

FRANZ ANTON HOFFMEISTER'S  
CONCERTO FOR VIOLONCELLO AND ORCHESTRA IN D MAJOR  
A SCHOLARLY PERFORMANCE EDITION

by

Sonja Kraus

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Doctor of Music

Doctoral Committee

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Emilio Colón, Research Director and Chair

---

Kristina Muxfeldt

---

Peter Stumpf

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Mimi Zweig

September 3, 2019

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## Chapter 1: INTRODUCTION

In the collected catalogues (1762–87) of the music manuscripts that the Leipzig firm of Breitkopf & Härtel copied on demand, I came across listings of two cello concertos by Franz Anton Hoffmeister (see Fig. 1.1).<sup>1</sup>

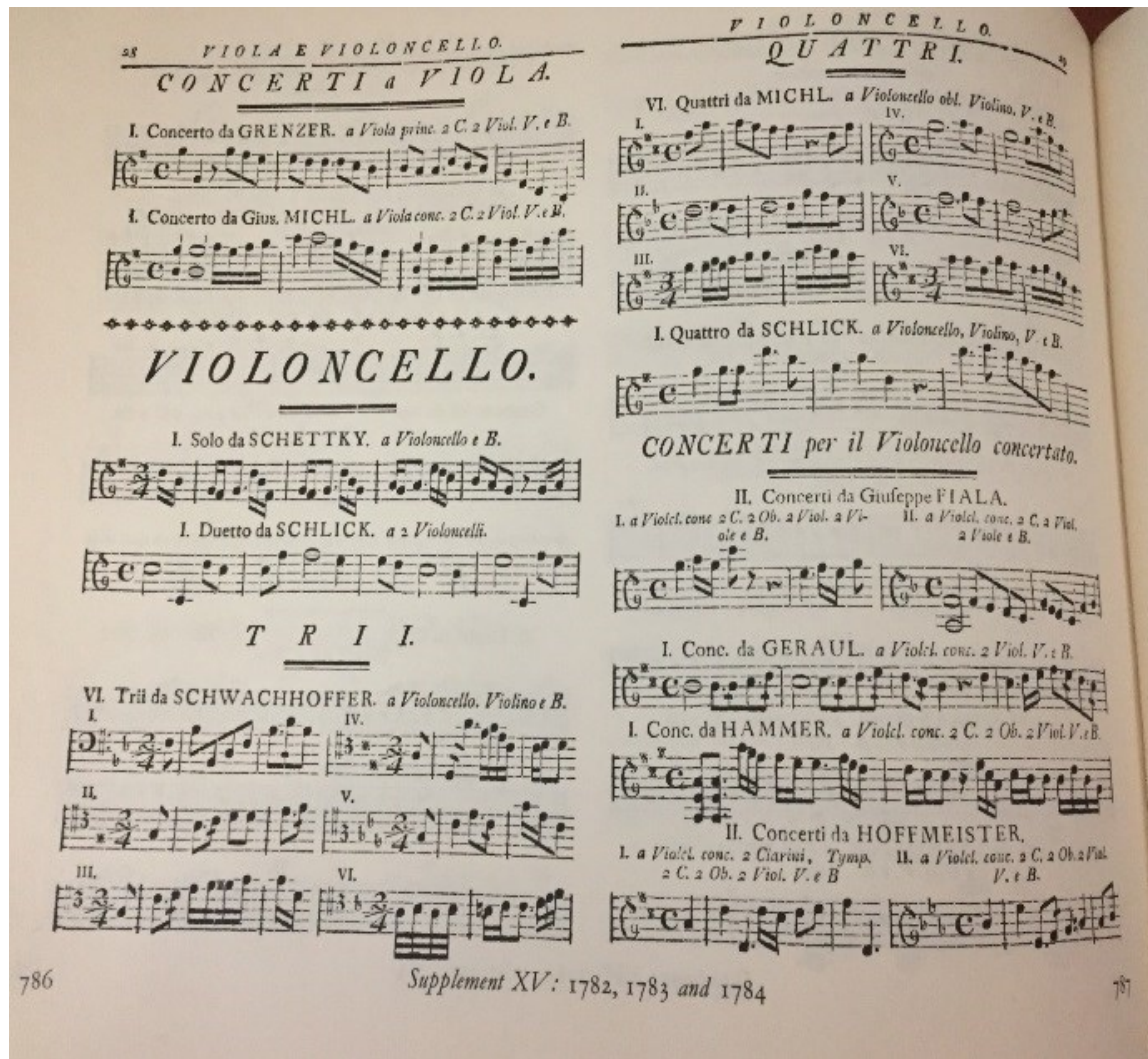


Figure 1.1. Hoffmeister Cello Concertos in the Breitkopf Thematic Catalogue.

<sup>1</sup> Barry S. Brook, ed., *The Breitkopf Thematic Catalogue: The Six Parts and Sixteen Supplements, 1762–1787* (New York: Dover, 1966), 787.

Supplement XV, which lists compositions available in 1782–84, includes these concertos, one in D major and another in E-flat major. I happened to be at the Gesellschaft der Musikfreunde in Vienna at the time and looked through their card catalogue to see if they held any cello concertos by Hoffmeister. Luckily, they held one in D major. However, it was not the same one as the one listed in the Breitkopf catalogue as the beginning measures cited in the catalogue are not the same as the beginning of the concerto that I found.

If Hoffmeister is not a household name these days, his name was known to me from his Viola Concerto in D major, which is played all over the world and used as an audition piece in European orchestras. My interest piqued, I was fortunate enough to trace two further manuscripts of his cello concerto, one in the Archivářka Státního Okresního Archivu Beroun (State District Archive in Beroun) in the Czech Republic and the other in the Edwin A. Fleisher Collection of Orchestral Music in the Free Library of Philadelphia. With those findings, which I will describe in more detail throughout my document, my topic was born.

I was surprised to discover that little scholarship has been devoted to Hoffmeister. There is no worklist available that tries to identify all his compositions, and Hoffmeister biographies are usually short and superficial. Yet from what I have learned he was an important musician, composer, and music publisher in his day. The present document reintroduces his cello concerto to the world and is hopefully the start of reviving many of his compositions.

## Chapter 2: FRANZ ANTON HOFFMEISTER<sup>1</sup>

Franz Anton Hoffmeister was born in Rothenburg (today Rottenburg) am Neckar, Germany on May 12, 1754. In 1768, at the age of only 14, Hoffmeister moved to Vienna to study law.<sup>2</sup> Despite taking his studies seriously, Hoffmeister was attracted by the cultural and musical atmosphere of the city, which already inspired his musical and compositional activities during his time at the university. After completing his law degree, Hoffmeister focused exclusively on his musical career.

Despite his many compositions, including a large output of chamber music works, which were mainly written for amateur “music lovers” and mostly well received by musicians, Hoffmeister realized that it was hard to make a living.<sup>3</sup> For a while, in addition to his compositional activities, he served as director at a church in Vienna. After some time, Hoffmeister became frustrated with being dependent on music publishers. He decided to establish his own music publishing company in collaboration with the bookseller Rudolf Gräffer, announced in the *Wiener Zeitung* on January 24, 1784.<sup>4</sup>

On January 20, 1790, at the age of 46, Hoffmeister married Therese (or Theresia) Haas, and their marriage certificate can still be found in the court archive in Vienna.<sup>5</sup> The couple was neither rich nor poor and remained childless.<sup>6</sup> Therese supported his publishing activities and helped him with his various companies.

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<sup>1</sup> Note: this chapter often refer to letters written in German. Excerpts are paraphrased in English and the German original is found in the footnotes.

<sup>2</sup> Henry H. Hausner, “Franz Anton Hoffmeister (1754–1812), Komponist und Verleger,” *Mitteilungen der Internationalen Stiftung Mozarteum* 38, no. 1–4 (1990): 156.

<sup>3</sup> Ibid.

<sup>4</sup> Alexander Weinmann, “Die Wiener Verlagswerke von Franz Anton Hoffmeister,” *Beiträge zur Geschichte des Alt-Wiener Musikverlages* 2, no. 8a (Vienna: Universal Edition, 1964): 1.

<sup>5</sup> Under the number V 2087/1812. Ibid.

<sup>6</sup> Hausner, “Franz Anton Hoffmeister,” 156.

In 1798, Hoffmeister went onto a planned concert tour to London (England) with the flutist Franz Thurner. In spring 1799, their travels had reached Prague, Bohemia (now Czech Republic).<sup>7</sup> The two musicians never reached London, as Hoffmeister met the organist Ambrosius Kühnel in Leipzig. From their first get together, Hoffmeister and Kühnel found themselves on the same wavelength and decided to co-found a music publishing company in Leipzig. On December 1, 1800, they established the Bureau de Musique.<sup>8</sup> The firm intended to publish compositions of, among others, the great masters such as Bach, Haydn, Mozart, and Beethoven.<sup>9</sup>

The partnership between Hoffmeister and Kühnel was dissolved on January 2, 1805.<sup>10</sup> Just over a year later on March 6, 1806, Kühnel announced that the firm would now be known as Bureau de Musique, A. Kühnel. After Kühnel's death in 1813, the firm was taken over by the book-dealer Carl Friedrich Peters and is now known as Edition Peters.

During his time in Leipzig, Hoffmeister's publishing company in Vienna continued its operations under the care of his wife.<sup>11</sup> After his return to the city in 1805, he led his first firm for a little while longer but decided only one year later that he wanted to focus on his compositional activities for the rest of his life. Hoffmeister's last publishing announcement dates from January 25, 1806. His firm was taken over by the Chemische Druckerey (chemical printing house), founded on July 27, 1803 by Alois Senefelder.<sup>12</sup>

Franz Anton Hoffmeister died in Vienna on February 9, 1812.<sup>13</sup>

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<sup>7</sup> Weinmann, "Die Wiener Verlagswerke," 2.

<sup>8</sup> Johann Nikolaus Forkel and George B. Stauffer, *The Forkel–Hoffmeister & Kühnel Correspondence: A Document of the Early 19th-Century Bach Revival* (New York: C. F. Peters, 1990), xi.

<sup>9</sup> Weinmann, "Die Wiener Verlagswerke," 2.

<sup>10</sup> Forkel and. Stauffer, *Forkel–Hoffmeister & Kühnel Correspondence*, xi.

<sup>11</sup> Weinmann, "Die Wiener Verlagswerke," 2.

<sup>12</sup> Ibid., 213.

<sup>13</sup> Ibid., 2.

## 2.1: HOFFMEISTER THE COMPOSER

The exact compositional output of Franz Anton Hoffmeister remains unclear to this day. Scholars agree that the number of Hoffmeister's compositions is large. However, the numbers of compositions for a specific genre differ from source to source. *Grove Music Online* includes several dated vocal works.<sup>14</sup> However, the instrumental works are mostly undated, without key, opus number, or other identifiable aspects. *Grove* mentions 66 symphonies, 25 flute concertos, 14 keyboard concertos, and 20 other concertos, including various instruments. The chamber music, not fewer than 566 works, is classified into genres. A thesis on Hoffmeister's viola concertos that also includes a short chapter on Hoffmeister's life mentions "eight operas, several symphonies, thirty-four string quartets, thirty concertos, many chamber works, and church works."<sup>15</sup>

Henry Hausner states in his Hoffmeister biography that the following numbers are verified compositions by Hoffmeister: 8 operas, one *Singspiel*, 344 chamber music composition featuring the flute, 18 quintets, 156 quartets, 96 duets, 44 trios, 42 string quartets, 5 piano quartets, 10 string trios, 11 piano trios, 12 piano sonatas, and a large number of symphonies, songs, and sacred music.<sup>16</sup>

The 20<sup>th</sup>-century Austrian musicologist Alexander Weinmann did a lot of research on music publishing companies in Vienna and published a book on Hoffmeister's firm.<sup>17</sup> Most of this resource is focused on announcements of musical works in periodicals such as the *Wiener Diarium* or the *Wiener Zeitung* in an attempt to create a worklist of Hoffmeister's firm. The book includes an introductory chapter on Hoffmeister and his firm, explaining why it is difficult to come up with all the compositions that it published.<sup>18</sup> According to Weinmann, Hoffmeister had

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<sup>14</sup> *Grove Music Online*, s. v. "Hoffmeister, Franz Anton," by Alexander Weinmann, <http://www.oxfordmusiconline>, accessed July 2, 2019.

<sup>15</sup> Ziyang He, "The Two Viola Concertos by Franz Anton Hoffmeister (1754–1812) in Context" (master's thesis, University of Music and Performing Arts Graz, 2015), 18.

<sup>16</sup> Hausner, "Franz Anton Hoffmeister," 157.

<sup>17</sup> Weinmann, "Die Wiener Verlagswerke."

<sup>18</sup> *Ibid.*, 3.

such a large output as composer and publisher that it seems impossible to gain a correct overview of his works by just looking through periodicals.

Various attempts have been made to bring some clarity to the bibliography of Hoffmeister's own compositions, starting with Ernst Ludwig Gerber, an eighteenth-century German composer and musicologist who compiled a lexicon on musicians.<sup>19</sup> According to Weinmann, Gerber started a thematic catalogue of Hoffmeister's composition in 1789, but unfortunately it is lost.<sup>20</sup> Today, the only source we have for creating such a catalogue are announcements in newspapers and periodicals, which might never provide us with a complete worklist. What also makes the exact number and order of his compositions difficult to identify is that Hoffmeister composed different genres at the same time and gave them the same *Oeuvre* (Opus) number. The idea of a unique opus number did not exist at the time.<sup>21</sup>

In addition to the already existing confusion, Hoffmeister wrote so many pieces that it was impossible for him to publish all of them himself.<sup>22</sup> His compositions were issued by many different companies in Vienna, Paris, London, Amsterdam, Berlin, and Leipzig as well as other smaller towns. Many of the publishers invented their opus numbers, thus adding to the confusion.

Despite the circumstances, the book by Weinmann is an excellent resource for beginning a worklist of Hoffmeister. Alas, it does not list any further cello concertos, although it provides proof that Hoffmeister composed another viola concerto, No. III in A major (see Fig. 2.1),<sup>23</sup> as well as a violin concerto No. II composed in 1785–87 (see Fig. 2.2)<sup>24</sup> and a violin concerto No. III in A major composed in 1794 (see Fig. 2.3).<sup>25</sup>

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<sup>19</sup> Richard Schaal, "Ernst Ludwig Gerber," *Die Musikforschung* 32, no. 3 (1979): 330.

<sup>20</sup> Weinmann, "Die Wiener Verlagswerke," 3.

<sup>21</sup> *Ibid.*

<sup>22</sup> *Ibid.*, 4.

<sup>23</sup> *Ibid.*, 244.

<sup>24</sup> *Ibid.*, 151.

<sup>25</sup> *Ibid.*, 157.

Hoffmeister, Franz Anton (4.Fortsetzung)

Einschub nach 292: Neue verbesserte Sinfonie-Pränumeration

1	Nº I	La Prima Vera (F)
2	Nº II	La Chasse (D)
3	Nº III	Sinfonia (B)
4	Nº IV	Sinfonia (A)
5	Nº V	Sinfonia (A)
6	Nº VI	Sinfonia (A) La festa della pace
7	Nº VII	Sinfonia (A)

nach 292:

	IX	<del>12 aires, Fl.u.Ob. od. Fl.u.V. od. 2 Fl.</del>
	Nº III	Concerto (A) Viol.u.Orch.
		9 deutsche Tänze, Fp.
		6 leichte Clavierstücke
ohne		Kriegslied für die akademischen Bürger
	Nº IV	Notturmo (D) Fl.V.A., 2 Cors, B.
	Nº 23	Concerto (G) Fl.u.Orch.
	Nº 24	Concerto (D) Fl.u.Orch.
		Notturmo (D) V.Va.Fl.Ob.Cor,Vc.
	XV	III Duos (C,G,D) 2 Fl.
	XIV	III Duos (D,B,G) 2 Fl.
Art.491	4	Trio, Clav.Fl.Viol.
Art.605	31	Trio (D), Fl.,V.,B. op.V Nº 3

Werke in Manuskript      Unterschobene Werke

Figure 2.1. Reference by Weinmann to Hoffmeister, Viola Concerto in A major.

Fl.-Nr. ?

Franz Anton Hoffmeister



[Concerto für die Violine...Nº II (mit Begl.von 2 V., 2 Ob., 2 Cors, Alto und Baß)]  
Wien, bei Hoffmeister, H, 2 fl.

Angekündigt in Supplement XVI der Cataloghi delle Sinfonie...von J.G.I.Breitkopf, 1785 - 1787. Spätere Anzeige in WZ Nº 33 vom 24. April 1793, nochmals in WZ Nº 50 vom 22.Juni 1793, jedoch zum Preise von 1 fl.45 x.

Die Themenangabe stammt aus Breitkopfs Cataloghi, durch deren zeitliche Eingrenzung das Werk viel früher anzusetzen ist.

Figure 2.2. Reference by Weinmann to Hoffmeister, Violin Concerto No. II.

