor Waldemar Woehl.[7] These pro-

[5] Both the so-called "Entwurf-Katalog" ("draft catalog") largely in Haydn's own hand and the later "Haydn-Verzeichnis" ("Haydn Catalog") prepared for him by Johann Elssler are reproduced in Jens Peter Larsen, *Three Haydn Catalogs, 2d facsim. ed. with a new survey of Haydn's oeuvre* (New York: Pendragon Press, 1979) and in its earlier edition *Drei Haydn Kataloge* (Copenhagen: Einar Munksgaard, 1941).

[6] Oliver Strunk, "Haydn's Divertimenti for Baryton, Viola, and Bass (After Manuscripts in the Library of Congress)," *Musical Quarterly* 18 (1932): 216–51. In addition to presenting his own research, Strunk also reports on then-unpublished information from European researchers, most notably including Eusebius Mandyczewski (1857–1929). Strunk accepts as authentic the first of two probably spurious trios (Hob. XI:D2 and XI:A1; the second was unknown to Strunk). This trio is attributed to Haydn in the ex-Picquot manuscripts but unattributed in another source that was unknown to him. See Anthony von Hoboken, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis* (Leipzig: B. Schott's Söhne, 1957), 1:658.

[7] Joseph Haydn. Divertimenti für Baryton, Bratsche und Bass, ed. Waldemar Woehl, 3 vols. (Basel: Bärenreiter, 1939–1952) (Hortus Musicus 65, 94, 95). The three volumes respectively contain the divertimenti Hob. XI nos. 26, 35, 45; 30,

vide parts for nine trios in all—prudently (though also optimistically) including just one trio using the plucked strings as the final selection in each volume.

For the rest of the trios, one goes to any fair-sized music library, locates the composer's complete works in the "new" critical edition,[8] and scans the shelves for the six consecutive volumes whose pristinely clean spines betray the fact that they have been sitting there virtually unopened since the library bought them. These will be the works for baryton:[9] five volumes of trios, corresponding both to the sets of manuscript partbooks into which the trios were collected during the composer's lifetime and to the groupings in Haydn's own catalogs of his works,[10] plus a sixth volume of works for baryton with other combinations of instruments.[11] All have been scrupulously edited with extensive critical commentaries based on a study of all surviving sources. The music is beautifully hand-engraved on metal plates by the last surviving publishing house to use that method of music origination, but published—here is the rub—in score only. There are no parts available, nor have the scores been laid out with any view to facilitating page turns. So aside from the Woehl edition, or possibly some of the various editions that have been adapted for string trio and pub-

25, 44; 27, 25, 48. Hortus Musicus 65 was originally issued as Bärenreiter-Ausgabe 1431 and only subsequently included in the Hortus Musicus series, which was established in 1950. Note that the nine trios in the Woehl edition are not duplicated in the two volumes here being reviewed.

[8] *Joseph Haydn, Werke*, ed. Joseph Haydn-Institut, Cologne (Munich: Edition Henle, 1958–).

[9] I am indebted to John Hsu for this exceptionally efficient method of locating the baryton works.

[10] *Werke*, Reihe XIV: *Barytontrios*. Vol. 1 ed. Jürgen Braun and Sonja Gerlach (1980; includes *Kritischer Bericht* [Critical Commentary] in the same volume); vols. 2–4 ed. Hubert Unverricht (respectively 1960, 1958, 1958, separate *Kritischer Bericht* volumes issued 1964, 1959, 1961); vol. 5 ed. Michael Härting and Horst Walter (1968, *Kritischer Bericht* 1969). The first four sets contain precisely 24 trios each, probably composed mostly in sets of six. (See Gerlach, "Vorwort" to *Werke* XIV:1, p. [VII].) The fifth set seems to be a less tidy assemblage of the trios remaining to be collected after Prince Nikolaus had lost interest in the baryton. (Walter, "Vorwort" to *Werke* XIV:5, p. [VII].)

