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When referring to this work state full bibliographic details including the author of the chapter, title of the chapter, editor of the book , title of the book, publisher, place of publication, year of publication, page numbers of the chapter

Author of the chapter	William Drabkin
Title of the chapter	Analysis and interpretation: How the new editions of Haydn's Quartets have changed our lives
Editor/s	George Feder & Walter Reicher
Title of the book	"Haydn & das Streichquartett": Internationales Musikwissenschaftliches Symposium, Im Rahmen des "Haydn Streichquartett Weekend" Eisenstadt, 1-5 Mai 2002
ISBN	3795211336
Publisher	Hans Schneider
Place of publication	Tutzing
Year of publication	2003
Chapter/Page numbers	169-188

William Drabkin

Analysis and Interpretation: How the New Editions of Haydn's Quartets Have Changed our Lives

As the title of my paper suggests, this is a personal response to an invitation to speak about Haydn quartets at the "Festspiele", and therefore I trust that it is appropriate to begin and end my paper with an anecdote.

My first story concerns a cellist, a well-known amateur chamber musicians in the Boston area, and someone whom I visited regularly to play quartets. On one occasion—in the early 1970s—I conveyed my excitement about the volume of string quintets in the "Neue Mozart-Ausgabe", having recently read through—with great astonishment—the finale of the Quintet in D major, K. 593. (See appendix to this essay, example 1). "Strange you should mention this," my friend replied. "I was on my way home from work the other day while the quintet was being played on the radio, and when the finale began I was so startled that I nearly drove my car off the road." (So we have an instance of a new edition of Classical chamber music that not only changed someone's life, but also very nearly ended it!)

The story is, admittedly, of no great consequence, concerning two ordinary people who shared a passion for string quartets and the like. But it does reinforce a view—a myth, one might say—about Classical chamber music as a cornerstone of Western music: solid, permanent, uncorruptible. And if these pieces and the way in which they are played have not changed very much in two hundred years, then anything that is different is bound to come as a shock. It is remarkable that such a long time—about 15 years—passed between the publication of the original version of Mozart's finale and the first time a seasoned chamber musician heard it.¹

I cannot think of any other change to the text of Mozart's chamber music that would have quite so unsettling an effect on the

¹ Mozart, Quintett in D, für zwei Violinen, zwei Violen und Violoncello, KV 593, ed. by Ernst Fritz Schmid, Kassel, Bärenreiter, 1957. This score was published as a "verkleinerter Vorabdruck" from the Neue Mozart-Ausgabe, series VIII, group 19, part 1, i.e. a pre-publication miniature score. The Neue Mozart-Ausgabe volume was not published, however, until 1967.

experienced listener. The original melodic line is not only easier to play, but seems also more elegant, more in keeping with Mozart's writing for the violin. There is, in fact, a close kinship between it and another D major finale theme, that of the "Hoffmeister" Quartet, K. 499 (example 2).

The co-editor of the "Neue Mozart-Ausgabe" quintet volume, however, thought otherwise. He dismissed the familiar version of the tune as an ungainly "zig-zag figure" written "in a plump, coarse hand" which "twisted" the original chromatic descent:

„Das Finale ist leider in allen vor 1956 erschienenen Ausgaben in entstellter Form publiziert worden. In Mozarts Autograph sind von fremder Hand Änderungen vorgenommen worden, die keinesfalls auf Mozart zurückgehen. Diese betreffen das acht Töne umfassende Anfangsmotiv. Im Autograph wurde an neunzehn Stellen in plumper und grober Schrift die ursprünglich chromatisch absteigende Figur in eine Zickzackform umgebogen. [...] Die stark ausgeprägte Chromatik ist in dreissig Takten – einem Zehntel des ganzen Satzes – in Diatonik verwandelt, wodurch das Stück spieltechnisch wohl einfacher, inhaltlich aber belangloser geworden ist.“²