Anzeige in WZ N° 62 vom 2. August 1794

Ältere Verlagswerke mit den Pl.-Nrn. 203, 204, 235, 280, 284, sowie mit weiteren noch nicht festgestellten Pl.-Nrn.

Ferner, wenigstens teilweise, neu:

Antoine Fodor, 3 ganz neue Quartetten, 2 fl. 30 x

-"- Concerto (C) für Clavier, ganz neu, 2 fl. 30 x

Paul Wranitzky, 6 Quartette für Flöte, Viol., Va., Baß, 4 fl.

[Ein Quartett dieser Besetzung war als N° II ca. April 1786 erschienen, Pl.-Nr. 71; möglicherweise bildet es die N° 2 dieser jetzt zusammengefaßten Reihe]

Hoffmeister, 6 Ariette für 2 Flöten, N° I, 1 fl., op. VIII (?)

-"- 12 Ariette, Fl. u. Oboe od. Viol., 1 fl. 30 x, op. IX

-"- Concerto für Violine (A) N° III, 3 fl.

Pleyel, 3 Quintette für Fl., Ob., V., Va., Vc., 2 fl. 30 x

**Figure 2.3. Reference by Weinmann to Hoffmeister, Violin Concerto No. III.**

The failure to mention the cello concertos proves that this list of works is incomplete.

Alison A. Copland wrote in her thesis about the solo concerto in Austria from 1740 to 1810 that Hoffmeister wrote several cello concertos.<sup>26</sup> She also states that manuscripts of works by the composers Fiala, Hoffmeister, and Pleyel can be found in the collection of the Monastery of the Heiligenkreuz in Austria. Let us hope that many more Hoffmeister compositions can be brought back to light, so we may have a fuller appreciation of his contribution to the music world.

Hoffmeister's operas and *Singspiele*, all premiered in Vienna, were well received and a big success.<sup>27</sup> However, his output of 344 chamber music works with flute needs some explanation. At the end of the eighteenth and the beginning of the nineteenth century, a change in musical society and music making may be observed. Chamber music was an increasingly popular item among amateur musicians, and the genre *Hausmusik*, easy and accessible music for the home, was in demand. Amateurs loved the flute. Multiple letters from Kühnel in correspondence with composers asked them for compositions with flute; one of them was Andreas Romberg, who

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<sup>26</sup> Alison A. Copland, "The Solo Concerto in Austria from 1740 to 1810" (Ph.D. thesis, University of Aberdeen, 1971), 37.

<sup>27</sup> Hausner, "Franz Anton Hoffmeister," 157.

was asked if he did not have anything for flute.<sup>28</sup> The conclusion can be drawn that there was a need for compositions with flute, filled by Hoffmeister.

Wilhelm Heinrich Riel, a German journalist, novelist, and folklorist, described Hoffmeister's large-scale works as compositions with depth and effort, the form and significance of which can be compared to the compositions by Mozart and Haydn.<sup>29</sup> At the same time, his smaller works intended for amateurs were written with a "cursory brush"<sup>30</sup> yet are unique in their fresh movement.

## 2.2: HOFFMEISTER THE PUBLISHER

When Franz Anton Hoffmeister moved to Vienna in 1768, publishers who focused on music alone did not exist.<sup>31</sup> During this time, compositions in Vienna were either reproduced by hand or composers such as Haydn and Mozart went to publishers in Paris. This situation changed in 1777, when the music publisher Antoine Huberty from Paris came to Vienna to introduce the idea of publishing musical works. Already in the same year, the publishers Artaria & Comp.<sup>32</sup> started to also include musical works. Up to June 29, 1776, their company was referred to as Kupferstichhändler zum König von Dänemark (copper-engraver-dealer to the king of Denmark) in the *Wiener Diarium*.<sup>33</sup> Then on October 22, 1777, the firm was referred to as Kunst-, Kupferstich-, Landkarten- und Musikalienhändler (art-, copper-engraver-, map- and music dealer).<sup>34</sup> For seven years, Artaria & Comp. was the only firm that published music in Vienna. In

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<sup>28</sup> "Haben Sie nichts für Flöte?" Quoted in Axel Beer, *Musik zwischen Komponist, Verlag und Publikum: Die Rahmenbedingungen des Musikschaffens in Deutschland im ersten Drittel des 19. Jahrhunderts* (Tutzing: Hans Schneider, 2000), 203.

<sup>29</sup> Hausner, "Franz Anton Hoffmeister," 158.

<sup>30</sup> "flüchtigem Pinsel." Quoted in Ibid.

<sup>31</sup> Thomas Schüle, "Lebenslauf von Franz Anton Hoffmeister," *Klassika*, [https://www.klassika.info/Komponisten/Hoffmeister/lebenslauf\\_1.html](https://www.klassika.info/Komponisten/Hoffmeister/lebenslauf_1.html), accessed July 3, 2019.

<sup>32</sup> "Artaria & Co (Biographical details)," The British Museum, [https://www.britishmuseum.org/research/search\\_the\\_collection\\_database/term\\_details.aspx?bioId=93886](https://www.britishmuseum.org/research/search_the_collection_database/term_details.aspx?bioId=93886), accessed July 3, 2019.

<sup>33</sup> Alexander Weinmann, *Der Alt-Wiener Musikverlag im Spiegel der "Wiener Zeitung"* (Tutzing: Hans Schneider, 1976), 29.

<sup>34</sup> Ibid.

1784, the Viennese composers and performers Leopold Kozeluch and Franz Anton Hoffmeister established their own firms in Vienna. The official announcement of Hoffmeister's publishing company reads as follows:

An die Musikliebhaber.  
 Der Musikkapellmeister Franz Anton Hoffmeister hat die Ehre allen in- und ausländischen Musikkennern und Liebhabern anzuzeigen, daß er sich entschlossen habe, auf eigene Kosten und unter seiner Aufsicht alle seine musikalische Arbeiten gestochener heraus zu geben. Sein öffentlicher Verlag ist hier in Wien in der Rudolph Gräfferischen Buchhandlung am Jesuitenplätzl.

**Figure 2.4. Announcement of Hoffmeister's Publishing Company.<sup>35</sup>**

An die Musikliebhaber

Der Musikkapellmeister Franz Anton Hoffmeister hat die Ehre allen in- und ausländischen Musikkennern und Liebhabern anzuzeigen, daß er sich entschlossen habe, auf eigene Kosten und unter seiner Aufsicht all seine musikalische Arbeiten gestochener heraus zu geben. Sein öffentlicher Verlag ist hier in Wien in der Rudolph Gräfferischen Buchhandlung am Jesuitenplätzl.<sup>36</sup>

Translation by Sonja Kraus:

To the music lover

The music director Franz Anton Hoffmeister has the honor of announcing to all local and foreign music connoisseurs and lovers that he has decided to engrave all of his musical works at his own cost and under his supervision. His public publishing company is here in Vienna in Rudolf Gräffer's book shop at the Jesuitenplätzl (Jesuit Plaza).

The collaboration between Gräffer and Hoffmeister lasted only a few months; the reason for their separation is unknown.<sup>37</sup> Then Hoffmeister continued his own firm, which was called Hoffmeister, Musik- Buch und Kunsthändler (Hoffmeister, music, book, and art dealer).<sup>38</sup>

Hoffmeister was intelligent in the way he was thinking about his publishing company, as he knew right from the start that he had to come up with a strategy for being profitable. His

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<sup>35</sup> Weinmann, *Der Alt-Wiener Musikverlag*, 40.

<sup>36</sup> Ibid.

<sup>37</sup> Hausner, "Franz Anton Hoffmeister," 159.

<sup>38</sup> Ibid., 160.

solution was to come up with three types of “prenumerations” (subscriptions) for three different musical collections, as announced in the *Wiener Zeitung* on August 6, 1785.<sup>39</sup>

1. Musical collection for chamber music: concertos for violin, viola, symphonies, sextets, quintets, etc.
2. Musical collection for piano: concertos, quartets, trios, etc.
3. Musical collection for flute: concertos, quintets, quartets, etc.

In the announcement, Hoffmeister explains that the big composers and masters such as Haydn, Mozart, Wanhall, Albrechtsberger, Pleyel, Mitscha, and von Ordonnez, as well as foreign composers and his own compositions, would be published in these collections.<sup>40</sup>

On March 16, 1791, Hoffmeister announced a fourth prenumeration in a “message to the music lover.”<sup>41</sup> In this collection, he intended to publish his 44 symphonies, already written but not published by himself, as well as 28 brand new symphonies. His goal and promise were that he would publish six symphonies every three months, starting on July 1, 1791.

In the first 15 years of his firm, it and Hoffmeister himself moved around a lot within the city of Vienna. Since he continued to be a composer and performer, his leadership of the publishing company was inconsistent and has consequently been described as the work of a dilettante.<sup>42</sup> Whereas other composers and publishers were afraid of competition, he often gave his “competitors” his own works to publish. From 1787 to 1799, many of Hoffmeister’s works were published by Artaria & Comp.<sup>43</sup> Despite the inconsistency and the seemingly semi-professional leadership of his own firm, Hoffmeister was successful, leading to the opening of

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<sup>39</sup> Weinmann, “Die Wiener Verlagswerke,” 27.

<sup>40</sup> Ibid.

<sup>41</sup> Ibid., 120.

<sup>42</sup> Ibid., 4.

<sup>43</sup> Ibid., 180–86.

another branch in Linz (Austria) in November 1791.<sup>44</sup> However, this branch was not successful and had to close only two years later.

During his lifetime, Hoffmeister collaborated with many other publishers. In 1789–91, Hoffmeister represented in Vienna the publisher Heinrich Philipp Carl Boßler from Speyer.<sup>45</sup> In 1791–93, Hoffmeister collaborated with the firm of Johannes Amon in Heilbronn (Germany) and co-published multiple works.<sup>46</sup>

Hoffmeister himself did not keep a worklist. Alexander Weinmann's worklist, compiled from announcements in the *Wiener Diarium* and the *Wiener Zeitung*, contains a big gap from 1786 to 1791, probably some of the most productive years in the history of the firm.<sup>47</sup> One problem with the identification of the publishing dates and order is and was that many compositions do not have an official publishing date, especially if there is no additional resource such as a newspaper announcement.<sup>48</sup> One might hope that the plate numbers from the prints would help. However, many times the numbers in different genres started again from one, making it impossible to indicate an order or exact composition dates.<sup>49</sup>

At the end of the eighteenth century, shortly before his intended trip to London that ended up in Leipzig, Hoffmeister started to collaborate with the publisher Josef Eder.<sup>50</sup> Hoffmeister knew that he would be leaving, so he gave Eder a few of the works that he would have published. Among the works was Beethoven's Piano Sonata No. 8, Op. 13. This sonata was published by both Hoffmeister and Eder, whose edition was viewed as the first for a long time. However, the

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<sup>44</sup> Hausner, "Franz Anton Hoffmeister," 160.

<sup>45</sup> Weinmann, "Die Wiener Verlagswerke," 5.

<sup>46</sup> *Ibid.*, 204.

<sup>47</sup> *Ibid.*

<sup>48</sup> *Ibid.*, 9.

<sup>49</sup> *Ibid.*, 10.

<sup>50</sup> *Ibid.*, 7.

plate numbers and the fact that Eder used Hoffmeister's title page point to an edition by Hoffmeister himself as the first publication.

As already mentioned, the Bureau de Musique in Leipzig was founded by Ambrosius Kühnel and Franz Anton Hoffmeister on December 1, 1800.<sup>51</sup> The company's biggest achievement was its collaboration with Johann Nicolaus Forkel, who produced the first biography of Johann Sebastian Bach. During their partnership, Hoffmeister and Kühnel set a goal to publish all of Bach's keyboard and organ works,<sup>52</sup> leading to the first partial Bach revival.

In 1805, Hoffmeister returned to Vienna where he led his old publishing company for one more year before it was taken over by the Chemische Druckerey.<sup>53</sup> Afterwards, he focused on his compositions.

Hoffmeister's influence and impact as a music publisher was enormous during his lifetime. With his firm in Leipzig, he was the only real competitor of the big house Breitkopf & Härtel.<sup>54</sup> His relationship with Beethoven led to many publications. Hoffmeister's close friendship with Mozart was the basis for many first editions between K. 478 and K. 577, including the "Hoffmeister" Quartet, K. 499, dedicated to him.<sup>55</sup> Hoffmeister not only published Mozart's works, but had a direct impact on the direction of his compositions. In 1785, Mozart was supposed to hand in three piano quartets but had finished only one.<sup>56</sup> Mozart, who at the time needed money urgently, wrote to Hoffmeister and asked for an advance of royalties on the quartets. Hoffmeister did give him an advance but, after reviewing his first piano quartet, asked him to not complete the other two, as he did not think they would sell. This letter is the reason

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<sup>51</sup> Forkel and Stauffer, *Forkel–Hoffmeister & Kühnel Correspondence*, xi.

<sup>52</sup> *Ibid.*, xii.

<sup>53</sup> Weinmann, "Die Wiener Verlagswerke," 213.

<sup>54</sup> Schüle, "Lebenslauf."

<sup>55</sup> *Grove Music Online*, "Hoffmeister, Franz Anton."

<sup>56</sup> Hausner, "Franz Anton Hoffmeister," 155.

why today we do not have a collection of three piano quartets rather than the one in G minor, K. 478.

Overall, Hoffmeister's contribution as a publisher for smaller, lesser known composers as well as big names such as Bach, Haydn, Mozart, and Beethoven leads to the conclusion that he was one of the important links between their compositional ideas and the works we perform on concert stages to this day.

### 2.3: MUSIC PUBLISHERS IN CONTEXT

Axel Beer is a contemporary German musicologist whose research focuses on the history of music publishers and their companies as well as circumstances surrounding musicians, composers, and musical society during the late eighteenth and early nineteenth centuries.<sup>57</sup> He is a musicology professor at the Johannes Gutenberg University in Mainz and is working on a book about the history of the Bureau de Musique in the years 1800–14.

His book *Musik zwischen Komponist, Verlag und Publikum—Die Rahmenbedingungen des Musikschaftens in Deutschland im ersten Drittel des 19. Jahrhunderts* (Music between composer, publishing firm, and audience—the outer circumstances of the music industry in Germany in the first third of the nineteenth century) is the most thorough source on the influence of music publishers in the early nineteenth century.<sup>58</sup> In Beer's view, music historians have neglected the importance and impact of music publishers on the development of compositions and music genres. In research on literature, book publishers are seen as the condition for the existence of German literature.<sup>59</sup> Beer wishes to extend this viewpoint to music and music publishers, as they provided a middleman between composers and audiences. Compositions are

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<sup>57</sup> "Prof. Dr. Axel Beer," Johannes Gutenberg Universität Mainz, <http://www.musikwissenschaft.uni-mainz.de/personen/beer.htm>, accessed July 3, 2019.

<sup>58</sup> Axel Beer, *Musik zwischen Komponist, Verlag und Publikum: Die Rahmenbedingungen des Musikschaftens in Deutschland im ersten Drittel des 19. Jahrhunderts* (Tutzing: Hans Schneider, 2000).

<sup>59</sup> *Ibid.*, 5.

embedded and anchored in music businesses, and the collaboration of composers and publishers is a requirement for their mutual success and development.<sup>60</sup> Beer complains that no music historian studying this period has thus far taken publishers into account. One example is the book *Ludwig van Beethoven und seine Zeit* (Ludwig van Beethoven and his time) published in 1987 by Carl Dahlhaus, one of the most celebrated and influential musicologists of the twentieth century. This publication does not consider the composer's diverse relationship with music publishers, among others Hoffmeister and Kühnel, and keeps confusing Franz Anton Hoffmeister with Friedrich Hofmeister, who later founded the Friedrich Hofmeister Musikverlag (Friedrich Hofmeister music publishing company).<sup>61</sup>

Information about publishing processes and the influence of publishers on compositions and musical directions can be found in letters, among others those from Johann André in Offenbach (Germany) to the Bureau de Musique in Leipzig.<sup>62</sup> It becomes clear that for the most part, especially for the composers who relied on the money from their compositions, it was less important to have a self-fulfilling, personally satisfying, and aesthetically pleasing composition than a product that sold.<sup>63</sup> This salability was dependent on multiple aspects of the composition including the genre and type of music.<sup>64</sup>

The influence of the publishers on music can easily be underestimated, as they influenced multiple parts of musicians' lives.<sup>65</sup> Publishers negotiated possible employment, arranged concerts, and had a say in the building of repertoire.

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<sup>60</sup> Beer, *Musik zwischen Komponist*, 1.

<sup>61</sup> Ibid., 3.

<sup>62</sup> Ibid., 9.

<sup>63</sup> Ibid., 43.

<sup>64</sup> Ibid., 30.

<sup>65</sup> Ibid., 95.

