

Bowed Seven-Stringed Instruments in the Baroque and Classical Eras: Works for Viola da Gamba and Baryton by Marin Marais and Franz Joseph Haydn

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ABSTRACT

The violin, viola, and cello of the modern orchestra are familiar to both musicians and music lovers alike, though few audience members and musicians are aware of the exciting body of repertoire that exists for instruments that were once contemporaries of those familiar orchestral instruments, namely the viola da gamba and the baryton. The viola da gamba was the foremost string instrument of the Baroque period, thanks in large part to masterworks composed for the instrument by leading composers such as Marin Marais. The baryton formed an essential part of 125 chamber works by Franz Joseph Haydn, one of the most famous composers of the Classical era. By understanding the construction and playing techniques of the viola da gamba and the baryton, as well as the lives and works of the composers who wrote for them, performers and listeners can rediscover a forgotten repertoire of musical gems that were composed for these otherwise antiquated instruments. Modern day musicians who wish to perform or study this music must have a detailed grasp of the historical context of both the lives of these composers as well as the genesis of these works composed for the viola da gamba and the baryton.

Marin Marais and the Bass Viola da Gamba

The viola da gamba is a family of instruments in various sizes and pitches, all of which are played on the lap or between the legs, depending on the size of the instrument. Often, several sizes of the instrument play together as a group called a consort. A typical consort would include anywhere from three to six players, and involve treble, tenor, and bass viola da gambas. The instrument features a fretted neck like a lute, and six or seven bowed strings. It is in fact Marin Marais who is given credit for adding the

low pitched seventh string to the bass viola da gamba. Unlike a modern violin or cello, these instruments are bowed with an underhand bow grip. The viola da gamba existed before the violin and was the prevalent string from the early Renaissance era through the Baroque period, but declined in popularity in the 1700s due to the rise of the violin family (Gammie, 1989). The bass viola da gamba, which is the largest member of the family, has by far the most repertoire and is the instrument usually used for solo literature. The only survivor of the viola da gamba family found in the modern symphony orchestra is the double bass, whose body shape and

tuning are more related to the viola da gamba da family than the violin family.

A Biography of Marin Marais

Marin Marais was born in Paris, France on May 31, 1656. He was the son of Vincent Marais and Catherine Bellanger. His father was a profitable Parisian shoemaker and his mother died during Marais's infancy. In 1667, at age eleven, Marais entered the choir school of St. Germain-l'Auxerrois. Founded in the seventh century, St. Germain-l'Auxerrois is a Parisian church that had trained musicians for almost three hundred years by the time Marais enrolled as a student. His uncle Louis Marais, who was a vicar at the church, was mainly responsible for Marin's enrollment. Marais was a student at the choir school from 1667 until 1672 (Gorce, Milliot, 2001).

During his time at St Germain-l'Auxerrois, Marais began his viola da gamba studies. Though Marais's chosen instrument was the bass viola da gamba, he would become a well-known virtuoso upon all sizes of the gamba family. Marais's first gamba teacher, François Chaperon, was the head of the choir school. Marais soon surpassed Chaperon, and was then tutored by the famous gambist Nicolas Hotman. Hotman was a Belgian composer and instrumentalist who had taught the most famous gambist of the day, Sainte-Colombe. After Marais left the choir school, it was arranged for him to study with Sainte-Colombe. Though a mysterious and reclusive figure, Sainte-Colombe was regarded as the greatest teacher of the viola da gamba in his day. Famously, Marais was dismissed after only six months of study with the master, as Sainte-Colombe believed Marais had surpassed him as a viol player (Slonimsky, Kuhn, McIntire 2001).

In 1675, at age nineteen, Marais was accepted into the Opera Orchestra of Paris. It was as a member of this ensemble that Marais met the composer and conductor of the Opera, Jean-Baptiste Lully, who was the most renowned composer and conductor in France. Lully was the music director of the

Royal Court of Louis XIV, making the composer the most important figure in French musical life. Soon, Marais would become a composition student of the great composer. This position with the Opera Orchestra began Marais's employment in the court of Louis XIV.