At all events, this is one of a very small number of passages in which the standard reading of a work by Mozart has been radically altered by modern scholarship.³ With Haydn, the situation seems to me the opposite. Nothing in the recent editions of the quartets is quite as striking as the change of the shape of a principal theme; yet there are a large number of minor amendments to the notes and rhythms, as well as many new articulation and dynamic markings, some of which are diametrically opposed to the ones that had been standard for a very long time. And these

² Ernst Hess, forward to Neue Mozart-Ausgabe VIII/19/1, pp. XI–XII. Translation: "The finale is, unfortunately, published in a corrupt form in all editions prior to 1956. Mozart's autograph includes changes in a foreign hand that are in no way traceable to the composer himself. These concern the eight-note opening motive. In the autograph the original chromatic descent has been twisted in nineteen places, in a coarse, fat hand, into a zigzag figure.... The strongly marked chromaticism has been changed in thirty bars—a tenth of the entire movement—into diatonicism, which may make the piece technically easier to play but trivializes its content."

³ The others are the trio section of the same quintet, whose original reading sets the thematically prominent cello arpeggios in a high register (see Neue Mozart-Ausgabe, VIII/19/1, p. 185), and the start of the second subject of the Andante of the "Dissonance" Quartet, K. 465. There is also, of course, the problem of the original clarinet part of the Clarinet Quintet, K. 581, as composed for an instrument that could reach a notated c.

changes are not confined to a handful of pieces, but pervade the entire canon. When one considers, moreover, that a published text for the canon of Haydn's quartets has been available for longer than other groups of works, such as the symphonies and keyboard sonatas, then the extent of textual corruption becomes all the more astonishing.

My contribution to today's symposium session is not actually concerned with the critical assessment of sources ("Textkritik"), nor is it about "performance practice" ("Aufführungspraxis") in the sense of how one approaches matters of interpretation in a scientific way. Instead, I would like to look at a few passages from Haydn's string quartets which, since the publication of modern editions of this music, must be played differently for the simple reason that they are different, and to ask: what do these changes mean for us, as players and listeners, and as people who care about these experiences?⁴

My first illustration of this comes from the end of the first movement of the Quartet in F minor, Op. 20 no. 5. One can imagine that the principle of so-called "terraced dynamics" led to the old reading, in which the dynamic level was brought down in stages, from fortissimo to piano to pianissimo (example 3). Now, it is not unreasonable for a three-bar phrase (bars 152–54) to be repeated with a change of dynamics (155–57), though it is strange that the editors made such a stark contrast, between fortissimo and piano, and that the "terracing" is undermined by the two decrescendo marks.

Why should we prefer a single dynamic of forte throughout bars 148–57? I understand the passage as a response to the harmonic audacity of bars 142–45 (marked "piano assai": very quietly); that is, it restores the harmonic balance that Haydn had upset at the start of the coda, when he moved as far afield as the flattened submediant of the submediant (i.e. to B double-flat major). The simple alternation of I and V, and of I–IV–V–I cadential progressions, restores D flat to its original role as upper neighbour to C (example 4). And if it is, indeed, reasonable to make

⁴ By "modern editions" of Haydn's quartets, I am thinking in the first place of the new collected edition, JHW, series XII. For the volumes in this series that have not yet been published (vol. 4 = opp. 42, 50 and 54/55 and vol. 6 = opp. 76, 77 and 103), it is useful to consult the Doblinger study scores issued from about 1977 to 1987; but these are far less reliable in transmitting the text of the extant sources closest to Haydn.

some change in dynamics to clarify the three-plus-three-bar construction, then I would suggest that the second phrase should actually be played louder than the first. And I would cite the high c^3 in bar 155,⁵ moving to db^3 in the following bar, as additional justification for intensifying the repeat.

My second example of a suspect marking is the traditional articulation given in the transition to the second theme of the Quartet in E flat, Op. 33 no. 2. Older editions think it is possible to reconcile the “tenuto” in bar 17 with the articulation of the main rhythmic figure, a staccato eighth-note followed by two slurred sixteenthths (example 5). They did not entertain the possibility that Haydn intensified the transition to the dominant by changing the articulation entirely, and that the “tenuto” is, in effect, written into the middle parts (example 6).