The influence of the publishers extended into the technical difficulty of pieces.<sup>66</sup> A technically challenging piece could not be sold to amateur musicians, which is why, on occasion, music publishers asked composers to adapt their pieces to an easier style. One example is a letter from Ambrosius Kühnel to Johann Friedrich Dotzauer on March 15, 1805. Dotzauer was informed that cellists were complaining about the difficulty in some passages.<sup>67</sup> Bernhard Romberg was asked by Kühnel to make the cello part easier.<sup>68</sup> Publishers who were musicians and composers themselves, such as André or Hoffmeister, were often the most vocal about details and corrections of pieces that they considered publishing.<sup>69</sup>

When there was a demand for a specific genre such as compositions for flute, publishers contacted composers and asked directly for these types of works.<sup>70</sup> Beer cites multiple letters from Kühnel to composers asking for works with flute. The first one is from April 1, 1806 to Franz Danzi, where he asked if Danzi had written something for flute.<sup>71</sup> As we have already seen, on May 10<sup>th</sup> of the same year, Andreas Romberg was asked whether he didn't have anything for flute.<sup>72</sup>

On the other hand, composers who intended to publish something successful contacted the publishers first and asked them what kind of works they would prefer and what would sell best.<sup>73</sup> A cited example is the letter from Jan Willem Wilms to the Bureau de Musique on September 18, 1819.<sup>74</sup> Wilms, who had lost touch with Hoffmeister and Kühnel, wanted to re-establish a relationship with the publishing company. He asked which type of piece worked best

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<sup>66</sup> Beer, *Musik zwischen Komponist*, 210.

<sup>67</sup> "die Cellisten ... über Schwierigkeiten in Ihren Passagen Klage führten." Ibid.

<sup>68</sup> "daß das Cello nicht zu schwer seyn möge." Ibid., 40.

<sup>69</sup> Ibid., 217.

<sup>70</sup> Ibid., 203.

<sup>71</sup> "Haben Sie auch Einiges für Flöte?" Ibid.

<sup>72</sup> "Haben Sie nichts für Flöte?" Ibid.

<sup>73</sup> Ibid., 201.

<sup>74</sup> Ibid.

and which made the most money. Armed with that knowledge, he could plan his compositions accordingly.<sup>75</sup>

In the responses to the requests of publishers, no general way of refusing can be detected.<sup>76</sup> However, everything from obsequious responses to harsh rejections of the suggestions can be found.<sup>77</sup> Beethoven was one of the only composers whose existence did not depend on the publication of his works, as he was supported through patrons.<sup>78</sup> In a letter from April 8, 1802, he exclaimed, “Are you ridden by the devil, gentlemen, to suggest that I create such a sonata?”<sup>79</sup>

Generally speaking, the relationship between composers and their publishers was close, as described by their names for each other: the composer was the “tender father,” the compositions were “children of the spirit,” and the publisher was the “godfather.”<sup>80</sup>

Networking was important when it came to the works that were written and published. Publishing companies did not patiently wait to be approached by composers with their works; they approached new composers, solicited information from composers they were already connected to, and had networking consultants who were constantly looking out for new scores and manuscripts, not only in Vienna but also on concert tours.<sup>81</sup> On January 15, 1803, Franz Anton Hoffmeister sent a manuscript from Albrechtsberger to Kühnel that he had previously taken away from someone else.<sup>82</sup> The consultants were constantly asked to be on the lookout for new scores and manuscripts.

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<sup>75</sup> “Welche Art Werke, gehen in Ihrem Verlag am besten? oder von welcher Musik haben Sie den mehrsten Absatz? wenn ich dies weiß, so kann ich mich im Componieren darnach richten.” Beer, *Musik zwischen Komponist*, 201.

<sup>76</sup> Ibid., 204.

<sup>77</sup> Ibid., 222.

<sup>78</sup> Ibid., 207.

<sup>79</sup> “Reit euch den der Teufel insgesamt meine Herrn?— mir Vorzuschlagen eine Solche Sonate zu machen.” Ibid., 223.

<sup>80</sup> “zärtlicher Vater,” “Geisteskinder,” “Taufpate.” Ibid., 42–43.

<sup>81</sup> Ibid.

<sup>82</sup> “ein Manuskript von Albrechtsberger, welches ich ... Jemandem abgefischt habe.” Ibid., 162.

The competition between publishing companies became more and more fierce. Successful publishers constantly tried to analyze the direction of the audience's likes and dislikes.<sup>83</sup> They built long-lasting relationships and networks with composers,<sup>84</sup> thus greatly influencing the success of composers as well as the musical direction in which the compositions developed.

Overall, it can be said that Hoffmeister was a liked and respected musician, composer, and publisher of his time. Not only did he have an immense compositional output, but he directed composers in the right direction for their success and helped them to establish their corner in musical society. He had a big impact on the direction of published and performed music of the epoch. More research still has to be done, and a lot of small musical jewels are still to be found that are now resting silently in European archives.

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<sup>83</sup> Beer, *Musik zwischen Komponist*, 225.

<sup>84</sup> *Ibid.*, 173.

## Chapter 3: THE EDITION

The job of a music editor comes with a big responsibility, as the editorial decisions influence all musicians' interpretation of the work in question. The editor is essentially the liaison between the composer's intentions and future performances of the work.

The biggest decision I had to make was the kind of edition I wanted to develop. As I understand it, there are essentially three kinds of editions:

1. Performance Edition: a "ready-to-perform" edition that includes fingerings, dynamics, slurs, and articulation markings from the editor.
2. Scholarly-Critical Edition: essentially a facsimile of all the surviving sources of a particular piece.
3. Urtext Edition: an attempt to recreate a text that corresponds to the composer's original intentions.

Some of the best examples for cellists to compare the usefulness of the three types of editions are the three different Bärenreiter editions of the Six Suites for Violoncello Solo by Johann Sebastian Bach.<sup>1</sup>

1. The August Wenzinger edition is a performance edition, excellent for young cellists who are approaching these pieces for the first time. It provides them with fingerings, dynamics, slurs, and articulation markings that create a convincing interpretation of the Bach Suites, but were not indicated in any of the surviving sources. It may not represent the most scholarly approach, but it provides young cellists with the chance to learn these pieces without the need for deep research or knowledge of performance practice.

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<sup>1</sup> "All You ever Wanted to Know about Bach's Cello Suites," Bärenreiter, [https://www.baerenreiter.com/fileadmin/Service\\_Allgemein/Werbemittel/englisch/SPA174\\_Bach-Cellosuiten\\_engl\\_Web.pdf](https://www.baerenreiter.com/fileadmin/Service_Allgemein/Werbemittel/englisch/SPA174_Bach-Cellosuiten_engl_Web.pdf), accessed July 3, 2019.

2. The Bettina Schwemer and Douglas Woodfull-Harris edition is an excellent document for advanced cellists who have the ambition to create their own interpretation according to the five surviving manuscripts. It takes the manuscript copied by Anna Magdalena Bach (Johann Sebastian's second wife) as its basis, then lays out all the variant readings from the other four sources. This edition also comes with a booklet of secondary sources and the facsimiles of all the manuscripts. In conclusion, this edition is the perfect source for cellists who would like to create their own interpretation based on the manuscripts.

3. The Andrew Talle edition is the most recent publication of the Bach Cello Suites. Talle writes that he "has fundamentally reassessed the relations between the surviving sources" and "drawn conclusions regarding their evaluation and consequently the genesis of the suites."<sup>2</sup> This edition is not an attempt to reconstruct the lost autograph, but "to provide musicians and scholars with a reliable version of the surviving musical text."<sup>3</sup>

The editor must also consider the amount of editing that is appropriate for the work and the edition. In 1959, the *Bericht über den Siebenten internationalen musikwissenschaftlichen Kongress* discusses editorial problems related to music of the late eighteenth century.<sup>4</sup> In this report, the German musicologist Ernst Fritz Schmid states that an edition should accommodate the music in practice without distorting the original.<sup>5</sup> Hans Albrecht, another German musicologist, adds that only a facsimile edition is purely scholarly.<sup>6</sup> Strictly speaking, every other form of edition is a transcription. Paul Mies emphasizes that the first edition of a composition even during the lifetime of a composer is a rewriting in comparison with the autograph.<sup>7</sup>

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<sup>2</sup> "All You ever Wanted."

<sup>3</sup> Ibid.

<sup>4</sup> Georg Feder, "Arbeitsgemeinschaft: Editionsprobleme des späten 18. Jahrhunderts," in *Bericht über den siebenten internationalen musikwissenschaftlichen Kongress* (Kassel: Bärenreiter, 1959): 349-354.

<sup>5</sup> Ibid., 349.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

A similar topic is discussed in an article by Alfred Dürr.<sup>8</sup> Dürr discusses how to create a scholarly edition that is useful in practice.<sup>9</sup> In his opinion, the problem is not solvable, as there would be too many demands on a single edition. The demands span from musicians who want an “original” text without any additions, to those who would like a “ready-to-play” edition with all the markings necessary for performing. According to Dürr, the musicologist creating the edition must provide the performer with an instantly playable edition. The reasoning behind that statement is that the musicologist dives much deeper into the historical material surrounding the edition than the performer ever will. If the musicologist, after all the research, is unable to make those editorial decisions, how will the performer ever be to interpret the material? Dürr later states that editors who are conscious about their role and the dilemma that they cannot fulfill everyone’s wishes at once will realize that in the end a “wrong” decision is better than no decision at all.<sup>10</sup> All the editor can do is to expound the sources and the editorial process as clearly as possible to the performer, which brings me to the topic of the critical commentary.

The critical commentary is, according to the sources cited in this chapter, the most crucial aspect of presenting the scholarly findings. It allows the editor to make editorial decisions while providing the performer with an explanation of what has been changed in comparison to the manuscript(s).<sup>11</sup> If necessary, excerpts of the manuscript have to be added to the critical commentary as a facsimile to describe the changes.<sup>12</sup> In a future publication of my edition, I will include a critical commentary with the essential information of this dissertation. It will provide the performer with the knowledge of what has been done as well as the reasoning behind it, giving the musicians the freedom to change what they seem fitting.

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<sup>8</sup> Alfred Dürr, “Editionsprobleme bei Gesamtausgaben,” in *Musik und Verlag: Karl Vötterle zum 65. Geburtstag am 12. April 1968*, hrsg. Richard Baum & Wolfgang Rehm (Kassel: Bärenreiter, 1968), 232–37.

<sup>9</sup> Ibid., 233.

<sup>10</sup> Ibid., 237.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid., 236.

Clearly signaling what was originally in the manuscripts and what I added or decided during the editorial process is important to me. I also wanted to create an edition that can be performed the way it is without the performer having to do a lot of additional research. When I looked at other editions, especially those of the Hoffmeister Viola Concerto in D major, it became clear to me how I wanted my edition to look. Lots of editions indicate articulations and bowings that were stylistically possible, even though they were not indicated in the original manuscripts. The edition of the concerto by Ulrich Drüner indicates everything that has been added by means of dotted slurs or bracketed articulations and dynamics.<sup>13</sup> Although I found some discrepancies between the manuscript and the edition, this source comes closest to my notion of an ideal edition, which includes performance-ready bowings and articulations (clearly differentiated from those found in the original sources) and is also scholarly. I took it as a model for my work on the Hoffmeister Cello Concerto in D major.

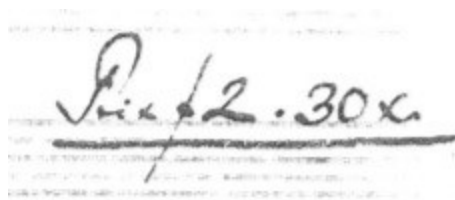
### 3.1: THE MANUSCRIPTS

During the creation of my edition of the Hoffmeister Cello Concerto in D major, I made use of three manuscript sources that I found in three countries. The first manuscript is held by the archive of the Gesellschaft der Musikfreunde in Wien.<sup>14</sup> It is entitled *Concerto in D | per il | Violoncello | â | Due Violini, | 2 Oboi, 2 Corni, ô Clarini | Tympani | Viola, et Basso. | Del Sigl. F. A. Hoffmeister*. The title page also includes the first measure of the violins and the price, presumably what someone paid for the manuscript directly from a copyist or from a clearing house such as Breitkopf & Härtel (see Fig. 3.1).

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<sup>13</sup> Franz Anton Hoffmeister, *Konzert für Viola und Orchester D Dur = D major*, hrsg. Ulrich Drüner (Adliswil/Zürich: Edition Kunzelmann, 1982).

<sup>14</sup> Franz Anton Hoffmeister, “Concerto in D per Violoncello Principale,” copyist’s manuscript, Gesellschaft der Musikfreunde Wien, shelf mark IX 2350b.



**Figure 3.1. Excerpt from Title Page of Vienna Manuscript.**

This manuscript includes parts for solo cello (in the hand of one copyist) and violin I and II, viola, “basso,” oboe I and II, horn in D I and II, and timpani in D (all in the hand of a different copyist). The horn parts specify that they could also be played on the *clarino*, a term for trumpet in Hoffmeister’s time. The solo cello part has the same material as the basso during orchestral tuttis. The source does not include a score.

I was able to identify a few spots where corrections were made in the cello part, as the ink is more faded. The first spot is the entrance of the solo cello, where the clef and key signature seem to have been written in different ink (see Ex. 3.1).



**Example 3.1. Entrance of Solo Cello in Vienna Manuscript, I, mm. 41–42.**

The second spot is a missing accidental for a G sharp after the barline (see Ex. 3.2). It is interesting that this correction was made, as throughout the piece many accidentals that should be repeated in the next measures were omitted. This leads to my assumption that the parts were actually used for performance and the cellist added this accidental for his or her own convenience.



**Example 3.2. Missing Accidental in Vienna Manuscript, I, mm. 100–1.**

In the second movement, one measure of rest was missing in the cello part and added later (see Ex. 3.3).



**Example 3.3. Missing Measure in Vienna Manuscript, II, mm. 50–52.**

A further correction worth mentioning is in the second movement in m. 46. It seems that the copyist made a mistake, which he corrected immediately, as the right version of the measure follows immediately after the scribbled-out measure (see Ex. 3.4).



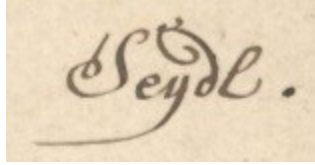
**Example 3.4. Erased Measure in Vienna Manuscript, II, m. 46.**

Overall, the source was reliable with only a few notational mistakes that had to be corrected.

The second manuscript is in the Archivářka Státního Okresního Archivu Beroun (State District Archive in Beroun) in the Czech Republic.<sup>15</sup> It is entitled *Concerto in D | per | Violoncello Principale | Due Violini | Due Oboe | Due Corni | Due Clarini | Viola | Basso | e | Timpani. | Composto | Dal Sigl F: Ant Hoffmeister*. In the lower right corner of the title page, one can clearly identify the name *Seydl*.

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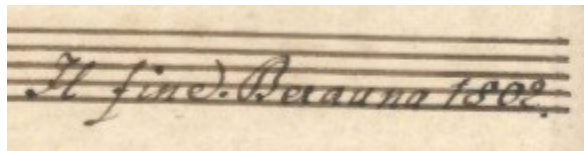
<sup>15</sup> Franz Anton Hoffmeister, “Concerto in D per Violoncello Principale,” copyist’s manuscript, Archivářka Státního Okresního Archivu Beroun, manuscript HU 267.



**Figure 3.2. Copyist's Signature in Beroun Manuscript.**

Josef Antonín Seydl (1775–1837) was the Dean in Beroun, a suburb of Prague, and a “passionate collector and performer of music.”<sup>16</sup> He owned a large, private music collection, the catalogue of which has now been published in the second volume of the *Catalogus Collectionis Operum Artis Musicae* (Catalogue of collections of works of musical art) by the Czech publishing house of Supraphon. His collection contained largely manuscripts which, for the most part, he copied himself.

At the end of the solo cello part, the words “*Al fine. Berouna 1802*” appear.<sup>17</sup>



**Figure 3.3. Year Indication in Beroun Manuscript.**

Although there is no indication of the composition date, we can state that the work had to be in existence by 1802.

The manuscript includes more parts than the one from Vienna: solo cello, violin I and II, viola, bass, oboe I and II, clarinet in A I and II (only 1<sup>st</sup> movement), clarino in D I and II, horn in D I and II, and timpani in D. The oboe and clarinet parts are identical, as are the clarino and horn parts.

This manuscript was, like the one in Vienna, a reliable source with only a few notational mistakes. Many of the bowings seem to have been added with a different type of ink, as the slurs

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<sup>16</sup> Barbara Hampton Renton, “*Collectio ecclesiae březnicensis: catalogus collectionis operum artis musicae* by Jitřenka Pešková and Tomislav Volek,” *Notes* 42, no. 1 (1985): 48.

<sup>17</sup> Franz Anton Hoffmeister, “Concerto in D per Violoncello Principale,” copyist’s manuscript, Archivářka Státního Okresního Archivu Beroun, Manuscript HU 267.

are more faded than the notes. However, as one can see already in the first two lines of the first violins, the strength of the ink in the slurs is inconsistent and I could detect no pattern in it (see Ex. 3.5).