In 1679, Marais was appointed "viol player in ordinary to the King's Chamber Music," a position he held until the end of his life. By 1682, Marais had become famous throughout France, and beyond to the rest of Europe, as the greatest virtuoso of the viola da gamba. While at court, Marais's duties included performance, composition, teaching, and conducting the opera orchestra (Gorce, Milliot, 2001). It is documented that Marais conducted Lully's operas on several occasions, proving that he was highly respected in the musical climate.

Outside of his musical career, Marais married Catherine Damicourt in 1676. Their marriage produced nineteen children, several of whom became well-known viol players. Roland Marais and Vincent Marais are the most important of his progeny. Marais died in Paris, France on August 15, 1728 (Slonimsky, Kuhn, McIntire 2001).

Marais's Compositions and Notational System

Marais was just as respected as a composer as he was as a performer. His most important published works are his five books of *Suites for viol and thoroughbass*. The books included solo pieces for a single viol, duets and trios for consorts of viols, and pieces for single viol with the composer's realized thoroughbass. Due to the expense and time of typesetting, these books were published many years apart. The entire collection appeared over a period of thirty-nine years, with individual books being published in 1686, 1701, 1711, 1717, and 1725 (Teplow, 1986). These works are significant because they document the compositions of one of the greatest virtuosos of the viola da gamba, who happened to be taught composition by one of the greatest

composers of his time. These works are also salient because each book contains pieces aimed at gamba players of varying levels. In each book, Marais has written movements for beginners as well as movements for very advanced gambists. Of great importance is the fact that Marais marked his music meticulously. He invented notation for expression markings as well as notation for advanced fingerings and bowings (Kinney, 1966). Each book starts with a preface that explains this notation along with any new additions to his notation system. Marais's notational system shows the great care the composer took to clarify his ornamentation and provided the idiomatic and crucial fingerings he felt were necessary to perform his music.

It is important to note that Marais's special notation system was specially engraved for use by a typesetter. This customized engraving and typesetting would have been both expensive and time consuming. The fact that Marais would wait years for this engraving is telling of the importance he placed on the interpretation of his music. This information from the composer gives the modern player unparalleled insight on how to appropriately perform these pieces three hundred years after their composition.

Some other important compositions by Marais are his *Trios for flute, violin, and treble viol* (1692), the bass viol solo *La gamme* (1723), his *Symphonies for violin, viol, and harpsichord* (1720-23), and his four operas: *Alcide* (1693), *Ariane and Bacchus* (1696), *Alcione* (1706), and *Semele* (1709).

The Suite its Relation to the Compositions of Marais

In its most general sense, the suite is an ordered set of instrumental dances intended to be performed in a single sitting. Throughout the evolution of the genre, the suite has been described by other musical terms. At best these terms help trace the evolution of the genre through function and nationality; at worst these terms serve to confuse the musicologist. These terms include sit, sett, lesson,

ordre, sonata, and sinfonia (Fuller, 2001). The first three terms are helpful to understanding the genre. The title of sett denotes the genre as a set of pieces. The title of lesson shows the genre functioning for educational purposes. The title of ordre places emphasis on the sequence of pieces. The most confusing of these alternate terms is sonata, as the suite does not use the formal restrictions of sonata form. It is important to note the original French meaning of "suite", which is "to follow" or "in succession".

The term suite has been applied to compositions as diverse as pairs of dances from the fourteenth century, the viola da gamba works of Marais, the keyboard works of J.J. Froberger, the solo string compositions of J.S. Bach, up to current twenty-first century compositions. Since its inception, the suite has existed as both a musical genre as well as a convenient way for a composer to arrange existing pieces into groups for performance and publication.

The first use of the word suite is found in a German manuscript from 1557, to describe pairs of dances called branles. After the branle died out as a social dance, the term suite took the French meaning "the following piece". This meaning is applicable until the eighteenth century. The historical "school" of French lute playing is often given credit for developing the suite into multi-movement instrumental compositions. This likely took place in northern France during the first decades of the 1600s (Fuller, 2001). Since much of the instrumental music composed from 1600 to 1725 was either intended for or influenced by dance, suites became the dominant genre of multi-movement instrumental compositions. Suites were both practical for use at dances and provided an outlet for composers of secular music.