[11] *Werke*, Reihe XV: *Werke mit Baryton*, ed. Sonja Gerlach (1969, *Kritischer Bericht* 1970). See also Gerlach, "Neues zu Haydns Baryton-Oktett Nr. 5 (Hob. X:1)," *Haydn-Studien* 5 (1982): 125–34.

lished here and there over the years (usually with quite unsuitable editing), the aspiring barytonist has heretofore had to rely on his or her own aptitude for photocopying, cutting and pasting, hand copying, data entry, or scrounging performance materials from others who have gone before—to the extent that others may have been willing to risk incurring the wrath of publishers by sharing materials derived from editions protected by copyright. Barytonists, and even violists da gamba, may have been sufficiently motivated to take these steps, but to string trios (violin, viola, cello)—especially to student and amateur string trios who might greatly benefit by having this beautiful and technically quite manageable music readily available in reliable editions—it has remained largely inaccessible.

Into this gap now steps the small music publisher Edition Güntersberg, already known for its high-quality practical editions of early music, including many titles for viola da gamba. Following the general approach of this publisher, the Güntersberg editors have gone to the sources and created an edition that is designed to be legible and easy to use, while remaining as free as possible from editorial interventions and additions. This approach, carried out logically and consistently, produces a musical text that is rather deliberately different from that of the collected-works edition.

Like the collected-works edition, the Güntersberg edition presents each trio on a single "best-text" source, usually incorporating readings from other sources only in case of manifest error in the principal source. The collected-works edition, however, also supplies additional articulation signs (slurs and staccato markings). These come occasionally from other sources (within parentheses), but also quite abundantly (within square brackets) wherever the editors have judged them to be musically necessary or advisable, usually on the basis of parallel passages that bear articulation signs in the sources. The Güntersberg editors (who are also, as it happens, the founders of the publishing house) have refrained from both these kinds of additions, quite deliberately putting the users of their edition into very much the situation in which eighteenth-century musicians habitually worked: using a single source, and fleshing out the invariably incomplete indications of bowings and articulations by using their musical taste, training,

and instincts—and, not least, by using their ears, listening to the other parts.

Although in theory such an approach forces the user to consult the collected-works edition and its extensive editorial apparatus in order to get the full picture of the articulations that have been transmitted to us, in practice such consultation tends to yield very few substantive results. Added articulations taken from additional sources will mostly be either obvious emendations or extensions of bowings to parallel passages (in either case therefore both readily supplied by ourselves and reasonably likely not to have originated with the composer's autograph), and as for the additions on the editors' initiative in the collected-works edition, when they are not obvious they may in some cases be a bit overzealously abundant and musically unnecessary.[12] Seeing them in the parts on a first reading, even within the editors' square brackets, can easily lead us to unwittingly incorporate them permanently into our conception of the piece and to prevent us from finding other, perhaps even better, musical solutions.[13] A further point in favor of Edition Güntersberg's strict non-interventionist approach to articulation

[12] The different editors of the various volumes of the complete works, while all following the same overall editorial guidelines established for the edition, nonetheless seem to vary in their readiness to add additional marks on their own authority—and predictably so, since such decisions must by their nature depend very much on the individual editor's judgment. With the differences among editors layered on top of the already quite variable degree of completeness of articulation markings in the sources, players face a more complicated task than they might realize in deciding what articulations to use. Where the sources are as vexingly complicated and uneven as they are for Haydn's baryton trios, even the most assiduously prepared edition cannot reasonably be expected to provide ready-made, ready-to-play markings that will be both philologically defensible and to all players' tastes.

[13] For example, the editors' slurs in the last measure of each section of the Polonaise in the collected-works edition of Trio 97 are not necessarily justified as parallel to the other slurred sixteenth notes in the movement, since the shape of the four-sixteenth-note figure is different. (This is the first trio in vol. 5, which seems particularly rich in editorial suggestions of articulation signs.) I had been playing those slurs for more than a decade when the cellist David Bakamjian spotted the square brackets during a rehearsal and kindly pointed out to me that the slurs could be omitted to good musical effect. It is greatly to the credit of the Haydn-*Werke* edition that its added articulations are always clearly identified on the page, making constant reference to the separate textual apparatus unnecessary.

markings is the growing body of evidence that suggests that uniformity of articulation in reoccurring musical phrases or figures was neither always expected nor necessarily considered desirable in the eighteenth century.[14]

As the Edition Güntersberg editors explain in the very informative prefaces of the two volumes thus far issued, these two volumes differ very much in the nature of their source manuscripts. For volume 4, we have a complete set of bound manuscript parts beautifully copied by Joseph Elssler, the founder of a father-and-sons dynasty of Esterházy and Haydn copyists, and the editorial process is therefore relatively straightforward. One highlight of this volume is Divertimento 87 in A minor,[15] with its pathetic yet cantabile first movement, an energetic and challenging *Allegro di molto* main movement in $\frac{2}{4}$, and a vigorous concluding minuet with a ländler-like trio. (Witty and engaging minuet movements as only Haydn could write abound in the baryton trios—often as the third and final movement.)

