

Unsere Edition folgt der Vorlage sehr genau mit diesen Einschränkungen: Den für höhere Lagen in der Vorlage verwendeten oktavierten Violinschlüssel haben wir durch den heute eher gebräuchlichen Tenorschlüssel ersetzt. Im Duetto F-Dur gibt es allerdings eine besonders hohe Stelle, bei der wir den normalen Violinschlüssel schreiben. Die Vorzeichen gelten in unserer Ausgabe generell für den ganzen Takt und die Schreibweise der dynamischen Zeichen haben wir vereinheitlicht. Bei Triolen steht in der Vorlage immer ein Punkt in der Mitte des Bogens statt einer „3“, wohl eine Art Kurzschrift. Wir schreiben eine normale Triolendreier. Die Daumenaufsatzsymbole, siehe Einführung, und die (sehr seltenen) Fingersätze haben wir aus dem Original übernommen.

Die Bezeichnung der Vorlage mit Bindebögen und Staccatopunkten erscheint uns heute an manchen Stellen lückenhaft bzw. inkonsequent. Vielleicht verstand sich für die Spieler damals manches von selbst. Wir denken auch, dass Parallelstellen nicht unbedingt gleich phrasiert wurden. Unsere Ergänzungen (gestrichelte Bögen, Staccatopunkte in Klammern) beschränken sich daher auf wenige Fälle, in denen sie uns aus strichtechischen Gründen oder bei analogen Stellen sinnvoll erscheinen.

Wir danken Michael O’Loghlin für die Einführung und Monika Schwamberger für ihr unermüdliches Korrekturspiel.

Günter and Leonore von Zadow  
Heidelberg, Juni 2013

## Introduction

This composer, Joseph B. Zyka, was the founder of an impressive musical dynasty in Berlin, where the *Hofkapelle* employed him and his seven sons, all string players.<sup>8</sup> His first name was often given in its Italian form, Giuseppe. There is also some confusion about his second name: most early sources give it as Baptist, but he may also have been referred to as Benedikt or Benedetto. Born in Bohemia, he lived and presumably studied in Prague, and in 1743 obtained a position as a violoncellist in the Dresden *Hofkapelle*. In 1764 he was appointed in Berlin together with his eldest son Friedrich, also a cellist; the younger sons were apparently born in Dresden, Berlin or Potsdam. According to one source he died in 1791,<sup>9</sup> but it seems more likely that he survived into the nineteenth century. His youngest son, Joseph Zyka junior, was also a composer.<sup>10</sup>

Zyka appears to have been highly regarded in Berlin: from the date of his appointment, 1 July 1764, he was paid three times the basic rank-and-file salary of 300 Taler. This may have been in recognition of his outstanding ability as a cellist, or it may have included recompense for his compositions or other duties. Unlike Italian and French centres, Berlin did not have a strong solo cello tradition. In Prague and Dresden Zyka would have been exposed to the newest Italian trends exemplified by composers such as Vivaldi and Tartini, and he may have brought a new level of virtuosity to Berlin. His compositions demand the use of the relatively new thumb position, which was first mentioned in Corrette’s 1741 treatise, although it seems to have been in use in Italy since the 1730s.<sup>11</sup> Zyka also composed cello concertos, three sonatas for cello and basso, and six trios for violin, viola da gamba and cello. The Berlin State Library also holds cello concertos, three sonatas for cello and basso, and six trios for violin, viola da gamba and cello by Zyka.

<sup>8</sup> For more information on Zyka see Michael O’Loghlin, *Frederick the Great and His Musicians: the Viola da Gamba Music of the Berlin School* (Aldershot: Ashgate, 2008), pp. 189–193.

<sup>9</sup> Eduard Mutschelknauss, ‘Zyka’, *Musik in Geschichte und Gegenwart*, 2<sup>nd</sup> ed., vol. 17 (2007), col. 1607–8

<sup>10</sup> See Joseph Zyka jun., *Drei Duos für Violoncelli* (Heidelberg: Güntersberg, 2013, G237)

<sup>11</sup> Michel Corrette, *Méthode, théorique et pratique pour apprendre en peu de tems le violoncelle dans sa perfection op.24* (Paris, 1741), p. 41.

These duos match quite closely the definition of the true duet offered by Koch in 1802, and based on earlier writers such as Schulz and Quantz: “. . . a piece of music for two obbligato voices, either one of which must actually, and in fact continuously and with equal right, claim the character of a main voice.”<sup>12</sup> Koch also points out that these true contrapuntal duets require and allow no other bass line, but had recently been replaced by a type in which the voices alternate between a melody and a bass line.<sup>13</sup> Both types of compositional technique are found in Zyka’s cello duets, but the former clearly dominates: he succeeds in keeping both parts interesting throughout.