**Example 3.5. Beginning of Violin I in Beroun Manuscript, I, mm. 1–8.**

The last source is a score in the Edwin A. Fleisher Collection of Orchestral Music in the Free Library of Philadelphia.<sup>18</sup> According to Dr. Gary Galván, the curator of the collection, this manuscript was produced from archival parts in Dresden by an in-house copyist, a professional engraver, between 1955 and 1966. According to him, “none of the copyists ever signed their work, as this was considered amateurish.”<sup>19</sup> Unfortunately, no manuscript of the concerto exists now in Dresden, only the manuscripts of the viola concerto. Judging by the thoroughness with which the website of the Sächsische Landesbibliothek—Staats- und Universitätsbibliothek Dresden documents its holdings, the information from Philadelphia was probably incorrect.<sup>20</sup>

This manuscript, entitled only *Concerto for Violoncello* with the name *Hoffmeister* in the upper right-hand corner of the score, was the only score of this concerto available to me. All other sources were only available in parts and I can only imagine that the copyist from Philadelphia also created his score from parts. This version of the text contains more slurs than the other two sources. Since the score was done by a professional engraver, it is a good reference for how

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<sup>18</sup> Franz Anton Hoffmeister, “Concerto for Violoncello,” engraver’s manuscript, Free Library of Philadelphia, XLIX.C.169.

<sup>19</sup> Gary Galván, email to Sonja Kraus, May 31, 2016.

<sup>20</sup> <https://katalogbeta.slub-dresden.de>.

bowings might be done today. Additionally, it helped me with decisions about instrumentation as well as when the soloist is supposed to play, two topics that I will discuss later in this chapter. The instrumentation in the score includes oboe I and II, horn in D I and II, solo violoncello, violin I and II, viola, and one staff line for violoncello and contrabass (bass). The timpani are not included in the instrumentation.

Nevertheless, I mainly used the parts of the other two sources in creating my edition. First, this manuscript from a contemporary engraver is one step further removed from the autograph manuscript than the other two sources. I am assuming that this engraver probably used the parts of another copyist from Hoffmeister's time to create the score. Seeing the scarce markings and slurs in the other two manuscripts suggests that some markings might have been added to this score by the engraver. Without knowing which markings were in its original source and which were added, this source and its markings better serves only as a reference. The score also contains many notational mistakes. The first big one occurs in m. 9. In the other two sources, from the second half of m. 8 to the downbeat of m. 10, the cello/bass section has F sharp, G, A, and D as a bass line. This creates an authentic cadence approached by a first-inversion tonic chord, followed by the subdominant and dominant, ultimately resolving to the tonic in m. 10 ( $I^6-IV-V^{6-7}-I$ ). The score from the Philadelphia has a slightly different bass line, substituting the G in the first half of m. 10 with an A, thus creating a minor-seventh chord on scale degree six with the seventh in the bass. Consequently, the harmonies would be a first-inversion tonic chord, followed by a first-inversion minor seventh chord on scale degree six, a dominant chord, and the resolution to the tonic ( $I^6-vi^{4/2}-V^{6-7}-I$ ). The latter is an unusual chord progression and, since the two other sources have the same version, a notational error (see Ex. 3.6.).

Source: Free Library of Philadelphia

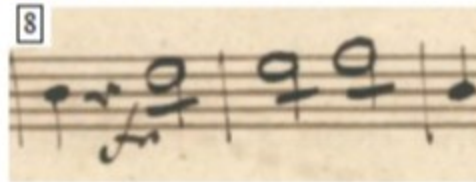
The image displays a musical score for Hoffmeister's Cello Concerto, I, measures 8 through 10. The score is presented in two systems. The first system (mm. 8-10) features a cello part on the left and a piano accompaniment on the right. The piano part includes a right-hand melody and a left-hand accompaniment. The second system (mm. 11-13) continues the piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The first system is marked with a '10' in a box. The second system is marked with a '11' in a box.

**Example 3.6.1. Hoffmeister, Cello Concerto, I, mm. 8–10, in score from Free Library of Philadelphia.**

Source: Gesellschaft der Musikfreunde Wien  
Cello/Bass



Source: Archivárka Státního okresního Archivu Beroun  
Cello/Bass



**Example 3.6.2. The same in the manuscripts from Vienna and Beroun.**

### **3.2: INSTRUMENTATION**

The three sources of the Hoffmeister Cello Concerto have three different instrumentations. My goal was to provide performers with an instrumentation most likely used during Hoffmeister's time. The final instrumentation of my edition resulted from investigating the following questions:

- What is the wind and brass instrumentation?
- Is there a timpani part?
- Is there an intended cello section in the concerto?
- What is the role of the soloist during the tutti sections?
- Was the concerto intended to be played with basso continuo/harpsichord?

For the wind and brass instrumentation, the Vienna manuscript provides two oboe and two horn or *clarino* parts. The Beroun manuscript includes two oboe, two clarinet, two horn, and two *clarino* parts. The Philadelphia score has the simplest instrumentation: two oboes and two

horns. As already stated, since that source is one step further removed from the autograph, it served as supplementary material during my editorial process. It was not possible for me to determine the priority of the other two manuscripts. This seems to be a common problem in working with different manuscript versions of a particular eighteenth-century concerto, as witnessed by Pippa Drummond, who examined the different autographs of Carl Phillip Emanuel Bach's keyboard concertos, many of which also exist in versions for other solo instruments.<sup>21</sup>

In the Beroun manuscript, the oboe parts are identical to the clarinet parts, and the horn parts to the *clarino* parts. Curiously, the clarinet part includes only the first movement, and the word *Oboe* is crossed out at the top of the page of the first clarinet, both suggesting that the choice of the clarinet was an afterthought. The Vienna manuscript indicates that the horns can be substituted by clarinos ("*horn ô clarino*"). Consequently, there are four different possible instruments, but most likely only two played at a time. As to which instrumentation was conventionally used, the research of Alison A. Copland proved helpful.<sup>22</sup> She states that concertos from Austrian pre-Classicalists that featured wind instruments usually had two oboes and two horns. The oboes usually doubled the violin parts and could be easily omitted, while the horns added volume and cohesion to the orchestra by supporting middle-register harmonies. According to her research, almost all concertos of the time include wind parts only in the tutti sections and did not play in the solo sections.

Another indication for the wind instrumentation is that the Hoffmeister viola concertos include just oboes and horns. I assume that the engraver from Philadelphia may have known about the performance and instrumentation practice of the time and made the decision to only

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<sup>21</sup> Pippa Drummond, *The German Concerto: Five Eighteenth-Century Studies* (Oxford: Clarendon Press; New York: Oxford University Press, 1980), 293.

<sup>22</sup> Alison A. Copland, "The Solo Concerto in Austria from 1740 to 1810" (PhD diss., University of Aberdeen, 1971), 95.

include horns and oboes in his score. After considering all the sources, I decided to also go with the most conventional wind instrumentation of two oboes and two horns.

The question of whether to include a timpani part was easier to answer. Although many Classical concertos did not include timpani, including all the available flute, bassoon, oboe, and keyboard concertos by Hoffmeister, occasionally other instruments such as timpani were added to the orchestration.<sup>23</sup> Moreover, Hoffmeister's double bass concerto in E-flat major contains a timpani part.<sup>24</sup> Since the two main sources for my edition both include a timpani part and only the score from Philadelphia excludes it, I decided to include it in my edition.

The manuscripts from Vienna and Beroun include only *basso* parts; the solo cello doubles these bass parts in the tutti sections. In all the Hoffmeister concertos for bassoon, flute, oboe, viola, and bass included in IMSLP, only an orchestral *basso* part is included.<sup>25</sup> In eighteenth-century practice, *basso* parts would be played by all the bass-register instruments available.

In the Amadeus edition of the Hoffmeister Viola Concerto in D major, the foreword includes a short paragraph about the instrumentation, explaining that advice about instrumentation of the time period can be found in instrumental methods after 1750.<sup>26</sup> According to those methods, the instrumentation norm was 3 first and 3 second violins, one viola, violoncello, and violone (or double bass). Consequently, the expectation was that the *basso* part would be played by at least one orchestral cellist and a double bassist.

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<sup>23</sup> Copland, "Solo Concerto," 95.

<sup>24</sup> Franz Anton Hoffmeister, "Concerto in Es dur per il Contrabasso," ed. Tom Smekens, IMSLP, [http://conquest.imslp.info/files/imglnks/usimg/9/93/IMSLP576991-PMLP885706-hoffmeister\\_concerto1\\_unedition.pdf](http://conquest.imslp.info/files/imglnks/usimg/9/93/IMSLP576991-PMLP885706-hoffmeister_concerto1_unedition.pdf), accessed July 3, 2019.

<sup>25</sup> "Category: Hoffmeister, Franz Anton," IMSLP, [https://imslp.org/wiki/Category:Hoffmeister,\\_Franz\\_Anton](https://imslp.org/wiki/Category:Hoffmeister,_Franz_Anton), accessed July 3, 2019.

<sup>26</sup> Franz Anton Hoffmeister, *Concerto in D-Dur für Viola und Orchester = Concerto in D major for Viola and Orchestra*, hrsg. Yvonne Morgan, and Winfried Michel (Winterthur, Switzerland: Amadeus, 2011): 2.

As a reference, I looked at how this common practice was indicated in published versions of this Hoffmeister Viola Concerto. The Amadeus edition has the cello and double bass in one line of the score.<sup>27</sup> Edition Kunzelmann includes only a bass line,<sup>28</sup> while the score published by Orfeo Mandozzi has a separate line for the cellos and double basses in the score.<sup>29</sup> In my edition of the Hoffmeister Cello Concerto in D major, I decided to have a combined line for the cellos and basses. The practical reason is that there is no need for the conductor to have a separate cello and bass lines in the score as they have identical voices. This way, the score is less cluttered, and it saves space.

### 3.3: THE ROLE OF THE SOLOIST IN TUTTI SECTIONS

Whether the soloist played during tutti sections is a question that I would like to address from two angles: historical accuracy and modern practice. Historically speaking, the soloist most likely joined during the tutti sections of the concerto. The solo cello parts in manuscripts contain the written-out tutti sections. In the concerto manuscripts of the same period such as the Haydn Cello Concertos, the solo cello part is written into the cello line of the orchestra score.<sup>30</sup> It appears under the violas and above the bass line. The Beroun and Vienna manuscript use the term *Violoncello Principale*, indicating that the soloist was the principal cellist of the orchestra who joined the other cellist(s) in the tutti sections. Drummond's research on German concertos in the eighteenth century investigates the role of the soloist during tutti sections in keyboard concertos

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<sup>27</sup> Hoffmeister, *Concerto in D-Dur für Viola und Orchester*, Amadeus edition, 4.

<sup>28</sup> Franz Anton Hoffmeister, *Konzert für Viola und Orchester D Dur = D Major*, ed. Ulrich Drüner (Adliswil/Zürich: Edition Kunzelmann, 1982).

<sup>29</sup> Franz Anton Hoffmeister, "Konzert in D Dur für Viola und Orchester," ed. Orfeo Mandozzi, IMSLP, [http://ks.imslp.net/files/imglnks/usimg/5/52/IMSLP413244-PMLP38010-Hoffmeister\\_Viola\\_Concerto\\_Mandozzi\\_Score\\_-\\_Partitur.pdf](http://ks.imslp.net/files/imglnks/usimg/5/52/IMSLP413244-PMLP38010-Hoffmeister_Viola_Concerto_Mandozzi_Score_-_Partitur.pdf), accessed July 3, 2019.

<sup>30</sup> Joseph Haydn, "Concerto per il Violoncello," autograph, IMSLP, [http://hz.imslp.info/files/imglnks/usimg/b/b1/IMSLP93598-PMLP18850-Haydn\\_-\\_Cello\\_Concerto\\_in\\_D\\_Major\\_Hob7b2\\_Op101\\_manuscript.pdf](http://hz.imslp.info/files/imglnks/usimg/b/b1/IMSLP93598-PMLP18850-Haydn_-_Cello_Concerto_in_D_Major_Hob7b2_Op101_manuscript.pdf), accessed July 3, 2019.

by Carl Philipp Emanuel Bach. She states that the soloist was expected to provide the continuo line during tutti sections but that this custom gradually died out during Bach's lifetime.<sup>31</sup>

The practical and modern solution of many editors and performers, however, excludes the soloist from the tutti sections. Going back to my example of the Haydn Cello Concertos, many contemporary editions put the soloist in between the winds and strings in the score, have a cello solo part that excludes the tutti sections, and a cello tutti part which joins the double basses in the solo sections where no extra cello line is provided (see Ex. 3.7).<sup>32</sup>

**Example 3.7. Haydn, Cello Concerto in D major, C. F. Peters Edition, opening.**

However, there are editions which provide an exact replication of the original manuscript. The example from Bärenreiter in Ex. 3.8 has the solo cello in the middle of the string section and includes the tuttis in the solo part.<sup>33</sup>

<sup>31</sup> Drummond, *German Concerto*, 311.

<sup>32</sup> Joseph Haydn, *Konzert D-dur, Opus 101, für Violoncello und Orchester*, ed. Kurt Soldan (Leipzig: C.F. Peters, 1900).

<sup>33</sup> Joseph Haydn, *Konzert in D für Violoncello und Orchester, Hob. VIIb:2 = Concerto in D major for Violoncello and Orchestra*, ed. Sonja Gerlach (Kassel: Bärenreiter, 2005).

**KONZERT in D**

Allegro moderato

1783  
Hoboken VIIb:2

**Example 3.8. Haydn, Cello Concerto in D major, Bärenreiter Edition, opening.**

In my edition, I chose a practical approach of putting the cellist on top of the string section. It provides an easier reading alternative for conductors, and nowadays the more customary way to publish an edition. I also excluded the cello/bass tutti parts from the solo cello line. Today, only a small number of cellists—whether professionals, amateurs, or students—join the tutti sections during a performance.

### **3.4: BASSO CONTINUO AND HARPSICHORD**

Does the Hoffmeister Cello Concerto need a *basso continuo* for harpsichord? The most famous of Hoffmeister's concertos, the Viola Concerto in D major, is usually not performed with harpsichord, judging by the available recordings, videos, and publications.

When I started to rehearse the Cello Concerto, however, I realized that some parts sound relatively thin in the orchestra. Robin Stowell wrote an article about performance practice in

eighteenth-century concertos.<sup>34</sup> According to him, “the practice of basso continuo seems to have lasted in the concerto throughout the eighteenth century and well into the nineteenth.”<sup>35</sup> The way it was used differed according to local traditions and national taste. For example, Viotti’s first violin concerto, now known as No. 3 in A major, was published by Hummel in 1781 including a figured bass. However, the same concerto was published in Paris one year later without figured bass.

A clear indication that a harpsichord or chamber organ was supposed to be present is the words *cembalo*, *organo*, or *basso continuo*.<sup>36</sup> Stowell cites Chappell White, who observed that if the performing set included two bass parts and one of them rests during the solos, or has a part which labels the tutti passages “*violoncello e basso*,” a keyboard instrument was probably intended. Parts that include figured bass were more likely be found in northern Germany or England. Composers in Italy, southern Germany, Austria, and France rarely include bass figures. Copland also states that the manuscripts of solo concertos rarely included a *continuo* part.<sup>37</sup> However, we must take into consideration that having a harpsichordist improvising an accompaniment from the bass line was a practice through most of the eighteenth century.

All the Hoffmeister concertos for which I looked at editions and listened to recordings were published and performed without the option of a harpsichord, with one notable exception: both published double bass concertos, the first and third, include a *basso continuo* part.<sup>38</sup> The third concerto, the manuscript parts of which are available on IMSLP, includes the words *basso*

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<sup>34</sup> Robin Stowell, “Performance Practice in the Eighteenth-Century Concerto,” in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe, Cambridge Companions to Music (Cambridge: Cambridge University Press, 2005): 192–226.

