

Johann Gottlieb Graun. *Trio G-Dur für 2 Violen da Gamba und Basso continuo* (GraunWV C:XV:87 (Wendt 52), ed. Michael O’Loughlin. First edition. Edition Güntersberg, 2008. Publisher # G131. ISMN M-50174-131-1. Score (realized) and three parts (basso part with figures), € 15.50.



Johann Gottlieb Graun (1701/02-1771) was an organist and composer of much renown who was, along with his brother Carl Heinrich, in service at the court in Berlin. This particular trio is most likely the work of Johann Gottlieb, but could also be the work of his brother. Nevertheless, this technically challenging trio for two viols and continuo is a fine example of early classical music and similar

in style to the music of C.P.E. Bach. It is a style that viol players are generally less familiar with, and this Güntersberg edition is important for that reason.

There are thirteen contemporaneous manuscript copies of this work, only one of which is scored for two viols—the others are scored for flute, violin and continuo. In fact, the version for two viols, contained in the Berlin Sing-Akademie, is incomplete in that only one of the three parts is extant. Therefore, this edition relies on several other surviving manuscripts to arrive at what is a historically sound version of the trio.

The three movements, *Adagio non tanto*, *Allegro non molto*, and *Allegro moderato*, contain many *appoggiaturas* and ornaments not familiar to the viol player. In the foreword the editor provides rules for ornamentation according to the writings of C.P.E. Bach. There are also opportunities for each viol player to improvise *cadenzas*.

Edition Güntersberg provides all the tools the performer needs for a successful rendering of Graun’s trio. In addition to the foreword (in both German and English), editor Michael O’Loughlin includes ample information about the manuscripts, particularly editorial decisions and variations found within the original sources. Within the edition, the viol player will find a complete score with a realized keyboard continuo part, separate parts for each of the two viol players and a continuo part that contains only the figures found in the most complete manuscript. However thorough the contents of this edition are, I would have liked more information about the continuo forces that were utilized for such a work. Are we to assume that keyboard is *not* doubled by a bowed bass player due to the timbre and range of the two bass viol soloists? Perhaps O’Loughlin could have provided some more guidance.

For viol players who are interested in some of the latest repertoire for the instrument, this Güntersberg edition of the Trio in G Major is a delightful piece, which explores the technical facility of two bass viols in an early classical idiom. As for the edition itself, the viol player cannot do better than the sound research behind the publication of this trio. I will state that the Graun trio requires advanced players, preferably those with interest in/or familiarity with the style of C.P.E. Bach and his contemporaries, but the challenge is well worth it. Playing this music on viol helps one to hear the origins of the splendid music composed during the Enlightenment.

Rachel Cama-Lekx, Cleveland Heights, OH