Of the many passages in the recent editions where a new reading not only corrects a mistake but also sheds light on Haydn’s compositional idea (if I might put it that way), I shall cite only one, the first violin entry at the start of the Quartet in C major, Op. 20 no. 2. Older editions give an upbeat d^2 , conforming motivically with the cello solo at the beginning of the piece (example 7). The most recent ones follow the autograph, which has c^2 on the upbeat to bar 7, making the violin entry a “tonal” answer to the fugue subject proposed by the cello. Music analysis alone cannot tell us for sure that the violin should enter on c , not d . There are similar examples elsewhere of Haydn restating a theme a fifth higher without changing the intervals that define its tonality. Indeed, if we compare this opening with that in a companion piece, Op. 20 no. 1 in E flat, we will find a “real” answer, i.e. an exact repeat of the opening theme a fifth higher.

Unlike the E flat quartet, however, which is in a sense a modern work throughout, the C major quartet from Op. 20 makes several retrospective glances at musical style, and its final movement revisits the opposition of c and g in a transparently fugal context. Heard in this light, the upbeat c^2 gains in meaning beyond being merely the note that Haydn wrote down in his autograph score. It tells us of the composer’s acknowledgement of anoth-

⁵ This, too, is an amendment for which we are indebted to the new editions; older editions give f^2 on the downbeat of bar 155, a conventional resolution of the preceding line.

er, older way of repeating a theme than merely by reproducing its intervals exactly.

*

From the examples I have looked at thus far, I would say that a comparison of an authoritative edition of Haydn's quartets with one that has been corrupted by tradition can tell us much about the composer's attention to detail, and that his artistic intentions can be conveyed more vividly by ensembles that are aware of these changes. Sometimes, however, a small difference between the old and the new can lead to an entirely different conception of a passage. Consider, for instance, the dynamic markings at the start of the Andante from the Quartet in D, Op. 33 no. 6. In the older reading, the four parts begin together quietly; the first violin remains quiet except for a *sforzando* in bar 6, while the lower parts alternate piano and *forzando*⁶ (example 8). In the reading in "Joseph Haydn: Werke", series xii, volume 3, the first violin begins very quietly and makes a gradual crescendo to bar 6; the absence of dynamic markings in the lower parts until the piano in bar 9 must surely mean that they start at a significantly higher dynamic level than the first violin, perhaps even forte⁷ (example 9).

Without JHW XII/3, it would not have occurred to me that it is wrong for the four instruments to be playing at the same dynamic level; not even the editors of Op. 33 no. 6 for Doblinger's edition of Haydn's quartets, which aims to provide a text "as

⁶ These markings imply an alternation of soft and loud every other measure, which is awkward to convey in performance. In practice, quartet players who know only the conventional reading ignore the marking "p" in bars 3, 5 and 7: they play quietly throughout the theme.

⁷ With some important qualifications, it is generally agreed that quartet movements begin forte unless otherwise noted, or at least louder than what would be understood by the instruction "piano". On the difficulties of applying a uniform rule to movements that begin without a dynamic mark, see James Webster, *The Significance of Haydn's String Quartet Autographs for Performance Practice*, in: *The String Quartets of Haydn, Mozart and Beethoven: Studies of the Autograph Manuscripts*, ed. by Christoph Wolff, Cambridge, Mass., 1980, pp. 71–74.

close to an Urtext as possible,⁸ could bring themselves to recommend a stark discrepancy in dynamic levels among the parts: he assigns a bracketed “p” to each of the lower strings. Nevertheless, the new reading, in which the first violin starts from almost nothing and asserts its role as leader only gradually, creates an entirely new dimension of interpretation. The first violin’s messa di voce not only makes perfect sense on its own terms, it also enables Haydn to say, in effect, that the lower string parts form a complete texture by themselves, with a strongly projected melodic line rising from d^2 to f^2 , but that, from the middle of bar 5, the first violin is an indispensable part of the thematic fabric. The dynamic marking, pianissimo rising through crescendo to fz (implying forte), shadows the role of the first violin as it moves by almost imperceptible degrees from non-participant to leading voice in the ensemble.