The works of German composer Johann Jakob Froberger are important to acknowledge when studying the evolution of the suite. Froberger is given credit for refining the genre through his keyboard suites. The bulk of Froberger's compositions were completed between 1630 and 1664 (Slonimsky, Kuhn,

McIntire, 2001). It was his development of a keyboard suite that included dances from around Europe that gave the movements of the instrumental suite their sequential order. It is from these suites for harpsichord that the baroque suite developed its order of allemande, courante, sarabande, and gigue. The allemande is a slow German dance in quadruple meter. The courante is a quick French dance in triple meter. The sarabande is a languid Spanish dance in triple meter. The gigue is a fast English dance in compound meter. Significantly, some of Froberger's suites add an improvisatory prelude before the suite proper, giving his harpsichord suites the full order for what would become the standard baroque suite (Fuller, 2001). With dances rooted in four different countries, the suite is very cosmopolitan in its construction. Prior to when J.S. Bach wrote his cello suites between 1717 and 1723, it had become standard to insert either two minuets or two bourées between the sarabande and gigue of an instrumental suite (Fuller, 2001).

Suite 4 from Marais's Book III of Compositions for Viola da Gamba

Marais's *Suite 4* from *Book III* provides an excellent case study on how a composer can augment a standard genre. This suite has nineteen movements, atypical of the standardized plan. Within the first seven movements, we find all the typical dance movements. The suite opens with a prélude, followed by a fantaisie, allemande, courante, sarabande, menuet, and a gigue. From there, Marais has added other dance movements such as gavottes, menuets, and rondos. He also adds purely instrumental genres such as a double, a chaconne, and a brillante (Kinney, 1976). Though this suite includes many dances, the composer still includes all the customary dance styles in nearly sequential order. It is important to note that most of the pieces are, like most dance music of this time period, short in length and in either binary (two part) or rondo (three part) form. Rarely are the pieces over thirty measures long.

Marais composed most of the pieces in *Book III* of suites for viol and thoroughbass between 1700 and 1709. He started composing and compiling music for this book while waiting for the 1701 publication of *Book II*. In the preface to *Book III*, Marais apologizes to the reader for the engraver and typesetter taking nearly two years to bring the work to fruition (Kinney, 1966).

The music found within Marais's *Suite 4* from *Book III* of suites provides an excellent example of Marais's compositional style. Of greatest importance, is the fact Marais composed nineteen dance movements for this suite, making it the longest viola da gamba suite in the composer's oeuvre. By the 1711 publication of *Book III*, the movements of a suite were generally standardized. Unusually, Marais offers his most expanded suite form with these nineteen movements: Prélude, Fantaisie, Allemande, Courante, Sarabande, La Folette, Gigue, 2nd Gigue, Bourée Paysanne, Gavotte, Petit Rondeau, Menuet la Chanterelle, Menuet la Trompette, Double, Rondeau, Plainte, Chaconne, Brillante, and Charivary.

Though Marais chose an unusual number of movements for this suite, the musical forms he used in the individual dances are representative of the baroque period. In these nineteen movements only binary, rondo, and through-composed forms are used. The Prélude, Fantaisie, Plainte, Chaconne, and Charivary are improvisatory in nature, do not have repeated sections, and represent the through-composed component of this suite. The Petit Rondeau, Rondeau, and Brillante are all in rondo form. The eleven other movements are in binary form. Typical of the baroque era, these binary movements modulate (change key) to the dominant at the end of the first section, begin the second section in the dominant key, and then modulate back to the original tonic key by the end of the movement. In these binary movements, Marais often elaborates the returning thematic material in the second endings of his B sections. This elaboration creates expansive endings that serve to reinforce the tonic key.

The suite also demonstrates Marais's colorful use of harmony. One of the most striking features of his harmonic language is his use of chains of suspensions that create major seventh chord sonorities. These suspension chains create an exciting and volatile tonality. Marais uses this compositional technique in the Prélude, Courante, Sarabande, and Petite Rondeau of this suite. Another remarkable feature of Marais' style is his mixing of major and minor dominant harmonies. The Sarabande and Plainte from this suite are excellent examples of the composer's use of modal mixture (mixing both major and minor tonalities). Uncharacteristic for baroque composers, Marais often writes dominant to sub-dominant retrogressions. Examples of this type of retrogression are found in the Prélude, Allemande, Petit Rondeau, and Brillante movements. Marais also makes frequent use of the dissonant leading tone diminished chord. In fact, this chord can be found within every movement of this work. The use of the leading tone diminished chord leads to an overall slightly dissonant flavor to the suite.

