

Introduction

Prince Nicolaus von Esterházy was a passionate baryton player. Haydn wrote his 126 baryton trios for him. The career of the Austrian Andreas Lidl, who was employed by Prince Nicolaus as a baryton player from 1769 to 1774, also began in this environment. He developed into a virtuoso on the baryton and viola da gamba and gave concerts in Germany, Paris and London. In 1775, the Paris *Almanach Musical* reported on an excellent concert in which Lidl produced a unique sound on a baryton with 7 bowed strings and 12 chromatically tuned plucked strings.¹ Christian Friedrich Schubart reports on a concert with a “sweet sound” in Augsburg in 1776, and Carl Ludwig Junker wrote in 1782:

“Lidl (from Vienna).

Has perfected the mechanism of the voluptuous baryton, and has studied himself into his favourite instrument in such a way that whoever hears him will concede great advantages to this instrument. His performance consists of sweet grace combined with German strength, in surprising bonds with the most harmonic melody. As close as the baryton seems to come to the viola di gamba, it has something in common with all instruments. Perhaps this mechanism, combined with its peculiar intonation, explains its great effect on the heart.”²

In the years 1776–1779 he gave 17 concerts in London, mostly featuring baryton solo, but also together with other instruments, for example on 28 May 1777, when he played a duo for violin and baryton with Franz Lamotte.³ In 1778 he moved to London entirely, where he remained until his death, which according to Burney must be dated before 1789. Carl Ferdinand Pohl reports that Lidl also appeared in London in 1778 as a viola da gamba player.⁴ He was thus a colleague but also a competitor of Carl Friedrich Abel.

Lidl successfully published numerous Chamber Music works during his London period, including duos, trios, quartets and quintets for the common string instruments and/or flute. RISM records 35

manuscript sources as well, mostly copies of the published works. For the baryton, unfortunately, nothing at all has survived, which is surely related to the fact that no one except Lidl played this instrument at that time in London.

There are three important manuscript collections for the viola da gamba by Lidl in the Paris National Library, which are described in detail in the article by François-Pierre Goy on p. VII. Among these are the six sonatas for viola da gamba and violoncello presented here, for which there are two sources.

Q1 F-Pn VM7-6298 (1,1–6)
autograph, main source

Q2 F-Pn VM7-6298 (2,1–6)
copy

Q1 consists of 6 individual booklets of 7 pages each. Each of the landscape-format booklets begins with a title page such as Sonata I | à | Viola Da Gamba | e | Violoncello | Del And: Lidl ... The notes are written in full score. As Goy proves, this manuscript is an autograph. It is for the most part easy to read, but there are also rather closely written and ambiguous passages.

Q2 consists of 6 individual booklets of 5 or 6 pages each. Title pages, work names and author information are missing altogether. The notes are written in full score as well and the manuscript in portrait format is easy to read. The scribe is not known.

Since both manuscripts are written on paper dated 1771 and Lidl was in Paris in 1775 before he went to England, it is obvious to date both manuscripts to 1775. The musical text of both sources differs considerably, but they are clearly the same works. We assume that Q2 is a copy of Q1, whereby the scribe has changed many details, in part simplified, but not necessarily improved. The autograph therefore serves as the main source for this edition.

In addition to the aforementioned sources in Paris, there are five sonatas for viola da gamba and violoncello in Schwerin, three of which are partially

¹ *Paris Almanach Musical pour l'année 1776*, p. 31–32, quoted after Carol A. Gartrell, *A History of the Baryton and Its Music* (Lanham, Maryland 2009) p. 96.

² [Carl Ludwig Junker], *Musikalischer Almanach auf das Jahr 1782* (Alethinopel [Berlin] 1782), p. 30.

³ Simon McVeigh, *Calendar of the London Concerts 1750–1800* (Goldsmiths College, University of London), quoted after Gartrell p. 96.

⁴ C. F. Pohl, *Mozart und Haydn in London, Zweite Abtheilung: Haydn in London* (Wien 1867), p. 374.

identical to our Lidl sonatas.⁵ They are manuscripts in the hand of the cellist and gambist Franz Xaver Hammer (1741–1817). Hammer, who met Lidl at the Esterházy court, obviously copied Lidl's sonatas and expanded and revised them for his own use.

Our edition follows the source Q1 as closely as possible. The complex ornaments in the slow movements are not always easy to classify rhythmically, but we have reproduced them as accurately as possible. The slurs have been carefully set by Lidl and are precisely tailored to the viola da gamba. Due to corrections by the author, however, they are ambiguous in places, so that we had to choose a variant. These passages and our other corrections are listed in the critical report on p. IX.

The score of the original contains two gamba parts below each other in two binary slow movements, the lower part being an ornamented variant of the upper. We have written out the repetitions instead and reproduced the ornamented version in these repetitions. The cadenzas are either incorporated into the notes or reproduced separately, just as in the original.

The sources of works by Andreas Lidl with viola da gamba

In his handwritten catalogue of the musical holdings of the Bibliothèque nationale in Paris, written in 1803, Paul-Louis Roualle de Boisgelou (1734–1806) listed three handwritten volumes of chamber music works by Andreas Lidl:¹

[Vm.] 2742 Lidl, Six sonates Manusc[rits] sép[arés] obl.

[Vm.] 2744 Andr. Lidl, Six trio à Viola di gamba, Violino e Violoncello Mscr. p[arties] sép[arées]

[Vm.] 2745 – du même, Six Divertimenti à Viola di G, Viola e Violoncello

2 autres Divertimenti Manscr. p[arties] sép[arées]

At the end of the 19th century, these volumes were given their current shelfmarks Vm⁷ 6298, Vm⁷ 6300 and Vm⁷ 6301. In 1905, the parts of Vm⁷ 6301 were

The sonatas for viola da gamba and violoncello by Andreas Lidl are among the most important testimonies to the early classical viol literature. In terms of virtuosity and viol technique, they are on a par with Abel's viol sonatas in the Maltzan collection. Fred Flassig describes Lidl's sonatas in detail and concludes with the words:

“... that these six sonatas by Lidl are the most beautiful works of German solo viol music. The combination of melodic power and compressed form, of classical tonal language with the greatest use of viol technique at the same time, lend these sonatas tonal distinctiveness and a high degree of stylistic unity.”⁶

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unfortunately bound together into one volume in the library workshop. On the occasion of the recataloguing of these manuscripts according to the RISM guidelines in 2020, each individual work was then given its own number within the signatures in order to facilitate the citation of the sources.

F-Pn VM7-6298 (1,1–6) und (2,1–6)
Six Sonatas for Viola da Gamba and Violoncello
(2 versions)

F-Pn VM7-6300 (1–6)
Six Trios for Viola da Gamba, Violin and
Violoncello

F-Pn VM7-6301 (1–8)
Eight Divertimenti for Viola da Gamba, Viola and
Violoncello

⁵ Landesbibliothek Mecklenburg-Vorpommern Günther Uecker in Schwerin, D-SW1 mus. 2285/1 to /5. In part identical with the Sonatas by Lidl are SW1 mus. 2285/2, /4, /5.

⁶ Fred Flassig, *Die solistische Gambenmusik in Deutschland im 18. Jahrhundert* (Göttingen 1998) p. 223.

¹ F-Pn Rés. Vm⁸ 23, S. 547. Translation: 2742, Lidl, Six Sonatas, individual manuscripts, landscape format; 2744, Andr.

Lidl, Six Trios à Viola di gamba, Violino e Violoncello, handwritten, parts; 2745, by the same, Six Divertimenti à Viola di G., Viola e Violoncello; 2 other Divertimenti, handwritten, parts.