In other words, Haydn has begun a movement for string trio which becomes a string quartet in the course of the unfolding of the opening theme. A crucial feature here is the new zig-zag figure in the inner parts at the end of bar 4, through which he is able to transfer the melodic weight from the second violin to the first, as shown in example 10.

*

How well these points are embraced by today’s quartet players is something I am unable to judge with confidence. My own experiences are not encouraging, at least as concerns a well-known British-based professional string quartet which has been giving concerts and coaching sessions at the University of Southampton for many years and whose visits I have helped to coordinate.

For instance, they play Op. 20 from the Henle edition except that, in the C major quartet, the first violin plays d^2 at the upbeat to bar 7, rather than c^2 . As the second violinist once explained to me, “We assume that the c is a misprint, because we cannot believe that Haydn would have placed a seventh above the dominant without resolving it down by step.” (This view is evidently shared by another string quartet, which prided itself on having

⁸ Reginald Barrett-Ayres, Problems in Recording, in Haydn Studies: Proceedings of the International Haydn Conference, Washington, D. C., 1975, ed. by Jens Peter Larsen, Howard Serwer, and James Webster, New York 1981, p. 240.

worked with a team of Haydn scholars when preparing a complete recorded cycle of Haydn's quartets.⁹⁾

More extraordinary still is their adoption of a textual variant in the E major Largo assai of the "Rider" Quartet, Op.74 no. 3. When they performed this work at Southampton some years ago, the first violinist played an $e\sharp^2$ in bar 9, at the sixteenth note marked with an asterisk (example 11). This reading was at odds with all Haydn editions with which I was familiar, old and new. And it could not have been a wrong note or intonation slip, committed in the heat of performing before an audience, for the first violinist played $e\sharp$ when the first ten bars were repeated and again in the varied reprise of the theme, towards the end of the movement. I asked the leader of the quartet where it came from. He explained that, while the other players used the Henle parts, he was reading from an early Pleyel edition which, because it was very old, ought to be closer to Haydn than any modern edition, and that he especially liked the clash of the $e\sharp$ in the first violin against the $e\sharp$ of the second violin.

While it is true that Haydn's music abounds in all manner of clashes, my ears did not convince me that the first-violin $e\sharp$ was correct, and so I tried to prove to my own satisfaction why one note made more sense than the other. Example 12 provides an outline of my response to the problem from a theoretical perspective. There is nothing wrong with $e\sharp^2$ as part of a simple chromatic descent above a dominant-seventh chord, as shown in example 12a; nor can there be any objection to treating $e\sharp^2$ as a neighbour-note to $f\sharp^2$, either on its own (example 12b), or in combination with an appoggiatura or upper neighbour (example 12c), or even by restoring $d\sharp^2$ as a lower neighbour to e^2 (example 12d).

⁹⁾ Haydn: The String Quartets, a complete recording made by the Aeolian Quartet for Argo Records and recently reissued in CD format on Decca's "London" label. According to the accompanying booklet, "These performances are based on the critical edition of the Haydn String Quartets by Reginald Barrett-Ayres and H. C. Robbins Landon, published by Faber Music Ltd" [recte: Ludwig Doblinger, Vienna]; but while Barrett-Ayres' edition of Op. 20 no. 2 gives the upbeat as c, the Aeolian's first violinist plays the traditional d. On the partnership between the Aeolian and their musicological consultants, see also Barrett-Ayres, op. cit., pp. 240–41.

Therefore, if the passage sounded wrong to me, it must be that the first-violin part could not be reduced to a chromatic descent and, at the same time, the $e\sharp^2$ could not be understood as a neighbour note, i.e. as a note that returned to $f\sharp^2$. That left only one possibility: that the $e\sharp^2$ had to be part of the diatonic descent shown in example 12e. But this descent implies the key of F sharp major, whereas Haydn's theme modulates only to B major; so the $e\sharp^2$ cannot be right. In other words, the best way of understanding the first-violin part was that it was a compound line based upon a descent from the fifth scale-step to the first in B major (example 12f), with upper thirds (and one lower third, the leading-note $a\sharp^1$).