An exact premiere performance date for the *Suite 4* from *Book III* is not known, but it is known that these pieces were composed and performed at the French court of Louis XIV between 1700 and 1709 (Kinney, 1976). This information can be derived from Marais's own preface to *Book III*. Of more importance is the public's reaction to the publication of these suites. In his dedication of *Book III*, which is dedicated directly to the public, Marais expressed his humble thanks to the public for their purchase of several printings of his first two books. He also thanks his public for demanding a new set of compositions. The dedication ends with Marais's apologies that nearly ten years had passed since his last publication. It is important to note that Marais's works were some of the most accessible tutors for the amateur gambist. Marais directly aimed portions of all five books at this audience of student and amateur viola da gamba players. It is through these five volumes of suites that the master gambist's

fame spread across all of Europe. Amazingly, Marais did not make many concert tours outside of France, so the widespread appeal of his compositions cannot be underestimated in respect to the spread of the composer's fame (Gorce, Milliot, 2001).

Two suites also written in the baroque period by J.S. Bach (1685-1750) and G.P. Telemann (1681-1767) stand as excellent examples of variation within suite form. Bach's cello suite in D minor (BWV 1008) and Telemann's viola da gamba suite in D major both adhere to the typical suite form, having the common sequence of movements found in a suite of prelude, allemande, courante, sarabande, minuets, and a gigue. Similar to Marais's work, with the exception of the preludes, all of the movements in both works are in binary form. Unlike Marais's suite, there are no movements set in rondo form. Much like Marais's works, most movements include a modulation to the dominant key before the second section and a modulation back to tonic key at the end of the second sections. These works are different from Marais's suite in striking ways. Bach's melodic material is much more developed through each movement, and Bach makes greater use of harmonic sequences. The harmonic language is less dissonant in the Telemann work. Neither work makes heavy use of the dissonant leading tone diminished chord or modal mixture in the way Marais's work does.

The Legacy of Marin Marais

The life and compositions of Marin Marais provide major insight into the music of the French baroque. Because of his fifty years of employment at the Royal French court, the life and works of Marais are well documented. His connection to Jean-Baptiste Lully through both Marais's own compositions as well as Marais conducting Lully's operas is historically significant. His works provide important historical insight into the musical climate of the Royal French court. As well, Marais's editions of his own compositions provide modern gambists with accurate

information on how to perform the composer's works. For many musical instruments, there is a single composer or performer who elevates the artistry of that instrument to previously unknown heights. For the viola da gamba, the performer and composer is found in in the same person, Marin Marais. It can be stated emphatically that Marais changed the history and evolution of viola da gamba performance. Above the compositions of his viola da gamba playing contemporaries, Marais's works and specific notational system provide the most in-depth information on the historical gamba performance. A theoretical analysis of *Suite 4* from *Book III*, and its comparison with works by Bach and Telemann shows how Marais's work adheres to and deviates from the standard conventions of the baroque suite. His works for viola da gamba form a major part of the instrument's repertoire, and any musician or concert audience will find a wealth of compositions to be enjoyed by generations of gambists and music lovers to come.

Franz Joseph Haydn and the Baryton

For nearly thirty years, Franz Joseph Haydn was composer and Kapellmeister to the Esterházy court. Haydn's court position required frequent new compositions in many genres, including symphonies, chamber music, sacred music, operas, oratorios, and instrumental solos. Haydn's duties also included daily performances, conducting, rehearsing and managing the court chamber and opera orchestras, and playing chamber music with his employer.

It was for his royal patron Prince Nikolaus Esterházy that Haydn composed 125 baryton trios. Nikolaus played the baryton, which is one of the most unusual bowed and fretted string instruments found in the classical literature. The baryton is a variant of the viola da gamba and is similar in size and tuning to the bass viola da gamba. Much like the viola da gamba, the baryton includes seven bowed gut strings and a fretted fingerboard. The baryton has ten additional wire strings

that resonate sympathetically with the bowed strings. These wire strings are tuned to a D major scale with an added low A on the bottom and an additional high E at the top of the scale. The sympathetic strings can be plucked behind the neck of the instrument by the player's left thumb, thus adding either a bass line or a harp-like melody. The addition of these sympathetic strings give the baryton the possibility of accompanying itself, or playing more than one musical line at once (Sadie, Pamplin, 2001).