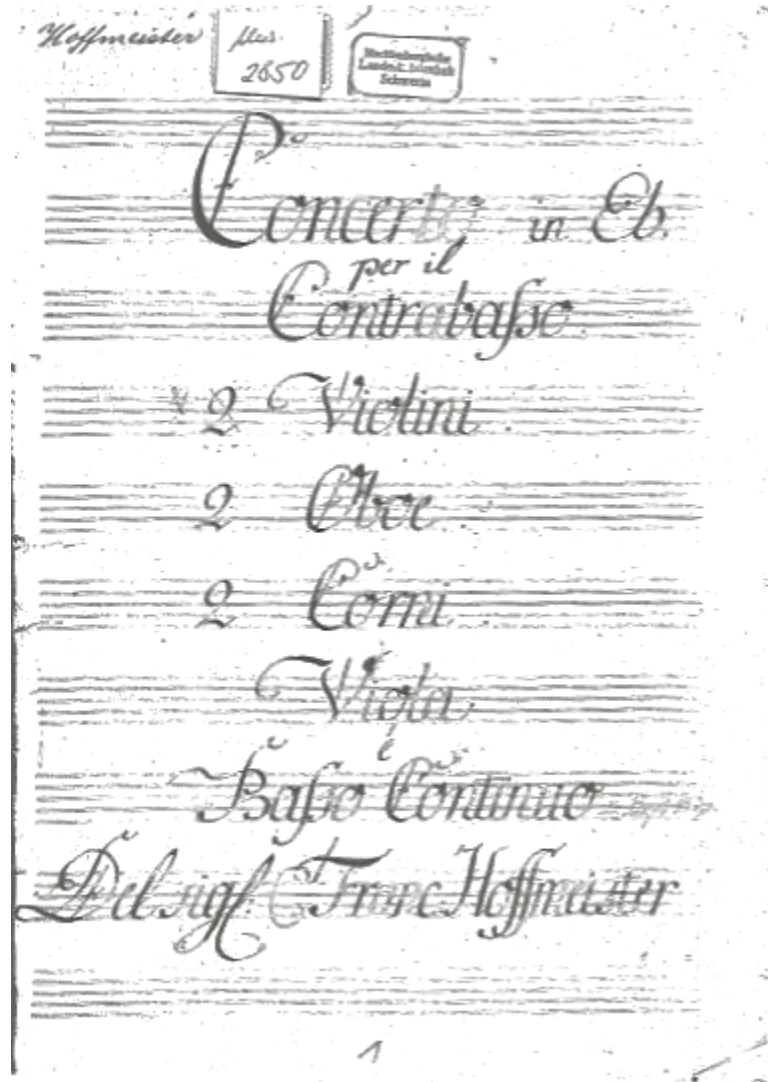
<sup>35</sup> *Ibid.*, 199.

<sup>36</sup> *Ibid.*

<sup>37</sup> Copland, “Solo Concerto,” 100.

<sup>38</sup> “ARD-Musikwettbewerb 2016 Semifinale Kontrabass Michail-PavlosSemsis, Griechenl.,” YouTube Video, 23:31, “BR-KLASSIK,” [https://www.youtube.com/watch?v=\\_W7ODmo\\_-Dw&t=74s](https://www.youtube.com/watch?v=_W7ODmo_-Dw&t=74s), accessed September, 6 2016.

*continuo* on the title page and an extra *basso continuo* part (see Fig. 3.4). This clearly indicates that the work should be performed with harpsichord.<sup>39</sup>



**Figure 3.4. Manuscript Title Page of Hoffmeister, Double Bass Concerto.**

None of the other manuscripts of the Hoffmeister concertos included the words *basso continuo* on their title page or an extra bass part. Consequently, on the face of it, the double bass concertos were performed with harpsichord, not the others.

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<sup>39</sup> Franz Anton Hoffmeister, “Concerto in Eb per il Contrabasso,” copyist’s manuscript, Mecklenburgische Landesbibliothek Schwerin, IMSLP, [http://ks4.imslp.info/files/imglnks/usimg/f/fb/IMSLP495919-PMLP803002-hoffmeister\\_bassconcerto3\\_bassoprincipale.pdf](http://ks4.imslp.info/files/imglnks/usimg/f/fb/IMSLP495919-PMLP803002-hoffmeister_bassconcerto3_bassoprincipale.pdf), accessed July 3, 2019.

However, according to the performance practice of the period, a harpsichord may well have been part of the orchestral accompaniment of concertos. See, for example, the preface to the Bärenreiter Urtext edition of the Mozart symphonies,<sup>40</sup> according to which many Mozart symphonies included bass figures, which should be interpreted as “the standard practice of using a harpsichord accompaniment.”<sup>41</sup> In the edition, the word *cembalo* with two asterisks appears in brackets below the violoncello and basso indication. The asterisks refer to the preface regarding the use of the harpsichord, explaining that even in the symphonies that did not include bass figures, a harpsichord was most likely part of the performance. My edition therefore follows the same practice of including the harpsichord as a possibly added *basso continuo* instrument.

### 3.5: ARTICULATION AND BOWINGS

One of the most difficult editorial problems was the creation of plausible articulation markings and slurs as well as to indicate whether or not they were original. As Feder mentions, most manuscript sources have unclear, contradictory, and incomplete articulations.<sup>42</sup> The preface of the Amadeus edition of the Hoffmeister viola concerto also mentions that it is complicated to create a plausible printed version.<sup>43</sup> Articulations were marked only if they differed from “the norm,” consequently sparsely and inconsistently.

The differentiation between dots and wedges was discussed in many secondary resources. In the Hoffmeister Cello Concerto, only the source from Vienna includes dots and wedges; the other two sources only include dots. According to Clive Brown’s research on Classical and Romantic performance practice, many eighteenth- and nineteenth-century manuscript scores contain both markings.<sup>44</sup> One might be able to detect a pattern of staccato dots on a succession of

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<sup>40</sup> Wolfgang A. Mozart, *Complete Symphonies*, hrsg. Gerhard Allroggen, Vol. 1 (Kassel: Bärenreiter, 2005).

<sup>41</sup> Ibid., XIV.

<sup>42</sup> Feder, “Arbeitsgemeinschaft,” 350.

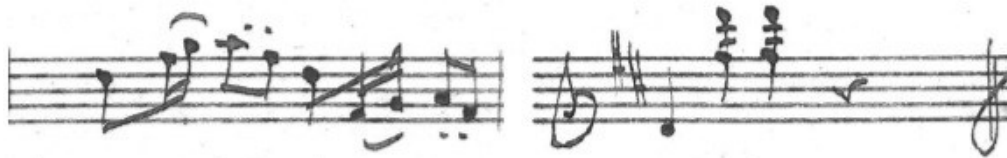
<sup>43</sup> Hoffmeister, *Concerto in D-Dur für Viola und Orchester*, Amadeus edition, 2.

<sup>44</sup> Clive Brown, *Classical and Romantic Performing Practice 1750–1900* (New York: Oxford University Press, 1999), 201.

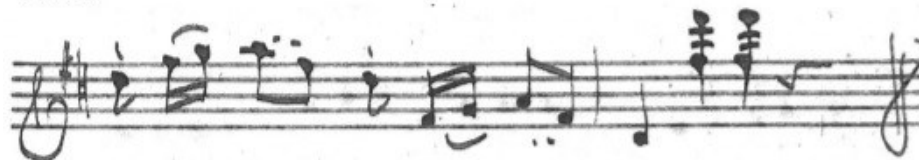
notes and wedges on isolated notes. However, a closer look reveals many discrepancies from this theory, which lead to doubts about whether the distinction was made deliberately or was just a result of fast, temperamental writing. In the manuscript from Vienna, I tried to find patterns such as the one just mentioned. Often, isolated notes do have a wedge instead of a dot. However, also in this concerto, it is obvious that the articulation was carelessly notated. One example is the discrepancy in the last two measures of the first movement (see Ex. 3.9).

Source: Gesellschaft der Musikfreunde Wien

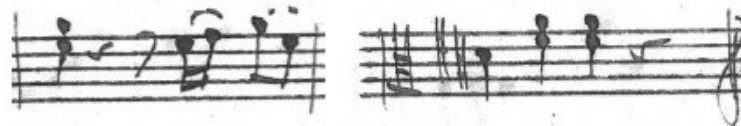
Violin I



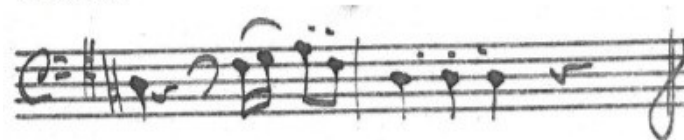
Violin II



Viola



Cello/Bass



### **Example 3.9. Articulation Discrepancies in Vienna Manuscript, I, mm. 244–45.**

The discrepancies are obvious. The first and second violins, although playing the same notes, have different articulations in the penultimate measure. The second violins include wedges on the isolated notes whereas the first violins do not. Moreover, unlike the other instruments, the basses have dots on the three last notes. If one compares these parts with those from the Beroun manuscript, the situation becomes even more complicated (see Ex. 3.10).

Source: Archivářka Státního okresního Archivu Beroun

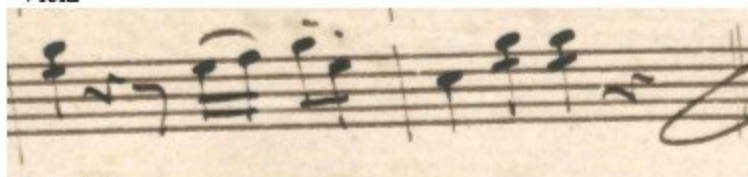
Violin I



Violin II



Viola



Cello/Bass



**Example 3.10. Articulation Discrepancies in Beroun Manuscript, I, mm. 244–45.**

The first violin part has no articulation markings or slurs at all. The cello/bass part breaks the pattern of slurred sixteenth notes and eighth notes with staccato markings.

We cannot leave the articulation decisions completely to the performer, indicating all three manuscripts and their findings in the edition, because that leads to a chaos of articulation indications that could not be used in performance. But even a well-known scholar such as Clive Brown has to admit that “a composer’s notation in these situations is always difficult and seldom

unambiguous.”<sup>45</sup> Feder recommends finding common ground between parts and parallel passages but warns not to put articulations from strings into the winds and vice versa.<sup>46</sup> My decisions on articulations and slurs are based on this recommendation. I decided to keep the differentiation between dots and wedges where it seemed appropriate, for example on isolated notes.

How were dots and wedges executed? Multiple sources on performance practice indicate that dots and wedges – or, as they were also called, “strokes”— were used to warn against slurring.<sup>47</sup> Consequently, the markings did not necessarily point towards a staccato execution. Bernhard Romberg comments on this particular issue in his cello method from 1840, stating that these articulation marks should never be executed with a close, short bow.<sup>48</sup> Yet this subject is ambiguous.<sup>49</sup> Other sources state that dots and wedges do indeed have the purpose of referring to a specific articulation. According to Quantz (1752) and Leopold Mozart (1756), the dot was used to indicate a lighter and less abrupt staccato than the wedge, although C. P. E. Bach (1753/1762) saw the two signs as identical.<sup>50</sup>

Modern scholars have concluded that that the execution was largely based on the geographical location of the composer.<sup>51</sup> In mid-Germany, there was generally no distinction between wedge and dot, but in southern Germany, Vienna, Paris, and London, the two articulation marks were executed differently. Moreover, after 1780 the wedge and dot may have been merely a graphical leftover of the printing industry but not a conscious intention of composers to make a distinction.

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<sup>45</sup> Brown, *Classical and Romantic Performing Practice*, 208.

<sup>46</sup> Feder, “Arbeitsgemeinschaft,” 350.

<sup>47</sup> Brown, *Classical and Romantic Performing Practice*, 208.

<sup>48</sup> Ibid.

<sup>49</sup> Ibid., 168.

<sup>50</sup> Stowell, “Performance Practice,” 204.

<sup>51</sup> Feder, “Arbeitsgemeinschaft,” 351.

Notes without any articulation deserve close examination. According to Brown, it is difficult to identify passages where slurs are appropriate even though the notes are unmarked.<sup>52</sup> Nevertheless, these passages are more common than often assumed. Slurs were often marked haphazardly, and it seemed more important to indicate the passages that were supposed to *not* be slurred by adding dots. Although most sources agree with this statement, there are credible contradicting sources such as Dürr's article on editorial problems, where it is stated that in the Viennese Classical era, notes without any indications meant a *non legato* execution.<sup>53</sup>

The solo part, as in the Hoffmeister Cello Concerto, is usually the part with the fewest slur and articulation indications, as we imagine it was assumed that the performer would decide how the music should be phrased and articulated.<sup>54</sup> The quality of performers at the time was often judged by their interpretation of the unmarked part.<sup>55</sup> In the preface of the Amadeus edition of the Hoffmeister Viola Concerto it is mentioned that many performance aspects were left to the player's discretion.<sup>56</sup>

When I created my edition of the Hoffmeister Cello Concerto, I realized that editions contain personal input that can differ, even between well researched editions, as in the beginning of the third movement of the Hoffmeister Viola Concerto (see Ex. 3.11).

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<sup>52</sup> Brown, *Classical and Romantic Performing Practice*, 178.

<sup>53</sup> Dürr, "Editionsprobleme bei Gesamtausgaben," 233.

<sup>54</sup> Brown, *Classical and Romantic Performing Practice*, 168.

<sup>55</sup> *Ibid.*, 417.

<sup>56</sup> Hoffmeister, *Concerto in D-Dur für Viola und Orchester*, Amadeus edition, 2.

Source: Manuscript



Source: Amadeus Edition



Source: Kunzelmann Edition



Source: Mandozzi Edition



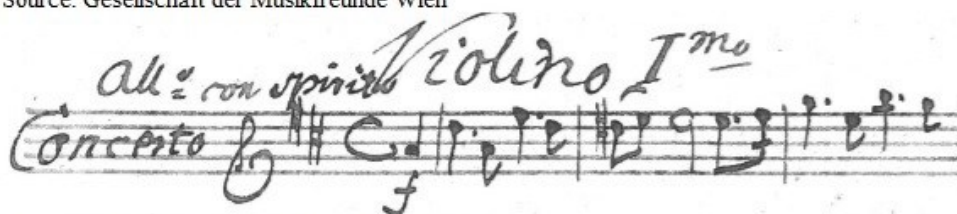
### Example 3.11. Hoffmeister, Viola Concerto Comparison, III, mm. 1–4.

As may be seen, these editions are different, despite the best intentions of the editors.

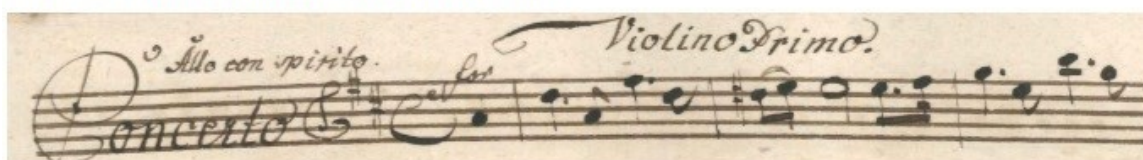
In order to differentiate original and editorial articulations and slurs, I marked the ones that can be understood through either clear indication in the manuscript or logical explanation through different instrumental parts and/or parallel passage as solid, normal slurs. Everything else that I added is marked with dotted slurs or (for bowings or accidentals) through brackets.

Let us look at a few examples. One example occurs in the first measure. Especially in a full orchestra setting, a repeated motive of dotted quarter note followed by a separated eighth note tends not to sound smooth and also incorrectly accentuates the eighth note. In order to avoid that, I added dotted slurs to those motives (see Ex. 3.12).

Source: Gesellschaft der Musikfreunde Wien



Source: Archivářka Státního okresního Archivu Beroun



Source: My Edition



### Example 3.12. Articulation Comparison and Changes in my Edition, I, mm. 1–3.

Another general example is strings of even notes without any articulation indication, such as in m. 87 in the first movement (see Ex. 3.13).



### Example 3.13. Articulation Additions in my Edition, I, mm. 87–90.

I indicated a different bowing than just separate notes to show a performance possibility, as a variety of bowings was expected and encouraged at the time.

I also added some up- or downbow indications in brackets, for example in the beginning of the third movement (see Ex. 3.14).



### Example 3.14. Bracketed Bowings in my Edition, III, mm. 1–5.

The indicated bowing is comfortable and places the slur in m. 4 on a downbow. Through the indication of both what is original and what has been added, the edition can be used for immediate performance but remains scholarly at the same time.

### 3.6: DYNAMICS

As in many Classical works, the Hoffmeister Cello Concerto in D major has only sparsely notated dynamics. Dynamic markings include *pianissimo*, *piano*, *forte*, and *fortissimo*; no *mezzo* dynamics are included. *Crescendos* or *decrescendos* in the form of hairpins do not exist; only one long *poco a poco crescendo* is indicated right before the entrance of the solo cello with the primary theme in the dominant (A major).

Even the few dynamic marks that exist are not always consistent. Many times, one or more voices are missing a dynamic change. In this style of music, it is evident that usually the whole orchestra changes dynamics together, but it is not always indicated like that in the manuscripts. The three sources support this hypothesis. One example already occurs in m. 1. In the Vienna manuscript, the viola, oboe I and II, horn II, and timpani part are missing the *forte* marking (see Ex. 3.15). In the Beroun manuscript, all parts include the *forte* dynamic, indicating that they were simply forgotten in the Vienna manuscript. Consequently, one of my editorial duties was to unify dynamic markings in the edition.