I communicated all this, in an informal way, to my violinist but could never persuade him that the version in Haydn's autograph made better musical sense. To this day he persists in playing his part of Op.74 no. 3 from Pleyel's edition, insisting moreover that his $e\sharp^2$ cannot be a misprint since it is cancelled later in the measure, and since the entire process is repeated in the more ornate reprise of the theme.¹⁰

*

In seeking to learn why what is textually "right" is also musically "right", I run the risk of encountering situations where textual correctness could be at odds with musical meaning.¹¹ In a

¹⁰ The reading appears to derive from a simple engraving error in Pleyel's original Collection complète des quatuors d'Haydn, published in Paris in 1802; see Antony van Hoboken, Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis, vol. 1, Mainz 1957, supplementary pamphlet. (This edition was itself based on the first Pleyel print of Op. 74 in 1797, plate no. 37.) There, the first violin part has an $e\sharp^2$ at the second sixteenth note, but no cancelling natural-sign later on; and, where the passage returns in the reprise (bar 46), this e is—preceded by a natural-sign. In other words, the sharp-sign is nothing more than an engraver's slip (a cautionary natural-sign was required), but a later editor at Pleyel's took $e\sharp$ to be the intended note and was thus obliged to adjust the accidentals elsewhere. My violinist's $e\sharp$ s thus appear *prima facie* to be intentional, but are almost certainly the unfortunate result of a mistake compounded. I am indebted to Professor Gretchen Wheelock for checking the original Pleyel edition and noting the accidentals in bars 9 and 46.

¹¹ This seems, on the face of the evidence, to be Heinrich Schenker's position in his essay: Schubert, Gretchen am Spinnrade. Neue Ergebnisse einer Handschrift-Studie, published in: *Der Tonwille*, vol. 6 (1923), pp. 3–8. Writing with his usual polemical gusto, Schenker compared the early autograph manuscript

discussion of Beethoven's first piano sonata, a work for which the autograph score is lost, Heinrich Schenker took an uncompromising position in this matter eighty years ago:

„So wenig man von Beethoven selbst sagen dürfte, er treibe bloß Musik-Philologie, wenn er nach der besten Notierung sucht, Bogen verbessert usw., ebensowenig darf auch die Arbeit des Herausgebers in diesem Punkte für Philologie genommen werden. Sie ist vielmehr rein künstlerischer Natur und beansprucht volles Interesse aller, die den Inhalt des Kunstwerkes sich wirklich zu eigen machen wollen.“¹²

While I would not go so far as to make this statement the cardinal principle of a scholarly edition, I nevertheless feel in tune with the attitude that “the right notes” are not enough: they mean little if we cannot also form an idea about why they are right and about how such an idea might be conveyed in performance. I hope that the suggestions offered here are pointing in the right direction.

of this song with the first edition, and found that the autograph was written with such attention to detail that it was inconceivable that the composer—or, indeed, anyone with a modicum of musical intelligence—could have been responsible for the text of the first edition. In fact, the edition was in all probability prepared from a second Schubert autograph, of which a sixteen-bar fragment survives and which matches the edition in all details. On the face of it, then, Schenker's assertions about the provenance of the first edition are untenable, and they are roundly dismissed by the editor of the first volume of songs for the new collected edition of Schubert's music; see Franz Schubert: Neue Ausgabe sämtlicher Werke, ser. IV, vol. 1a, ed. by Walther Dürr, Kassel 1970, pp. XVII, XX–XXI. It is quite possible, however, that Schubert wrote out the second autograph hastily, without the attention to detail that is characteristic of the first; were this the case, the principle of “Fassung letzter Hand” should not apply to this song.

¹² Beethoven: Sonate opus 2 Nr. 1, in: Der Tonwille, vol. 2 (1922), pp. 36–37. Translation:

“As little as one can say that Beethoven himself was practicing mere music philology in searching for the best notation, e. g. by correcting the slurring, no less can the work of the editor be regarded in this respect as philology: it is rather of a purely artistic nature and is entitled to expect the full interest of all who would truly wish to make the content of the art-work their own.”