For volume 5, there is no single complete source. The "best" sources for the individual trios vary in reliability, from excellent copies and even Haydn's autograph manuscripts in a few cases, to distantly removed publishers' transposed arrangements for flute, violin, and cello.[16] Nonetheless, some of Haydn's most engaging

[14] See, for example, James Webster, "The Triumph of Variability: Articulation Markings in the Autograph of Sonata No. 49 in E Flat" in Sigard Brandenburg, ed., *Haydn, Mozart, and Beethoven: Studies in the Music of the Classical Period in Honour of Alan Tyson* (Oxford: Clarendon, 1998). See also Dene Barnett, "Non-uniform Slurring in 18th-century Music: Accident or Design?" *Haydn Jahrbuch* 10 (1978): 179–99.

[15] This is one of only two of the 126 divertimenti composed in a minor key—evidently they were not to the prince's taste! The other minor key trio, no. 96 in B minor, is also in this volume. In fact, the prince's taste (or his technical facility) in major keys seems to have been fairly limited as well: most of the trios, including all that make use of the baryton's plucked strings, are in A major, D major, or G major. Outside of these three tonalities are seven trios in C major, four in F major, the two minor-key trios already mentioned, and an occasional excursion to the parallel minor for the trios of some of the minuets.

[16] Complete manuscript copies also survive for the second and third volumes of baryton trios. They are not the original Elssler fair copies as with volume 4, but apparently derive from the lost Elssler copies, with some loss of accuracy in transmission, notably as concerns articulation marks. For volume 1, the situation is comparable to volume 5, though with an overall even less reliable assortment

music for baryton trio is in this volume. It opens with the seven-movement Divertimento 97, composed for the prince's birthday.[17] Three of the trios have *alla breve* fugal finales that echo, on a slightly smaller scale, the similar movements of the string quartets of Haydn's op. 20.[18] The cello parts are particularly interesting in these last trios: in addition to its thematic participation in the fugal movements, the cello gets some prominent solo work in three sets of variations (used as the first movement of their respective trios—a fourth such variation movement, alas, overlooks the cello). On a practical note, in the trio of the minuet of Divertimento 107, where the baryton, uniquely in Haydn's preserved baryton works, plays alone while accompanying the bowed melody with a complete bass line played simultaneously on its plucked strings,[19] the editors have thoughtfully cued the bass line into the cello part in small notes. This makes the movement playable with violin or viola da gamba, and it will also come as a considerable relief to aspiring barytonists whose facility plucking with the left thumb on the baryton's "lower manual" is closer to

of sources, notably as concerns articulation marks. The sources are described in great detail and fully evaluated in the critical commentaries cited above in note 10. See also Gerlach in *Werke* XIV:1, p. VIII for a brief assessment of the relative reliability of the sources for volumes 1 and 5.

[17] Apart from no. 97 the trios are all in three movements with the exception of nos. 1 and 2, which are in four movements. (No. 2 also exists in a version with three movements that, although it survives only in arrangements, may in fact reflect an earlier three-movement version for baryton trio. See Gerlach in *Werke* XIV:1, pp. IX and 152, for her reconstruction and evaluation of the rather complicated relationships among the sources of this trio.) In any event, the trios are works of modest scale, with individual movements only occasionally exceeding a hundred measures in length and indeed with a handful of movements as short as two dozen measures or fewer.

[18] Walter in *Werke* XIV:5, p. VII.