Source: Gesellschaft der Musikfreunde Wien

The image displays a handwritten musical score for the opening of a concerto, likely by Franz Schubert, as indicated by the source. The score is written in ink on aged paper and consists of seven staves, each representing a different instrument or section of the orchestra. The staves are arranged in two columns, with the left column containing staves for Violino I, Violino II, and Oboe, and the right column containing staves for Viola, Bassoon, and Horn/Clarinet. The bottom staff is for the Symphonic instruments. The tempo is marked 'Allegro con spirito' at the beginning of each staff. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various dynamic markings, such as 'f' (forte) and 'p' (piano), which are used to indicate changes in volume. The notation is in a cursive, handwritten style, typical of 19th-century musical manuscripts. The staves are numbered 1 through 7, and the score is titled 'Concerto' at the beginning of each staff.

Example 3.15. Dynamic Discrepancies in Vienna Manuscript, I, opening.

Source: Archivářka Státního Okresního Archivu Beroun



### Example 3.16. Dynamics in Beroun Manuscript, I, opening.

The dynamic changes in this piece are often related to musical character changes. One example is the primary theme, which is marked *forte*, and the secondary theme which has a lighter character, *piano*. During the whole piece, there is only one spot in m. 63 of the last movement where a *dolce* marking provides an additional expressive playing indication. Except for this moment, the performers must find their own musical characters from the written articulations, harmonies, and phrases.

Brown wrote a whole chapter on the notation of accents and dynamics. He starts the chapter by informing the reader that in the middle of the eighteenth century, “expressive accentuation and dynamic nuances was left largely to the discretion of the performer.”<sup>57</sup> According to him, dynamic markings were sparingly introduced, and it was expected that the performer would supply accentuation and additional dynamic shading. The execution in

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<sup>57</sup> Brown, *Classical and Romantic Performing Practice*, 59.

accordance with established conventions but influenced by personal taste was a major criterion by which the artistic quality of the performer was judged.<sup>58</sup>

Some of the more common conventions are explained by Stowell. In general,

longer notes should be “spun out”; ascending phrases should crescendo; descending phrases should decrescendo; any note foreign to the harmony placed on the strong beat of the bar or on the strong part of the beat must be emphasized if it is of any length; any modified note foreign to the scale of the prevalent key must be emphasized.<sup>59</sup>

He references Quantz, who advised great discernment regarding *piano* and *forte* markings.<sup>60</sup>

According to him, moving to vigorously from one to the other should be avoided; gradual swelling and imperceptibly diminishing is recommended. Stowell further states that, although some of these performance aspects are usually pre-planned, many are intuitive and often not capable of notation.<sup>61</sup>

None of the editions of Hoffmeister Viola Concertos add dynamic markings such as *crescendos*, *decrescendos*, or other phrase markings. The most bountiful edition in many aspects is, once again, the Kunzelmann edition of the Hoffmeister Viola Concerto in D major. Some dynamic markings that are not marked in the manuscript are added for logical reasons, including when all the other instruments have the same dynamic in a spot, or parallel passages. These added dynamics are printed in brackets. One example is again the first measure of the piece. As seen in Exx. 3.17–3.18, the solo viola and both oboe parts are missing the *forte* marking in the first bar. In the Kunzelmann edition, it was added in brackets to indicate that it was originally not marked but most likely intended by the composer.

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<sup>58</sup> Brown, *Classical and Romantic Performing Practice*, 59.

<sup>59</sup> Howard Mayer Brown and Stanley Sadie, ed., *Performance Practice: Music after 1600* (Basingstoke: Macmillan, 1990), 405.

<sup>60</sup> Stowell, “Performance Practice,” 208.

<sup>61</sup> *Ibid.*, 207.



**Example 3.17. Hoffmeister, Viola Concerto in D major, manuscript from the Sächsische Landesbibliothek—Staats- und Universitätsbibliothek Dresden, I, opening.<sup>62</sup>**

<sup>62</sup> Franz Anton Hoffmeister, “Concerto in D# a Viola Principale,” copyist’s manuscript, Sächsische Landesbibliothek—Staats- und Universitätsbibliothek Dresden, IMSLP, [http://conquest.imslp.info/files/imglnks/usimg/b/b3/IMSLP15749-Hoffmeister\\_Viola\\_Concerto\\_in\\_D\\_Viola\\_part\\_Original\\_Manuscript.pdf](http://conquest.imslp.info/files/imglnks/usimg/b/b3/IMSLP15749-Hoffmeister_Viola_Concerto_in_D_Viola_part_Original_Manuscript.pdf), accessed July 5, 2019.

# Konzert D-Dur

für Viola und Orchester

Franz Anton Hoffmeister  
Partitur — Erstausgabe  
herausgegeben von Ulrich Drüner

**Allegro**

Oboi 1. 2.

Corni in F 1. 2.

Viola Solo

Violino I.

Violino II.

Viola

Bassi

**Example 3.18. Hoffmeister, Viola Concerto in D major, Kunzelmann Edition, I, opening.<sup>63</sup>**

For my own edition, I had to decide how to address the dynamic markings in the concerto. There are two types of markings that I could have added in a pure performance edition of the piece: *crescendo* and *decrescendo* markings as well as echo effects in repeated passages. However, I decided to add only the dynamic markings that are logically missing in the manuscript.

In contrast with the Kunzelmann edition, I did not put the added dynamic markings in brackets. The reason for that is that I wanted to leave the markings that indicate editorial decisions, such as bracketed markings or dotted slurs, for truly editorial suggestions, which did

<sup>63</sup> Hoffmeister, *Konzert für Viola und Orchester D Dur*, Kunzelmann edition.

not come from reasoning but are more personal interpretation or suggestion. Those suggestions include mostly bowings and slurs that are stylistically correct but are not the only way a passage could be performed. I wanted to have a distinction between suggestions and corrections in my edition. The missing or misplaced dynamic markings were clearly corrections, which is why I did not put the dynamic markings that were added for logical reasons in brackets.

### **3.7: APPOGGIATURAS**

The three sources of the Hoffmeister Cello Concerto notate appoggiaturas differently. The score from Philadelphia marks all of them as eighth notes.<sup>64</sup> The parts from Vienna include three types: eighth notes, eighth notes with a line in them, and sixteenth notes.<sup>65</sup> Unfortunately, the use of the different types of appoggiaturas shows some inconsistencies. The orchestral parts include only eighth and sixteenth notes, the former largely used before quarter notes and the latter before any note value that is shorter than a quarter note. The cello part does not have sixteenth-note appoggiaturas, but the occasional eighth note with a line through it. This differentiation seems arbitrary, as shown in mm. 48 and 52 of the first movement. Those two identical measures include the reverse use of eighth note and eighth note with a line through it (see Ex. 3.19). At first, I thought that it might have been intentional, but in the orchestra accompaniment the violins accompany the solo cello in parallel thirds and follow the rule of eighth-note appoggiaturas in front of quarter notes. Since the violins and the solo cello play the same musical phrase, the execution of the appoggiaturas as well as their notation should be identical.

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<sup>64</sup> Hoffmeister, "Concerto for Violoncello," Free Library of Philadelphia.

<sup>65</sup> Hoffmeister, "Concerto in D per Violoncello Principale," Gesellschaft der Musikfreunde Wien.

Source: Gesellschaft der Musikfreunde Wien

Solo Cello

46



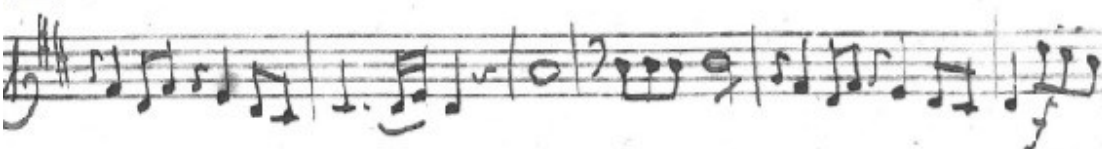
Violin I

47



Violin II

48



### Example 3.19. Appoggiatura Discrepancies in Vienna Manuscript.

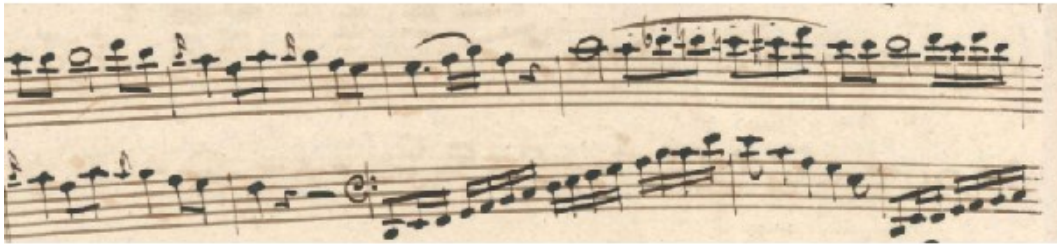
In the cello part from Vienna, which is in a different handwriting than the other parts, there is no general differentiation of appoggiaturas regarding the duration of the main note following, as almost all appoggiaturas are eighth notes. However, some eighth notes with a line through them occur and seem, as in the passage above, not to have a consistent reason for their existence.

The parts from Beroun include eighth- and sixteenth-note appoggiaturas in all parts. The use is again inconsistent, however, as can be shown in the same passage referenced above (see Ex. 3.20).

Source: Archivářka Státního Okresního Archivu Beroun

Solo Cello

47



Violin I

43



Violin II

46



### Example 3.20. Appoggiatura Discrepancies in Beroun Manuscript.

The solo cello has sixteenth-note appoggiaturas. Violin I has one sixteenth note and one eighth note in m. 48 and an eighth-note appoggiatura followed by none in m. 52. Violin II has only eighth-note appoggiaturas in this spot.

It is undeniable that the notation of appoggiaturas in the different manuscripts is not unified and consistent, thus providing me with a challenge for my edition. Secondary sources are mainly focused on the execution of appoggiaturas. The performance practice of the period indicates that appoggiaturas are generally played on the beat and take over half of the main note's

duration.<sup>66</sup> In addition, in the eighteenth century, there was no distinction between a sixteenth note and an eighth note with a line through it.<sup>67</sup> Both of those notations indicate the execution of a sixteenth note. The appoggiaturas in the cello part of the Vienna manuscript (written in one hand) are marked differently than those in the orchestral parts (in another hand).

In the eighteenth century, appoggiaturas were slurred into the main note.<sup>68</sup> This was such a common practice that it was often omitted in manuscripts of the time but is nowadays supplied in editions.

The editions of the Hoffmeister Viola Concerto helped me to decide how I wanted to indicate appoggiaturas in my edition. In the manuscript of the viola concerto, the indications of appoggiaturas were more consistent than in the cello concerto. The ones before quarter notes are eighth notes and smaller note values are preceded by sixteenth-note appoggiaturas.<sup>69</sup> A few mistakes can be found as well: for example, in m. 184 of the first movement. The editors of the Amadeus and Kunzelmann edition caught the mistake and corrected it (see Ex. 3.21).

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<sup>66</sup> He, “Viola Concertos,” 58.

<sup>67</sup> Paul Badura-Skoda and Frank E. Kirby, “On Ornamentation in Haydn,” *Piano Quarterly* 34, no. 135 (winter 1986): 40.

<sup>68</sup> Ibid.

<sup>69</sup> Hoffmeister, “Concerto in D# a Viola Principale,” Dresden manuscript.

Source: Manuscript

182



Source: Amadeus Edition

183



Source: Kunzelmann Edition

181



### Example 3.21. Appoggiatura Corrections in Hoffmeister, Viola Concerto, I, m. 184.

As did the editors of the Amadeus and Kunzelmann editions, I followed the rule of notating eighth-note appoggiaturas before quarter notes and sixteenth-note appoggiaturas before any smaller note values throughout my edition of the cello concerto to create consistency and avoid confusion for performers.

## 3.8: CLEF CHANGES

In the nineteenth century, cello notation started to be more standardized, including the use of clefs; only bass, tenor, and treble clefs.<sup>70</sup> However, music that was written in treble clef was supposed to be played an octave lower than notated. This tradition persisted in some composers such as Dvořák and Bruckner until the late nineteenth century.

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<sup>70</sup> Brown and Sadie, ed., *Performance Practice*, 405.

The Hoffmeister Cello Concerto manuscripts include only bass and treble clef, the latter notated an octave higher than it should sound. When I created the edition, one of my questions was if I should adopt the same clefs as in the manuscripts or use additional tenor clefs and treble clefs in the sounding octave. According to Dürr, modern editions should replace the antiquated use of clefs with easily readable notation.<sup>71</sup> As it was my intention to have an authentic but easily usable edition, I decided to include tenor clefs and notate treble-clef passages in their sounding octave. It does not change the music itself and makes the reading of the edition much easier for performers.

### **3.9: NOTE CHANGES AND CORRECTIONS**

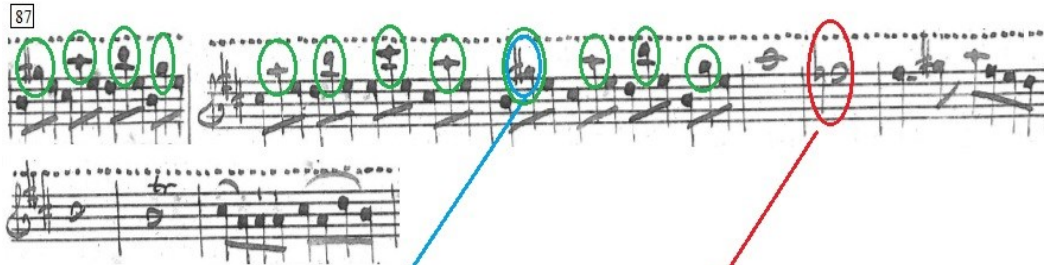
When I collected and compared the three manuscripts, I found a number of discrepancies, even in notes. The manuscripts from Vienna and Beroun were similar but did contain some errors. Most pitch/note mistakes made in one of the manuscripts were correct in the other. Through a comparison of the manuscripts, the investigation of parallel passages, and the analysis of harmonic language I was able to eliminate most notational mistakes with confidence. Throughout the process, the manuscript from Philadelphia served as supplemental material but not as a fundamental source, as it contained too many obvious errors.

In the following paragraphs I will explain the kind of discrepancies between the manuscripts that I came across and what justifies the version in my edition. For the first example I would like to examine the solo cello part of mm. 87–95 and its parallel passage, mm. 218–24, in the first movement (see Exx. 3.22–3.23).

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<sup>71</sup> Dürr, “Editionsprobleme bei Gesamtausgaben,” 233.

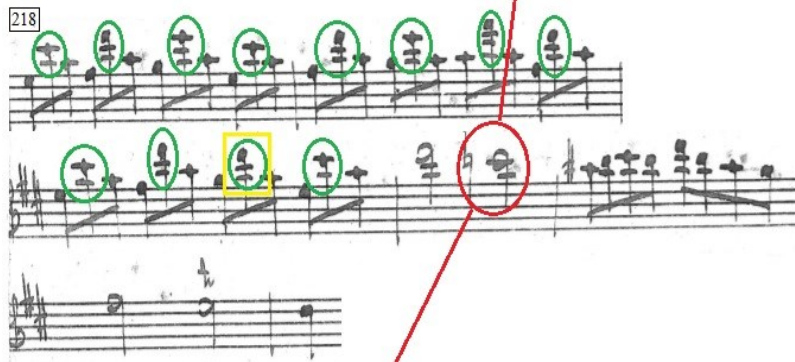
Source: Gesellschaft der Musikfreunde Wien



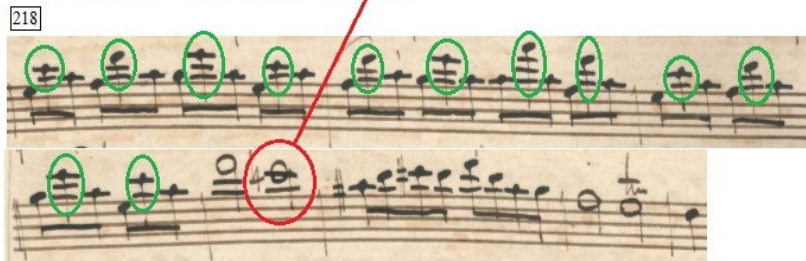
Source: Archivárka Státního Okresního Archivu Brno



Source: Gesellschaft der Musikfreunde Wien



Source: Archivárka Státního Okresního Archivu Brno



**Example 3.22. Notational Discrepancies between Passages and Manuscripts.**

87

Vc. solo

Vln. I

Vln. II

Vla.

Vc. & D.B.

*p*

91

Vc. solo

Vln. I

Vln. II

Vla.

Vc. & D.B.

Example 3.23. Notational Corrections in my Edition.

**Example 3.23, continued.**

In these two parallel passages in the exposition and recapitulation of the first movement, three discrepancies in notes can be detected between the two manuscripts. The first one is the whole note in m. 91 (marked in red). In the Vienna manuscript, the solo cello clearly has an F natural in this measure. However, the underlying harmony is an A-major chord resolving into a D-major chord in the next measure. The G natural, notated in m. 91 in the Beroun manuscript, makes more harmonic sense, as it completes a dominant-seventh chord. In the parallel passage in m. 221, both manuscripts have descending stepwise motion in the cello in rhythmic diminution. Thus, the comparison with the Beroun manuscript, the parallel passage, and the analysis of the harmonic language support my decision to correct the note in m. 91 to a G natural.