Ex. 1:

Allegro

W. A. Mozart, *Quintet in D, K. 593, finale, bars 1-4, original autograph reading.*

Ex. 2:

Allegro

W. A. Mozart, *Quartet in D, K. 499, finale, bars 1-8.*

Ex. 3:

The image shows three staves of a musical score for orchestra. The key signature is three sharps. Measure 150 begins with a dynamic of **ff**. The first staff consists of six measures of sixteenth-note patterns. The second staff begins with a dynamic of **p**. The third staff begins with a dynamic of **pp**. The score is marked with *decresc.* (decrescendo) in each staff. The first staff ends with a dynamic of **ff**. The second staff ends with a dynamic of **p**. The third staff ends with a dynamic of **pp**.

*Joseph Haydn, Op. 20 no. 5, first movement,
bars 149-59, as in Eulenburg miniature score.*

Ex. 4:

*Joseph Haydn, Op. 20 no. 5, first movement,
bars 137–59, as in JHW XII/3.*

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Ex. 5:

Musical score for Joseph Haydn, Op. 33 no. 2, first movement, bars 14-22. The score consists of four staves. The first three staves are in common time and the fourth is in 2/4 time. The key signature is one flat. The score includes dynamic markings such as *p*, *mf*, *ten.*, *cresc.*, and *f*. Measure 14 starts with a dynamic *p*. Measure 15 begins with a dynamic *mf*. Measure 16 starts with a dynamic *mf*. Measure 17 starts with a dynamic *mf*. Measure 18 starts with a dynamic *mf*. Measure 19 starts with a dynamic *mf*. Measure 20 starts with a dynamic *cresc.*. Measure 21 starts with a dynamic *cresc.*. Measure 22 starts with a dynamic *cresc.*. Measure 23 starts with a dynamic *cresc.*. Measure 24 starts with a dynamic *f*.

*Joseph Haydn, Op. 33 no. 2, first movement,
bars 14-22, as in Eulenburg miniature score.*

Ex. 6:

Musical score for Joseph Haydn, Op. 33 no. 2, first movement, bars 15-18. The score consists of four staves. The first three staves are in common time and the fourth is in 2/4 time. The key signature is one flat. The score includes dynamic markings such as *tenuto*. Measure 15 starts with a dynamic *p*. Measure 16 begins with a dynamic *tenuto*. Measure 17 begins with a dynamic *tenuto*. Measure 18 begins with a dynamic *tenuto*.

*Joseph Haydn, Op. 33 no. 2, first movement,
bars 15-18, as in JHW XII/3.*

Ex. 7:

Moderato

Violino I

Violino II

Viola

Violoncello

mf dolce

mf dolce

*Joseph Haydn, Op. 20 no. 2, first movement,
bars 1-8, as in Eulenburg miniature score.*

Ex. 8:

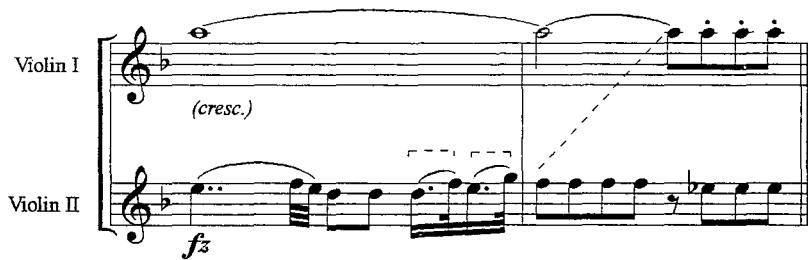
*Joseph Haydn, Op. 33 no. 6, second movement,
bars 1–12, as in Eulenburg miniature score.*

Ex. 9:

*Joseph Haydn, Op. 33 no. 6, second movement,
bars 1–14, as in JHW XII/3.*

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Ex. 10:



*Joseph Haydn, Op. 33 no. 6, second movement,
bars 4-5 (first and second violin parts).*

Ex. 11:

A musical score for orchestra, showing two systems of music. The top system starts with 'Largo assai' dynamic. It features three staves: the top staff has 'mezza voce' dynamics, the middle staff has 'ten.' dynamics, and the bottom staff has 'mezza voce' dynamics. The dynamics transition through '(ten.)', 'crescendo', 'fortiss.', 'cresc.', 'cresc.', and 'fortiss.' The bottom system begins with a dynamic of 'p' and continues with 'p' dynamics. The score is written on a single system with a common time signature.