Haydn's baryton trios are scored for baryton, viola, and cello, and it is likely Haydn himself played the viola part in the first performances of these works. It is my belief that a modern culture of baryton playing exists only because of Haydn's works for baryton. The refined classical beauty of these pieces as well as the sonorous texture created by the instrumentation has directly fueled the modern interest in baryton performance. If Haydn had not written such a wealth of high quality of music for the baryton, I believe the instrument would be completely forgotten by musicians and musicologists.

A Biography of Franz Joseph Haydn

Franz Joseph Haydn was born in the town of Rohrau, Austria on March 31, 1732. Haydn was born into a working class family; his father Mathias Haydn was a successful wheelwright and village magistrate. Prior to her marriage, his mother Anna Maria Köller had worked as a cook in the court of Count Karl Anton Harrach. Though neither of Haydn's parents were professional musicians, music was an important part of the household. Haydn's father played the harp and accompanied folk tunes sung by Haydn's mother. Music had such a strong effect in the Haydn home that all three surviving male children became professional musicians (Webster, Feder, 2001).

Joseph Haydn's musical talent was noticeable at an early age. At age six he was sent to live with his cousin, Johann Franck, for further training. The village of Rohrau offered

little chance for musical training and living with his cousin, who was choirmaster and schoolmaster of the city of Hainburg, offered Haydn a chance for formal education. Though he lived in poverty and was often hungry, Haydn excelled in his studies in voice, harpsichord, and violin while living in the Franck household (Slonimsky, Kuhn, McIntire, 2001). During his two years in Hainburg, Haydn attracted public attention through his beautiful singing. In 1739, Haydn's fine soprano voice gained him an audition with Georg Von Reutter, who was the music director of St. Stephen's Cathedral in Vienna. Haydn would spend the next nine years, from 1740 to 1749, as a chorister at St. Stephen's Cathedral. Haydn was able to continue his musical studies while at St. Stephens, though little or no music theory was offered as part of Haydn's education. Mirroring his time in Hainburg, Haydn often complained of hunger during his years at St. Stephens.

In 1749, at age seventeen, Haydn's voice changed and he was no longer able to sing soprano parts. As a result he was dismissed as a chorister and forced to make his living as a freelance musician. During this time period Haydn worked as a music teacher and voice instructor, performed in local pit orchestras, and most importantly worked as an assistant and accompanist to then-famous opera composer Nicola Porpora. It was from Porpora that Haydn received his first formal composition lessons (Slonimsky, Kuhn, McIntire, 2001). As well as lessons with Porpora, Haydn took it upon himself to study the counterpoint exercises of Joseph Fux and the works of Carl Philipp Emanuel Bach. Haydn's first public success, and an increased reputation, came with the 1753 comic opera *The Limping Devil*.

Upon the recommendation of Porpora, Haydn received his first patronage, as Kapellmeister to Count Morzin. During his tenure from 1757 to 1760, Haydn's duties included composition of chamber and symphonic works as well as leading the small court chamber orchestra. It is from this period that the composer's first string quartets

and symphonies date.

In 1761 Haydn was appointed Kapellmeister to the house of Esterházy. Haydn would stay in this position as music director to the most-wealthy court in Austria for nearly three decades. During his service to both Prince Paul Anton (until 1762) and Prince Nikolaus I (1762-1790), Haydn composed the vast majority of his mature musical works. While at court Haydn adhered to an immense workload that included the constant composition of new works for keyboard, chamber groups, as well as symphonies. Haydn's duties also included daily performances, conducting, rehearsing and managing the court chamber and opera orchestras, and playing chamber music with his employer (Webster, Feder, 2001).