[19] Simultaneously playing melody and bass in this manner—usually with a larger and lower-pitched assortment of plucked strings than the Esterházy instruments possessed—was the norm for the baryton in its historical repertoire from the seventeenth century to the early nineteenth, both in unaccompanied playing and in the very small surviving repertoire of ensemble music from outside of the Esterházy circle. For the Esterházy baryton repertoire other than Haydn, the indispensable study remains Efrim Fruchtman, *The Baryton Trios of Tomasini, Burgksteiner, and Neumann* (Ph.D. dissertation, Univ. of North Carolina at Chapel Hill, 1960).

that of the noble amateur Prince Nikolaus than to that of the touring baryton virtuosi of the seventeenth and eighteenth centuries.

Overall, my impression is that by the end of his involvement with the baryton Haydn is well on his way toward what he would call the *"gantz neue besondere Art"* (completely new special manner) of his string quartets op. 33 (composed 1781)—and that one can, over the course of the creation of the five volumes of baryton trios, starting perhaps before 1765 and extending to about 1774,[20] quite literally peer into the workshop in which Haydn was, brick by brick, building the Classical style that the world would come to know.

The Güntersberg edition is laid out with the needs of players foremost in mind. The baryton part is published both in the original treble clef (to be read an octave lower on baryton or at pitch on violin) and in alto clef (which some violists da gamba may prefer). There are no bad page turns in the parts—indeed, there are no page turns within movements at all. Even the score avoids page turns within movements where possible and, where this is not possible, almost always manages to place them at double barlines (repeat marks). However, only the sharpest-eyed players would be happy playing from the score due to the relatively small staff size necessary to fit this enlightened layout onto the A4-sized pages of the edition. The score remains, however, an invaluable aid to preparing performances, particularly to a barytonist (such as myself) who is just old-fashioned enough to want some time to look over not only the musical invention but also the bowing indications in advance of rehearsal and perhaps, in the interest of both time and art, to pencil a few suggestions for his colleagues before starting to work.

In an ideal world—one in which the economic constraints that face a small music publisher with a specialized clientele did not exist—I would have liked to see both parts and score in a slightly larger format, as is usual with chamber music parts from major publishers—found for example, in the Haydn string quartet editions from Henle (based on the Joseph Haydn-Institut collected-works edition) or Peters (whose recent and forthcoming urtext editions of the quartets include newly edited critical scores

[20] Gerlach in *Werke* XIV:1, p. VII.

along with their parts). I would also greatly have preferred stitched or saddle-stapled bindings, as used by Henle and Peters, to the necessarily somewhat fragile and easily bent wire-comb bindings that Edition Güntersberg has used.

The publishers have thoughtfully—and shrewdly—made one entire three-movement trio from each of the two volumes available for free download from their bilingual German and English website (www.guentersberg.de). The editors' introductions from both volumes are downloadable as well. The website also reports errata and addenda that have been discovered and incorporated in the masters that will be used for any reprintings: as of this writing, just a single misprint in the cello part of Divertimento 123. The only additional error that I have so far encountered is an obviously mislocated time signature in the baryton partbooks: at the trio of the minuet of Divertimento 96, the $\frac{3}{4}$ marking should clearly come at the beginning of the first strain, not the second.

This edition deserves to be well received not only by gambists and barytonists but by string trios as well. It will be particularly welcome for use by less-advanced amateur and student violinists, since the baryton parts lie mostly within the limits of first position on the violin and never go above third position. Viola players will be pleased by the consistently interesting and occasionally quite soloistic parts for their instrument, which likewise remain within the first three positions. I can report that when I took these parts to read with an amateur string trio, their immediate reaction was "this is fantastic music—where can I buy this?" One could not, I think, ask for a more engaging and approachable repertoire with which to initiate young players into the style of classical chamber music—or, indeed, with which to tempt gambists into exploring the very last repertoire that their instrument acquired before the revival of the past 125 years. Above all, I hope that it succeeds sufficiently well to encourage Edition Güntersberg to bring out the remaining three volumes of Haydn's baryton trios in this very useful form.

Roland Hutchinson

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Roland Hutchinson plays baryton with the London-based Hauschka ensemble, with whom he has recorded the complete Haydn baryton duets and trios for two barytons and cello and performed both the music of Haydn and new works for baryton duet by British and American composers in concerts in the U.S., Canada, Britain, Germany, the Netherlands, Austria, and Hungary. He lives in northern New Jersey, where he promotes viol playing, performs on viola and violin, teaches violin on the faculty of New Jersey City University, and dabbles in composing neo-Georgian psalmody for the edification of his many singing friends.

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