In the A major duet Zyka uses an interesting and unusual notational device, namely a circle placed at a certain pitch on the staff. This is a guide to placing the left thumb in order best to accomplish the following passage in thumb position. Zyka’s most common placement for the thumb is e’ on the A string, which is the only position Corrette recommends. However, for higher passages Zyka also suggests f’ sharp, g’ sharp, a’ and b’. This notation gives us an interesting insight into performance practice in this particular time and place, and perhaps generally for the period. In the first two movements the sign is usually followed by a scalar run of an octave, within which Zyka apparently wishes to avoid any shifting. Zyka places the mark on the A string a fifth above the lowest note of the run on the D string, allowing easy access to the highest notes of the run on the A string. In the *Allegretto* this is not always the case, but the intention still seems to be to avoid audible shifts.

There are of course passages in the F major duet which would also benefit from this type of fingering, but they have not been identified by the composer or copyist.

Zyka’s cello pieces are generally technically less demanding than those of his younger contemporary Luigi Boccherini, but can perhaps stand beside those in terms of interest for the player and charm for the listener.

Michael O’Loghlin,  
Brisbane, Australien, Juni 2013

## Our Edition

The manuscript sources of the four duets for violoncelli by Joseph B. Zyka are located today in the Berlin Royal Library (Königlichen Hausbibliothek zu Berlin):

Edition Güntersberg G238 (volume 1)

**D-B<sup>14</sup> KHM 5776** *N<sup>o</sup> 1<sup>mo</sup> | Duetto Ex G-Dur | Violoncello 1<sup>mo</sup> | Violoncello 2<sup>do</sup> | di Gius. B. Zyka*

**D-B KHM 5777** *N<sup>o</sup> 3<sup>tio</sup> | Duetto Ex D-Dur | Violoncello 1<sup>mo</sup> | Violoncello 2<sup>do</sup> | di Gius. B. Zyka*

Edition Güntersberg G239 (volume 2)

**D-B KHM 5778** *N<sup>o</sup> 4<sup>to</sup> | Duetto Ex F-Dur | Violoncello 1<sup>mo</sup> | Violoncello 2<sup>do</sup> | di Gius. B. Zyka*

**D-B KHM 5779** *N<sup>o</sup> 6<sup>to</sup> | Duetto Ex A-Dur | Violoncello 1<sup>mo</sup> | Violoncello 2<sup>do</sup> | di Gius. B. Zyka*

The manuscripts are all by the same hand, and they are very legible. Only these four duets have come down to us.

Our edition follows the manuscript very accurately with these restrictions: The octavated treble clef that the manuscript uses for higher passages has been replaced by the tenor clef, as this is more widely used today. The Duetto in F major however has an especially high passage, for which we use the ordinary treble clef. The accidentals are valid for the whole bar in our edition, and we have unified the spelling of the dynamic markings. Triplets are notated in the manuscripts by a central dot under the slur, presumably a shorthand notation. We use a “3” instead of the dot. The symbols for the thumb position, see introduction, and the (very rare) fingerings are present in the manuscript.

The marking of the model with slurs and staccato dots seems from today’s viewpoint to be somewhat incomplete or inconsistent. Maybe the players knew automatically what to do. We also believe

<sup>12</sup> Heinrich Christoph Koch, *Musikalisches Lexikon* (Frankfurt am Main, 1802; facs. rep. Hildesheim: Olms, 1964), p. 497.

<sup>13</sup> Koch, *Versuch einer Anleitung zur Composition* (Leipzig, 1782–93; facs. rep. Hildesheim: Olms, 1969), vol. 3, pp. 320–322.

<sup>14</sup> Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv

that parallel passages were not necessarily played equally. Our additions (dotted slurs, staccato dots in brackets) are therefore limited to a few cases which seemed important to us for bowing or other reasons.

We thank Michael O'Loughlin for his introduction and Monika Schwamberger for her tireless playing from our drafts.

Günter and Leonore von Zadow  
Heidelberg, Juni 2013

# 4<sup>to</sup>

♩

*Violoncello*

*Violoncello*

**Duetto.**

*Violoncello. f<sup>mo</sup>*

*Violoncello. 2<sup>do</sup>*

BIBLIOTHEQUE HAERLEM

*di Gius. B. Zyka.*

Titelseite des F-Dur Duetts  
Title page of the Duet in F major