From 1761 to 1779, all the compositions Haydn produced belonged strictly to the court of Esterházy. In 1779 a new contract allowed Haydn to take outside commissions and to sell to multiple publishers. The entrepreneurial Haydn used his new freedom to greatly increase both his wealth and fame. This change in Haydn's contract prompted the composer to concentrate upon symphonic and chamber composition rather than operas. The death of Prince Nikolaus I in 1790 allowed Haydn his first opportunity for travel. No longer needed for daily Kapellmeister duties, Haydn accepted an offer from concert manager Peter Solomon to perform in England. Haydn made two successful long trips to England, the first from 1791 to 1792 and the second from 1794 to 1795. Many of the late symphonies were composed for or during Haydn's time in England.

In 1795 Haydn returned to Austria and reclaimed his position as Kapellmeister to the Esterházy court, though he worked only part-time and with reduced duties. During this last compositional period Haydn concentrated on sacred oratorios. By 1802 declining health prevented Haydn from composing, and the great composer spent most of his time at his estate. Franz Joseph Haydn died at age seventy seven on May 31, 1809.

Haydn's Chamber Music Compositions

for Baryton

All 125 of Haydn's baryton trios were composed early in his tenure as Kapellmeister to the Esterházy family, likely between 1765 and 1778. The trios were collected and bound in six volumes for the Prince, dated 1766, 1767, 1768, 1771, and 1778. There is some evidence that the final set of trios were written in 1775 and not bound until 1778. The entire set of trios falls within the *Sturm und Drang* period of Haydn's compositional style (Clark, 2005).

Haydn's Baryton Trio in D Major, Hob. XI: 113, offers an excellent example of the clarity of his melodic writing as well as insight to his use of form, structure, and the classical style. Like many of the baryton trios, Hob. XI: 113 is a three movement work that starts with a slow movement (Adagio), followed by a fast movement (Allegro di molto), and ends with a fast dance movement (Menuet-Allegretto). The slow movements, in this case an Adagio written in binary (two part) form, feature Haydn's beautiful cantabile melodic writing. These singing melodies are almost always played only by the baryton. The first nine measures of the movement, which is the presentation of the first theme, is an excellent example of Haydn's cantabile style. In the slow movements of the baryton trios the viola and cello are usually given accompanimental figures, thus making the movement similar to an accompanied operatic aria. In this particular movement Haydn makes notable use of the plucked strings of the baryton through punctuating the opening of phrases with plucked notes as seen in the first two phrases. A harp-like melody is found in the last five measures of the movement.

The Baryton Trio in D Major Hob. XI: 113 falls into the genre of chamber music and more specifically the trio. References to the term chamber music are first found in the mid-16th century. The term widely denotes a small ensemble of instruments or singers with parts played or sung one person on a part. Chamber music in the classical era was intimate music performance for either

personal enjoyment, or for performance in a small hall for a limited audience (Bashford, 2001). The term trio denotes a composition for three instruments. It is an outgrowth of an older form of chamber music, the trio sonata of the Baroque period (Schwandt, 2001).

Two comparable chamber music trios can be found in the oeuvres of Luigi Tomasini and W.A. Mozart. The works of these two composers provide an apt comparison because both composers were exact contemporaries as well as personal friends of Haydn.

W.A. Mozart (1756-1791) and Haydn first met around 1784, though both composers were likely to have already been familiar with the other composer's work and reputation. As seen through their personal letters, it is evident that both greatly respected each other. Haydn championed the ability and compositions of Mozart, and Mozart dedicated the six string quartets in Opus. 33 to Haydn. It is also likely that Mozart and Haydn occasionally played string quartets together, Haydn playing the first violin part and Mozart playing the viola part (Slonimsky, Kuhn, McIntire, 2001). Mozart only wrote one string trio, Divertimento in Eb Major, K. 563, scored for violin, viola, and cello. This work, though similar in style to Hob. XI: 113, highlights several major differences in its composition. This four-movement work features highly active and independent parts for each of the three instruments. In Haydn's work, the melodic material is centered in the baryton, while the viola and cello fill harmonic and textural roles. Mozart's work includes much greater development of melodic ideas and less repetition than Hob. XI: 113. This is partly due to the fact that Prince Esterházy was an amateur musician, and in part due to Haydn's clear use of melody and form. K. 563 includes more dramatic modulations to distant keys than Hob. XI: 113. This is likely due to the tuning and nature of the baryton. D major and the related keys of G major, A major, C Major, and E major, as well as their parallel minor keys are the most accessible on the baryton (Fruchtmann, 1962). It is noted that Prince Esterházy's ability

upon the instrument dictated the form and difficulty of the music Haydn wrote for his patron.