The second error of the passage (marked in blue) is the missing accidental on the downbeat of m. 89 in the Beroun manuscript. Measure 89 should be an exact repetition of m. 87, as it is the case in the parallel passage where mm. 218 and 220 use the same notes. In addition, the harmony in m. 89 should be an E<sup>7</sup> chord, a dominant-seventh chord leading into an A-major resolution in m. 90. Last, the second violins, which move in parallel octaves to the upper notes of the solo cello motive, play a G sharp as well. For all those reasons, the correction to a G sharp on the downbeat of m. 89 can be made with confidence.

The last error in this excerpt (marked in yellow and green) occurs during the third beat of m. 220 in the Vienna manuscript. The upper notes in the cello, circled in green in the example, create a motion of two ascending steps followed by a descending third. In m. 220, this pattern is not followed in the Vienna manuscript. However, since the Beroun manuscript continues to follow this pattern in m. 220, I could correct the written D to an E with certainty.

The type of corrections that I have described so far could all be supported through at least one “correct” source, parallel passages, and/or harmonic language. However, I did come across passages that are more ambiguous. The first one occurs in m. 11, where there is a discrepancy between the Philadelphia manuscript and the other two manuscripts (see Ex. 3.24).

Source: Gesellschaft der Musikfreunde Wien, 1st Violin

11



Source: Archivářka Státního Okresního Archivu Beroun, 1st Violin

11



Source: Free Library of Philadelphia

### Example 3.24. Notational Discrepancies among Manuscripts, I, mm. 9–11.

Although I used the Philadelphia source more as supplemental material, I did look for passages where the occurring discrepancies are not harmonically incorrect and could consequently be a way the passage was intended. In m. 11, both violins in the Vienna and Beroun manuscripts have repeated sixteenth notes, E-C#-A-G, in the second half of the measure. In the Philadelphia manuscript, both violins have first a descending scale from E to B before they join the repeated sixteenth notes of A–G. The scale pattern fits into the harmony of A major in the measure. Since the rest of the orchestra is quiet and there is no parallel passage to compare it with, it is possible that this was one version of how this particular measure was intended.

I might not have included this alternative way of playing m. 11 in my explanation had I not come across another spot in this piece that clearly has two possibilities for playing a certain passage. In the manuscripts, mm. 54–58 include two different interpretations of how the solo cello plays around the tonic and dominant harmonies in the orchestra (see Ex. 3.25).

Source: Gesellschaft der Musikfreunde Wien

53



Source: Archivářka Státního okresního Archivu Beroun

52



Source: Free Library of Philadelphia

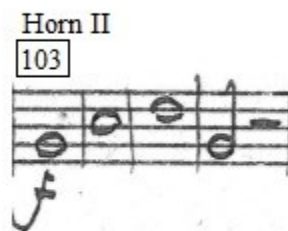
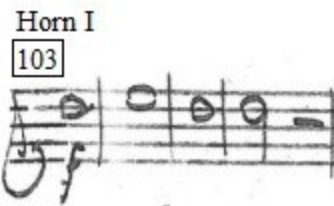
54

**Example 3.25. Alternative Passages among Manuscripts, I, mm. 54–58.**

Harmonically, the two interpretations are equally valid. Since I have no possibility to determine whether the Vienna manuscript or that from Beroun is more credible, I included an *ossia* part in the edition so that the performer has a choice.

An actual notational correction occurs in m. 105 of the first movement (see Ex. 3.26).

Source: Gesellschaft der Musikfreunde Wien



Source: Archivářka Státního Okresního Archivu Beroun



**Example 3.26. Notational Mistake in Manuscripts and Correction, I, mm. 103–6.**

Source: Free Library of Philadelphia

103



Example 3.26, continued

Ob. 1+2

Hn. 1+2

Timp.

Vc. solo

Vln. I

Vln. II

Vla.

Vc. D.B.

**Example 3.26, continued.**

All manuscripts agree that the sounding notes of m. 105 are G#–B–D–E–F#. For the late eighteenth century, this is a highly dissonant chord that seems out of context in the otherwise Classical style of the piece. Since the downbeat of m. 106 resolves to A major, two possible chords can be formed out of the given tone cluster. If we take the notes G#–B–D–F#, we create a half-diminished-seventh chord that leads to A major. The notes E–G#–B–D would form a dominant-seventh chord moving towards A major. I assume that a dominant-seventh chord might have been intended some time along the compositional process. However, since many parts

including the melody contain an F sharp, I decided to take the sounding E out of the horns and provide them with sounding B and D to avoid the dissonance and direct fifth when moving into the next measure.

A passage that needed more work than just the adjustment of one or a few notes is in mm. 148–56 of the first movement. The manuscript indicates nine measures of whole-note triple-stops in the solo cello part, accompanied by quarter notes on the downbeat in the strings (see Ex. 3.27).

Source: Gesellschaft der Musikfreunde Wien

148



Source: Archivářka Státního Okresního Archivu

148



### Example 3.27. Chord Passage in Manuscripts, I, mm. 148–56.

In the middle of an otherwise lively movement, it seems illogical that the composer meant the cellist to hold long chords for nine measures. Moreover, the cello is incapable of sustaining three notes at the same time, leading towards the conclusion that the player should improvise on those chords. The end of the Prelude of the second Bach suite comes to mind, where many cellists improvise on the given chord progression. However, I wanted to find other resources that support my decision of providing the performing cellist with a possible broken chord passage in my edition.

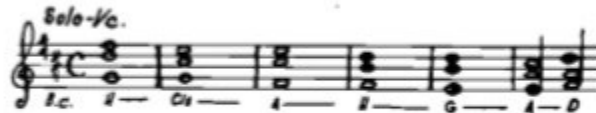
In 1934, Eugen Rapp published his dissertation on the early history of the cello concerto.<sup>72</sup> He mentions the D major Cello Concerto by Leonard Leo, who used virtuosic left-

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<sup>72</sup> Eugen Rapp, “Beiträge zur Frühgeschichte des Violoncellkonzerts” (PhD diss., Universität Würzburg, 1933).

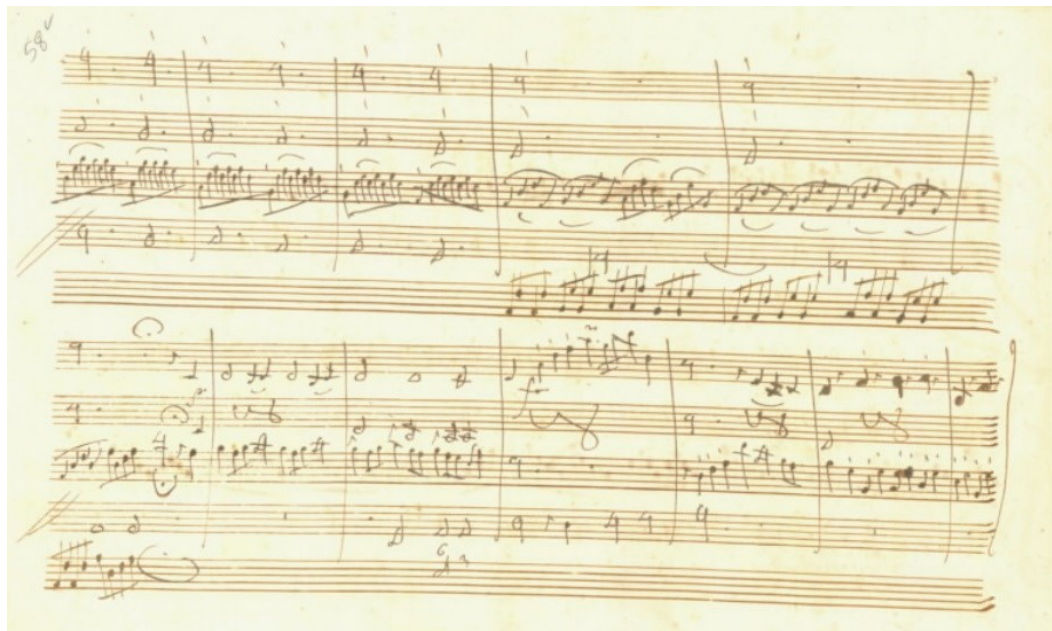
hand passages including double stops and arpeggios.<sup>73</sup> In a draft, he reportedly notated the arpeggios in an abbreviated manner previously used by Vivaldi (see Ex. 3.28).

<sup>1)</sup> Diese notiert er in der seinerzeit üblichen, auch von Vivaldi angewandten Kurzschrift:



Ähnliche Arpeggienbildungen waren auch der mitteldeutschen Instrumentalmusik geläufig (vgl. Bach, Pachelbel, Fischer und die Bach-Nachfolge).

**Example 3.28. Example of Chord Passage in Eugen Rapp's Dissertation on the Early History of the Cello Concerto.<sup>74</sup>**



**Example 3.29. Chord Passage in Leonardo Leo, Cello Concerto in D major.<sup>75</sup>**

<sup>73</sup> Rapp, "Beiträge zur Frühgeschichte," 35.

<sup>74</sup> Ibid.

<sup>75</sup> Leonardo Leo, "Cello Concerto in D Major, L.10" autograph, IMSLP, [http://ks.imslp.net/files/imglnks/usimg/7/7c/IMSLP43621-PMLP93921-Leo\\_-\\_Cello\\_Concerto\\_in\\_D\\_major\\_L10\\_score\\_manus.pdf](http://ks.imslp.net/files/imglnks/usimg/7/7c/IMSLP43621-PMLP93921-Leo_-_Cello_Concerto_in_D_major_L10_score_manus.pdf), accessed July 5, 2019.



**Example 3.30. Chord Passage in Leonardo Leo, Cello Concerto in D major, in Ricordi Edition.<sup>76</sup>**

The manuscript might seem confusing, as two measures of the reference in the Rapp dissertation are written in one. The cited passage starts in the second half of the first measure in the manuscript (Example 3.29). In the Ricordi edition, the passage can be followed starting in the third measure of the first line (Example 3.30). As you can see, the passage is extensive, lasting longer than the example in Rapp's dissertation. It is also interesting that in the manuscript itself, when the motivic and harmonic changes happen every half note, the cellist is provided with two possible ways of executing the harmonies, thus supporting the idea of an improvised, not predetermined passage.

Hoffmeister himself wrote a similar passage in his first double bass concerto. In the preface of the Henle edition, it is mentioned that the surviving manuscript is lacking detailed performing marks that were considered self-evident at the time.<sup>77</sup> Those missing details were added in the edition.

<sup>76</sup> Leonardo Leo, *Concierto in re maggiore per Violoncello e Pianoforte* (Milan: G. Ricordi), IMSLP, [http://ks4.imslp.info/files/imglnks/usimg/c/ce/IMSLP69559-PMLP93921-Leo\\_-\\_Cello\\_Concerto\\_in\\_D\\_Major\\_piano.pdf](http://ks4.imslp.info/files/imglnks/usimg/c/ce/IMSLP69559-PMLP93921-Leo_-_Cello_Concerto_in_D_Major_piano.pdf), 12, accessed July 5, 2019.

<sup>77</sup> Franz Anton Hoffmeister, *Kontrabasskonzert "Nr. 1" mit obligater Violine: Klavierauszug = Double Bass Concerto "no. 1" with Violin obbligato: Piano Reduction*, hrsg. Tobias Glöckler & Christoph Sobanski (München: G. Henle Verlag, 2002), IV.

One example is the execution of the arpeggios in mm. 78–80 of the first movement (see Ex. 3.31).



**Example 3.31. Chord Passage in Hoffmeister, Double Bass Concerto No. 1, I, mm. 78–80.<sup>78</sup>**

The Henle edition includes the original version on the top stave, a modified performable version of the chords on the stave below, and a possible execution of the passage on the bottom stave. In my edition of the cello concerto, I included the original chords as well as an arpeggiated possibility for the execution of the passage (see Ex. 3.32).

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<sup>78</sup> Hoffmeister, *Kontrabasskonzert "Nr. 1"*, Henle Verlag, 2.

Source: My Edition

148

Ossia

Vc. solo

Vln. I

Vln. II

Vla.

Vc. D.B.

*p*

152

**Example 3.32. Chord Passage in my Edition, I, mm. 148–56.**

Another difficult spot was m. 50 in the second movement. The orchestral harmony of the second half of the measure is clearly a dominant-seventh chord in the key of E major with the notes B–D#–F#–A (see Ex. 3.33; the other manuscripts provide identical harmonies).

Source: Free Library of Philadelphia

**Example 3.33. Harmonic Problem, II, m. 50.**

During the first half of this harmony's duration, the solo cello plays an E, adding the fourth to the chord. As this happens during the slow movement, the duration of the dissonance is quite long, which again is not something typical during the Classical period. Consequently, I changed the notes in the orchestra in the beginning of the second half of m. 50 to a cadential 6/4 chord, moving to a dominant-seventh chord, then resolving into the tonic on the downbeat of the next measure (see Ex. 3.34).

Source: My Edition

50



**Example 3.34. Solution of Harmonic Problem, II, m. 50.**

Something else that must be mentioned about this measure is the rhythm of the solo cello during the second half (see Ex. 3.35).

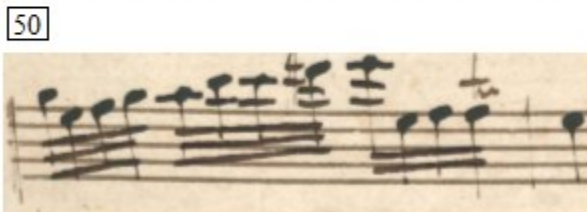
Source: Gesellschaft der Musikfreunde Wien

50



Source: Archivářka Státního okresního Archivu Beroun

50



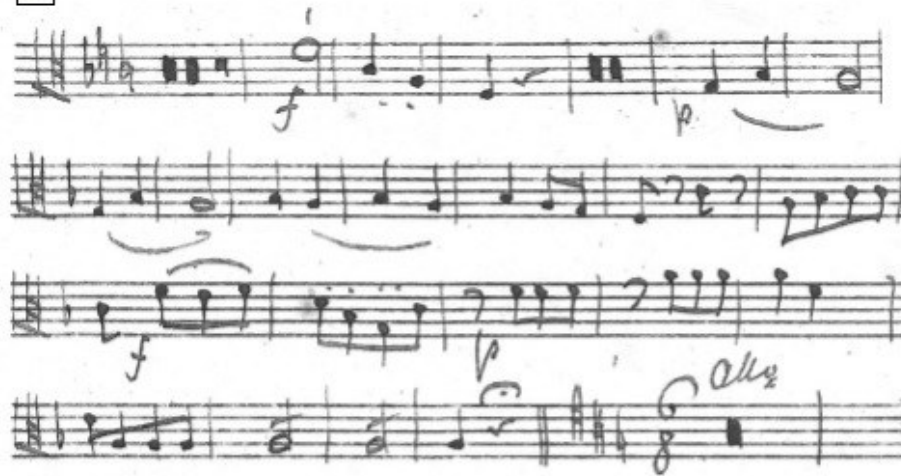
**Example 3.35. Rhythmic Discrepancies between Manuscripts, II, m. 50.**

The Philadelphia manuscript provides a possible alternative rhythm for the solo cello.

In the last movement, only one major correction was necessary. In the D minor/F major passage right before the return of the Rondo theme in 6/8, the Beroun and Philadelphia manuscripts indicate that the violas are not playing. However, the Vienna manuscript indicates that the violas are part of the orchestral harmonies (see Ex. 3.36), so I decided to put the viola part in my edition.

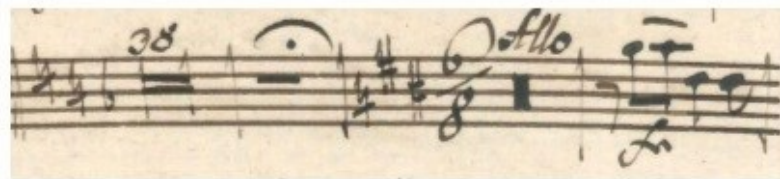
Source: Gesellschaft der Musikfreunde Wien

92



Source: Archivárka Státního Okresního Archivu Beroun

92



**Example 3.36. Missing Viola Part, III, mm. 92ff.**

Solo

Vla.

Vc.

100

100

100

Solo

Vla.

Vc.

100

100

100

Hoffmeister: Vc. Concerto

Example 3.36, continued.

## Chapter 4: THE CADENZA

During the whole process of creating the edition, I tried to be as objective as possible in recreating the composer's wishes. Writing a cadenza for a concerto, however, awakens your personal creativity. Despite not knowing what exactly Hoffmeister envisioned in his cadenza, I attempted to write one that is stylistically correct and would have likely been accepted and cherished in his time.