*Joseph Haydn, Op. 74 no. 3, second movement,
bars 1-10, as in JHW XII/5.*

Ex. 12:

The musical score consists of seven staves, each representing a melodic derivation (A, B, C, D, E, F, G) of a specific melodic line from bars 9-10 of Joseph Haydn's Op. 74 no. 3, second movement. The music is in G major (three sharps) and common time. The staves are arranged vertically, with each staff starting with a treble clef and a key signature of three sharps. The melodic line is derived from the same underlying structure but with different note heads and rhythmic patterns. The first staff (A) starts with a quarter note, followed by an eighth note, a sixteenth note, and a sixteenth note. The second staff (B) starts with a quarter note, followed by an eighth note, a sixteenth note, and a sixteenth note. The third staff (C) starts with a quarter note, followed by an eighth note, a sixteenth note, and a sixteenth note. The fourth staff (D) starts with a quarter note, followed by an eighth note, a sixteenth note, and a sixteenth note. The fifth staff (E) starts with a quarter note, followed by an eighth note, a sixteenth note, and a sixteenth note. The sixth staff (F) starts with a quarter note, followed by an eighth note, a sixteenth note, and a sixteenth note. The seventh staff (G) starts with a quarter note, followed by an eighth note, a sixteenth note, and a sixteenth note.

*Joseph Haydn, Op. 74 no. 3, second movement,
melodic derivations from bars 9–10.*

Diskussion (Leitung: James Webster)

James Webster

Thank you very much for this interesting and engaging, not merely personal but text-critical account, which is “erfreulich”, particularly since the underlining thesis is: “The notes matter”. Es geht doch um etwas, wenn es um die Noten geht.

Georg Feder

Ich möchte etwas zu dem Andante alla breve d-Moll aus dem D-Dur-Quartett Op. 33 sagen. Was ich in den Aufnahmen, wie überhaupt fast immer in Aufführungen von Haydns Streichquartetten, vermisste, ist die Messa di voce. Für Haydn war der Sänger eigentlich das Vorbild der Melodie in einem langsamem Satz. Der Gesang war das Ideal im 18. Jahrhundert, und eines der Hauptmittel eines großen Sängers war die Messa di voce. Er fing ganz leise an und schickte seine Stimme, bis sie voll entfaltet war. Das hat wieder einen Einfluss auf das Tempo. Wenn man dies Andante alla breve zu langsam spielt, kommt eine so lange Messa di voce heraus, dass es wohl ganz selten Sänger gibt, die so viel Atem haben. Aber man muss sich das Tempo eines solchen Satzes so gespielt denken, wie ein Sänger es singen könnte, und das höre ich relativ selten. Die Musiker spielen an solchen Stellen Töne, aber sie spielen keine Melodie. Die Melodie muss wachsen, sie muss sich entwickeln wie eine Singstimme. Natürlich kann das Streichinstrument alles, aber es muss sich in diesem Falle in den Grenzen der Singstimme halten. Dann käme meines Erachtens der wahre Ausdruck dieses Satzes und auch das richtige Tempo heraus.

William Drabkin

That's actually precisely what I meant by the dynamic trajectory of the first violin part that makes perfectly good sense on its own term. So I agree with you entirely. The only thing that I would add is that usually, in my experience, Haydn doesn't write pianissimo, crescendo in such situations: he leaves it to the violinist to know to do that. So I think there is something special about this. The first violin has to be particularly quiet, so

that it in no way encroaches upon the second violin, which has the theme.

James Webster

We have time for one more brief question or comment. If not I'd like to thank both our speakers. Ich danke beiden Referenten und auch den Zuhörern und erkläre die Sitzung für geschlossen.