Luigi Tomasini (1741-1808) was Haydn's friend and coworker at the court of Esterházy. From 1756 to 1790 Tomasini was a first violinist in the Esterházy court orchestra. Several of Haydn's violin concerti were dedicated to Tomasini, and it is very likely Tomasini gave the first performances of many of Haydn's chamber works. A composer himself, Tomasini wrote thirty string quartets, several violin concerti and sonatas, and most importantly twenty-four baryton trios (Slonimsky, Kuhn, McIntire, 2001). These trios are written in the same instrumentation as Haydn's trios, though several substitute the viola part with a violin part. Tomasini's composition, baryton trio in C Major K. 19, shares many characteristics with Hob. XI: 113. Like Haydn's work this piece is written in three movements: Allegro spiritoso, Menuetto and Trio, and Rondo. Also similar to Haydn's work the first movement is in binary form and the baryton presents the melodic material throughout the work. A final similarity is seen in the accompanimental roles of the viola and cello. The similar structure and composition of K. 19 and Hob. XI: 113 gives credence that these works were composed specifically to suit Prince Esterházy's tastes and abilities.

The Long Lasting Impact of Haydn's Baryton Compositions

The beautiful singing melodies and clear classical form found in Franz Joseph Haydn's baryton trios, coupled with the pragmatic instrument specific writing has directly affected the present renaissance of baryton performance. Since the modern publication of Haydn's baryton works, which began in the early 1960s, the early music community has embraced these insightful and dynamic works. I believe that any musician or concert goer who wishes to explore these exciting works by Haydn must have an understanding of Haydn's employment at the Esterházy court, as well as an understanding

of the idiomatic instrument specific writing in Haydn's baryton works. It is because of the strength, quality, and number of Haydn's baryton compositions that modern day recordings and performances upon the baryton exist. Without these masterworks, the baryton would have become an antiquated topic for music history instead of an instrument with a growing modern tradition.

Modern Viola da Gamba and Baryton Performance and Resources

The compositions for viola da gamba by Marin Marais and the works for baryton by Joseph Haydn are some of the most important compositions ever written for their respective instruments. It is both the quality and number of these masterworks that has allowed these two instruments to survive through history, and to enjoy a renaissance of interest in modern times. Since the 1960s, the ever-growing early music community has embraced these dynamic and exciting musical works. There are many fine viola da gambists teaching and performing throughout the world, and there are several performers who have specialized in championing the baryton works of Haydn. Due to this, interest in both the viola da gamba and the baryton can only be expected to grow. Recordings by gambists such as Jordi Savall, Hille Perl, and John Hsu are recommended listening and starting points for learning. The Austria based ensemble, The Esterházy Ensemble, founded by barytonist Michael Brüssing has made the only complete recording of all of Haydn's baryton works. John Hsu has also recorded several albums of Haydn's baryton works.

Many of these compositions are accessible to the early music community through facsimiles of original manuscripts. There are also many of these works which have been transcribed in modern editions, for performances by contemporary musicians equipped with modern instruments. Often, Marais's works are played by the cello or the viola, modern day instruments which are the closest to the viola da gamba. The baryton works of Haydn

have been transcribed for viola, cello, trombone, and guitar ensemble.

There are several excellent resources for those who wish to learn more about the viola da gamba or the baryton. For the viola da gamba, The Viola da Gamba Society of America is on the forefront of scholarship and performance upon the viola da gamba, and provides access the largest community of interested gambists in the world. To further performance upon the instrument, The VGSA runs the largest gamba rental programs in the world. The Viola da Gamba Society of America offers a quarterly journal, yearly gamba rentals, a week-long yearly summer festival, masterclasses, teacher and student

resources, as well as classified ads for instrument sales. For the baryton, The London based International Baryton Society serves as the most important center of baryton scholarship and performance. The IBS, run by barytonist Jordan Brooker has produced an index of all contemporary baryton works, and hopes to publish a complete index of all recorded and published baryton compositions. The International Baryton Society has commissioned many new works for baryton by British composers. Its small but growing membership provides the most extensive baryton resources in the world.

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