The most valuable source in this respect was Joseph Swain's article on the form and function of the Classical cadenza.<sup>1</sup> Swain begins with the origin of the cadenza.<sup>2</sup> The close resemblance of the words "cadenza" and "cadence" indicate that these two items are related. The German music theorist Daniel Gottlob Türk explains that before cadenzas were established small embellishments were added before cadences.<sup>3</sup> In the beginning, these types of embellishments did not require suspension of the meter. As time passed, embellishments became expanded and strict meter could no longer be upheld. Eventually, this trend developed into a full cadenza, the origin of which can be placed around 1710–16.

The form and content of the cadenza according to C. P. E. Bach is a "fantasia-like interlude<sup>4</sup>", not containing melodic fragments of the concerto, but preserving the character of improvisation and embellishment from the origins of the cadenza. Most other sources, however, indicate that thematic material and motives of the concerto ought to be used in the cadenza in order to preserve the passion and spirit of the piece.<sup>5</sup> As Quantz recommended, while referencing

---

<sup>1</sup> Joseph P. Swain, "Form and Function of the Classical Cadenza," *Journal of Musicology* 6, no. 1 (winter 1988): 27–59.

<sup>2</sup> Ibid., 28.

<sup>3</sup> Ibid., 29.

<sup>4</sup> Ibid., 30.

<sup>5</sup> Ibid., 31.

the most pleasing ideas of the concerto, the performer ought to strive for surprises, improvisational variety, and the unexpected.<sup>6</sup> For a successful implementation of these ideas it is crucial that the meter be suspended. Ideally, the cadenza consists of detached ideas and broken-off measures rather than completely sustained melodies.

Swain provides the reader not only with guidelines on how to write a cadenza, but a generalized analysis of Mozart's cadenzas as a good reference. Mozart himself wrote at least sixty-four cadenzas for his concertos.<sup>7</sup> For some of his concertos, for example the Piano Concertos K. 453 and K. 456, he wrote a pair of cadenzas for the opening movements. These cadenzas are not reworkings but contain completely different approaches, supporting the idea of artistic freedom while writing a cadenza. Nevertheless, multiple music theorists including Paul Badura-Skoda and Eduard Melkus have been able to extract a general three-part form from his cadenzas.<sup>8</sup> The first part often cites the primary theme of the concerto movement. The second one contains sequences, frequently including double stops and the diminution of motives, tending to follow the important themes of the composition. This leads into several virtuosic runs followed by the third part, the closing of the cadenza, a trill under the dominant-seventh chord leading into the resolution to the tonic.

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<sup>6</sup> Swain, "Form and Function," 31.

<sup>7</sup> Ibid., 35.

<sup>8</sup> Eduard Melkus, "Die Kadenzen in Mozart-Violinkonzerten," *Musica* 36, no. 1 (January 1, 1982): 25.

The musical score is written for a piano and consists of ten staves. The first staff is in bass clef, and the remaining nine staves are in treble clef. The key signature is one sharp (F#) and the time signature is 3/4. The music is highly technical and expressive, typical of a cadenza. It features a variety of musical techniques including triplets, sixteenth-note runs, and dynamic markings like 'v' (accent) and 'f' (forte). The score is written in a standard musical notation style with a clear and legible font.

Example 3.37. My Cadenza for the First Movement.

In the cadenza that I wrote for this concerto (see Ex. 3.37), I followed the information from these sources and combined it with my own creativity to the style of Hoffmeister. The cadenza starts with trills and arpeggios embellishing the primary theme. The continuation of this theme in double stops leads into a descending sequence of the last-heard motive, followed by growing arpeggios, ending in a sustained D5. After a breath, this D starts the secondary theme played in disjunct octaves. The continuation of this phrase is suddenly interrupted, followed by a surprising quotation of the last-heard motive in the minor key, ending with an octave leap to a resting A5. The next passage, starting on A4, quotes the broken-chord passage that occurs close to the end of both exposition and recapitulation in the solo cello. I again use the technique of octave displacement, which I increase in the frequency of registral jumps. This leads into a chromatically ascending line of the motive, which becomes compressed into ascending sixths, ending on A5 and slowly calming down through decelerating arpeggios, leading to the resting spot on A4. This A brings back a quotation of the secondary theme, followed by virtuosic runs that lead into the final trill of the cadenza.

I hope this cadenza will provide young cellists with an appropriate and inspired musical moment and give artists who have the ambition of writing their own cadenza a guideline and information for their own work.

## Chapter 5: PERFORMANCE AND RECORDING

The experience of preparing and executing the first performance of the Hoffmeister Cello Concerto in D major influenced the final form of my edition. Two specific issues were brought to light and needed to be addressed. The first was the sometimes thin-sounding texture of the orchestra. There are spots in the piece where multiple voices are doubling each other, making up for the missing richness of the harmonic language. Already in the first rehearsal, I was curious if there might have been an intended additional *basso continuo* instrument to enrich the texture. Only through the experience of rehearsing and performing the concerto, I investigated the possibility of adding a harpsichord as an additional instrument to the score.

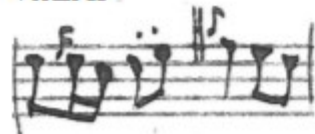
Additional areas of importance addressed during rehearsal were bowings and articulations. Before the first rehearsal, I used all the manuscripts to come up with the most authentic, cohesive, and plausible bowings. The rehearsals helped me to determine whether the sounding outcome of the notated parts was how I envisioned it. Fortunately, most of the orchestral bowings could stay the way I originally notated them, but I changed one passage for practical reasons (see Ex. 3.38).

Source: Gesellschaft der Musikfreunde  
Wien

Violin I



Violin II



Viola



Source: Archivářka Státního Okresního  
Archivu Beroun

Violin I



Violin II



Viola



Source: My Edition

22



### Example 3.38. Bowing Problems and Solution, I, m. 22.

The passage is part of a smooth-sounding line, and the fast bow changes in conjunction with the added grace note resulted in a chaotic-sounding moment. The bowing that I came up with in the end kept the virtuosity while providing the continuity of the singing line.

## Chapter 6: OUTLOOK

After completing this edition and coming to know Hoffmeister's concerto through rehearsals, recordings, and concerts, I feel truly satisfied with the little jewel that I found. In this work, the composer shows his compositional knowledge by following the formal rules of early Classical concertos in an elegant and resourceful manner. Despite his obedience to the customary formal and stylistic requirements, Hoffmeister finds ways to surprise the audience, including sudden, fast, and virtuosic *Eingänge*; unexpected large register shifts, especially in combination with evaded cadences; and musical expectations that are set up, then broken. Hoffmeister has the skill to compose for the whole range of the cello. The low register of the instrument is not overpowered by the orchestra and the upper register is accorded a high level of idiomatic and technically pleasing writing. Moreover, Hoffmeister ably depicts contrasting musical affects, ranging from excitement to devastation. Overall, working on this concerto has led me to champion his compositions, which I will assuredly continue to edit and perform.

This edition of the Hoffmeister Cello Concerto in D major and the accompanying research is the beginning of the work that can be done on Hoffmeister's string compositions. I am now in possession of manuscripts for two more cello concertos, one in C major and another in E-flat major. Through my research I now know of an additional viola concerto in A major, as well as three previously unedited violin concertos. The array of unpublished chamber music works is not easy to comprehend, including interesting instrumentations such as quartets for violin, two violas, and cello.

In the near future, I will create editions of the other two cello concertos currently in my possession. Simultaneously, I will search for ones I still have not found. I know that at least one more cello concerto has to exist, as it is mentioned in the book by Weinmann. In addition, I would like to create a worklist of Hoffmeister's compositions, using the various sources that I

have come across during my research, but mainly using Weinmann's book as a reference. I would like to search for the location of the manuscripts and include them in the worklist. This way, musicians and music scholars could search for musical works that pique their interest and create their own editions of Hoffmeister's works, thus reintroducing the works to the world.

I am grateful that through my document I was able to open the door to potentially much more research on Hoffmeister. I hope that this document concludes my time as a "formal" student and starts my path as a music scholar and editor known for my research on previously unpublished masterpieces.

## APPENDIX: VIOLONCELLO CONCERTO IN D MAJOR

### I

Franz Anton Hoffmeister

Edited by Sonja Kraus

**Allego con Spirito**

Oboe 1+2

Horn in F 1+2

Timpani

Violoncello solo

Violin I

Violin II

Viola

Violincello  
Double Bass  
\*Cembalo

5

Ob. 1+2

Hn. 1+2

Timp.

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*p*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

9

Ob. 1+2

Hn. 1+2

Timp.

Vln. I

Vln. II

Vla.

Vc.  
D.B.



20

Vln. I

Vln. II

Vla.

Vc.  
D.B.



24

Ob. 1+2

Hn. 1+2

Vln. I

Vln. II

Vla.

Vc.  
D.B.

28 B

Ob. 1+2 *f*

Hn. 1+2 *f*

Timp. *f*

Vln. I *ff*

Vln. II *f*

Vla. *f* 3 3 3 3

Vc. D.B. *f* 3 3 3 3

32

Ob. 1+2

Hn. 1+2

Timp.

Vln. I 3 3 3 3

Vln. II

Vla. 3 3 3 3

Vc. D.B. 3 3 3 3

35

Ob. 1+2

Hn. 1+2

Timp.

Vln. I

Vln. II

Vla.

Vc.  
D.B.

38

Ob. 1+2

Hn. 1+2

Timp.

Vln. I

Vln. II

Vla.

Vc.  
D.B.

**C**

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*p*

46

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

51

[V]

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*f*

88

**D**

Ossia

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*p*

*p*

*p*

*p*



57

Ossia

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

61

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

65

E

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*f* *p*

69

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

73

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

76

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

**F**

[ V V ]

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

83

Vc. solo

Vln. I

Vln. II

*pp*

*pp*

87

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*p*

*p*

91

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

**G**

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

90 91 92 93

**99**

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

94 95 96 97

**H**

Ob. 1+2 *f*

Hn. 1+2 *f*

Timp. *f*

Vc. solo

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. D.B. *f* *p*

**I**

108

Ob. 1+2 *f*

Hn. 1+2 *f*

Timp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. D.B. *f*

112

Ob. 1+2

Hn. 1+2

Timp.

Vln. I

Vln. II

Vla.

Vc.  
D.B.

J

Ob. 1+2

Hn. 1+2

Timp.

Vln. I

Vln. II

Vla.

Vc.  
D.B.





131

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

136

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

139

L

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

143

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*f*

*f*

*f*

*f*



M

Ossia

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*p*

*p*

*p*

*p*

152

Ossia

Vc. solo

Vln. I

Vln. II

Vla.

Vc. D.B.

157

Vc. solo

Vln. I

Vln. II

Vla.

Vc. D.B.

162

Vc. solo

Vln. I

Vln. II

Vla.

Vc. D.B.

166 N

Ob. 1+2

Hn. 1+2

Timp.

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

170

Ob. 1+2

Hn. 1+2

Timp.

Vln. I

Vln. II

Vla.

Vc.  
D.B.

175 O

Ob. 1+2

Hn. 1+2

Timp.

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*p*

*p*

*p*

*p*

*p*

179

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*tr*

184 **P**

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

Measures 184-186. Vc. solo has a melodic line with triplets. Vln. I, Vln. II, Vla., and Vc./D.B. have accompaniment with triplets and dynamics *f* and *p*.

187

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

Measures 187-189. Vc. solo continues with triplets. Vln. I, Vln. II, Vla., and Vc./D.B. have sustained notes with triplets.

190 [ V V ]

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

Measures 190-192. Vc. solo has a melodic line with triplets. Vln. I, Vln. II, Vla., and Vc./D.B. have sustained notes with triplets.

193 Q

Vc. solo

Vln. I *pp* *f* *p*

Vln. II *pp* *f* *p*

Vla.

Vc. *p* *f* *p*

D.B.

198 [V] 3 [V]

Vc. solo

Vln. I

Vln. II

Vla.

Vc. D.B.

203 *tr*

Vc. solo

Vln. I

Vln. II

Vla.

Vc. D.B.

206

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

209

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

213

**R**

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*f* *p*

*f* *p*

*f* *p*

217

Vc. solo

Vln. I

Vln. II

Vc.  
D.B.

221

S

Vc. solo

Vln. I

Vln. II

Vc.  
D.B.

226

Vc. solo

Vln. I

Vln. II

Vc.  
D.B.

230 T

Ob. 1+2

Hn. 1+2

Timp.

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*f*

*f*

*f*

*tr*

*p*

*f*

*f*

*f*

235

Ob. 1+2

Hn. 1+2

Timp.

Vln. I

Vln. II

Vla.

Vc.  
D.B.

239

Ob. 1+2

Hn. 1+2

Timp.

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

Four staves of musical notation. The first two staves are in treble clef with a key signature of two sharps (F# and C#). The third staff is in bass clef with the same key signature. The fourth staff is in bass clef with a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are triplets indicated by a '3' and a slur over three notes in the first staff, and a trill marked 'tr' in the fourth staff.

**U**

A musical score for woodwinds, strings, and percussion. The staves are labeled on the left: Ob. 1+2, Hn. 1+2, Timp., Vc. solo, Vln. I, Vln. II, Vla., and Vc. D.B. The key signature is two sharps (F# and C#). The time signature is 4/4. The score is divided into two measures. The first measure starts with a forte (*f*) dynamic for the woodwinds and a fortissimo (*ff*) dynamic for the strings and percussion. The second measure continues the musical development. The woodwinds (Ob. 1+2 and Hn. 1+2) play chords. The percussion (Timp.) plays a rhythmic pattern. The strings (Vln. I, Vln. II, Vla., and Vc. D.B.) play a continuous rhythmic pattern.

243

Ob. 1+2

Hn. 1+2

Timp.

Vln. I

Vln. II

Vla.

Vc.  
D.B.

# II

Adagio

Violoncello solo

Adagio

Violin I

[f]

Violin II

[f]

Viola

[f]

Violincello  
Double Bass  
\*Cembalo

[f]

6

Vln. I

p

Vln. II

p

Vla.

p

Vc.  
D.B.

p

II

Vln. I

f

Vln. II

f

Vla.

f

Vc.  
D.B.

f

15 A [V<sup>tr</sup> V]

Vc. solo

Vln. I

Vln. II

Vla.

Vc. D.B.

*p*

19

Vc. solo

Vln. I

Vln. II

Vla.

Vc. D.B.

23

Vc. solo

Vln. I

Vln. II

Vla.

Vc. D.B.

[V] [V]

27 B

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

32

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

37 [V]

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

**C**

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

46

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

50

**D**

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

54

Vln. I

Vln. II

Vla.

Vc.  
D.B.

59

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*f*

*f*

*f*

*f*

62

**E**

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*p*

*p*

*p*

*p*

67 **F**

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*f* *p*

*f* *p*

*f* *p*

*f* *p*

72 **[V]**

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

**G**

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

82 [V]

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

H

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

91 [V] [VV]

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

**I**

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

**101** **J**

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

**105**

Vln. I

Vln. II

Vla.

Vc.  
D.B.

# III

## Rondeau

Oboe 1+2

Horn in F 1+2

Timpani

Violoncello solo

## Rondeau

Violin I

Violin II

Viola

Violoncello  
Double Bass  
\*Cembalo

7

Ob. 1+2

Hn. 1+2

Timp.

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.



25

Vc. solo

[ V V ]

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*p*

31

B

Vc. solo

3 3 3 3 3 3 3 3

Vln. I

Vln. II

Vla.

Vc.  
D.B.

37

[ V V ]

Vc. solo

3 3 3

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*f* *p* *f* *p* *f* *p*

43 **C**

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

49

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

54

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

59 [ V V ] **D** *dolce*

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

65

Vc. solo

Vln. I

Vln. II

Vc.  
D.B.

72

Vc. solo

Vln. I

Vln. II

Vc.  
D.B.

**E**

Vc. solo

[ V V ]

[ V ]

Vln. I

*p*

Vln. II

*p*



81

Ob. 1+2

*f*

Hn. 1+2

*f*

Timp.

*f*

Vc. solo

Vln. I

*f*

[ V V ]

[ V ]

Vln. II

*f*

[ V V ]

[ V ]

Vla.

*f*

Vc. D.B.

*f*

88

Ob. 1+2

Hn. 1+2

Timp.

Vc. solo

Vln. I

Vln. II

Vla.

Vc. D.B.

95

Vc. solo

Vln. I

Vln. II

Vla.

Vc. D.B.

**F**

104

Vc. solo

Vln. I

Vln. II

Vc.  
D.B.

[ V V ]

110

G

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*p*

117

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*f*

*p*

123

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.



128

H

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.



139

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

144

Vc. solo

Vln. I

Vln. II

Vla.

Vc.  
D.B.

[ V V ]

*p*

150

Vc. solo

Vln. I

Vln. II

Vc.  
D.B.

*p*

*tr*

*p*

*p*

*tr*

156

Ob. 1+2 *ff*

Hn. 1+2 *ff*

Timp. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

159

Ob. 1+2 <sup>a2</sup>

Hn. 1+2

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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