

Unsere Ausgabe

Die Quelle zu der vorliegenden Sonate trägt den Titel „C. Dur / Sonata / à / Viola da Gamba Solo / e Basso“. Sie befindet sich unter der Signatur **B-Bc 5634** in Brüssel in der „Bibliothèque du Conservatoire Royal“.

Wir haben auch die zweite Quelle zu dieser Sonate, die sich in der „Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv“ mit der Signatur **D-B Slg. Klg. 6** befindet, untersucht. Bis auf sehr wenige Fehler in der Berliner Quelle sind beide Quellen identisch, was nicht verwunderlich ist, da die Berliner Quelle eine 1905 gefertigte Abschrift der Brüsseler Quelle ist.

Unsere Ausgabe folgt der Handschrift so genau wie möglich. In der Partitur haben wir die Schlüssel der Handschrift beibehalten, d.h. die Gambenstimme ist im Violinschlüssel notiert. Die Gambenstimme gibt es sowohl im heute gebräuchlichen Altschlüssel (mit gelegentlicher Verwendung des Bassschlüssels) als auch im originalen Violinschlüssel, so dass auch eine Ausführung auf der Diskantgamba möglich ist. Unsere Zusätze sind als solche gekennzeichnet (Klammern und gestrichelte Bögen).

Wir danken Angela Koppenwallner für die Realisierung des unbezifferten Generalbasses, und wir danken Michael O’Loughlin für die Einführung.

Heidelberg, November 2003
Leonore von Zadow-Reichling
Günter von Zadow

Introduction

Like his father Johann Sebastian, C. P. E. Bach wrote three sonatas for the bass viol. All three were written during the composer’s Berlin period, the 28 years in which he played the keyboard instruments for Frederick the Great. The sonatas in C and D (Nos. 558 and 559 in the Helm catalogue) were written in 1745 and 1746 respectively, and are for viola da gamba and basso continuo; the third sonata, dating from 1759, is for gamba and obbligato keyboard instrument. At this time the gamba was already becoming unfashionable in most places. Although there were still amateur players among the bourgeois and nobility, professional players in court orchestras were very rare. It is likely that Bach was stimulated to write these works by his colleague in the royal Kapelle in Berlin, the great virtuoso gambist Ludwig Christian Hesse (1716-1772). Frederick’s gambist also had several concertos and many other works written for him, and had a reputation for his fiery performances.

As in many sonatas of the Berlin School composers, the slow movement is placed as the first of the three movements. This one is a charming *Andante* with beautiful singing melody, some rhythmic interest and relatively gentle declamatory, dynamically contrasted passages, e.g. in bars 15 and 16. It is the long central *Allegretto* which most requires the energetic execution which Hesse would have brought to it. The slur over the very first upbeat notes in this movement is not in the hand of the original anonymous copyist, but it is a good idea which could well be applied to any of the groups of four thirtysecond-notes which occur throughout the movement. Although this movement is generally composed of brilliant passagework, there are two quieter, darker moments where the music ventures into the appropriate minor key for four bars (31-34 and 94-97) – another characteristic of Berlin School sonatas.

Bach was the high priest of *Empfindsamkeit*, the characteristically North German sensitive, directly emotional and highly rhetorical style. This is most noticeable in the *Arioso*, with its many expressive melodic intervals, appoggiaturas and the quite unexpected rhetorical pause in bar 62. This movement commences in the style of a minuet, but after four regular minuet-like phrases of four bars each, Bach subverts the dance structure by changing the phrase lengths and spreading an appoggiatura over two bars

(22-23). The appoggiaturas in bars 3 and 4 should be played on the beat and for the written length, according to Bach's own instructions as expressed in his Essay on the True Art of Playing Keyboard Instruments.

Annette Otterstedt has suggested that this sonata and its partner in D major were written for the treble viol. Whatever the merits of this thesis, it is clear that this work could well be played on the treble viol or even on the violin.

Emanuel Bach has become one of the most admired and well-researched composers of his time. In addition to the many excellent works on him and his music, players may find the following more specific articles relevant:

- Boer, Johannes. "The Viola da Gamba Sonatas by Carl Philipp Emanuel Bach in the Context of Late German Viol Masters and the 'Galant' Style." A Viola da Gamba Miscellany, eds. Johannes Boer and Guido van Oorschot. Proceedings of the International Viola da Gamba Symposium, Utrecht 1991. Utrecht: STIMU, 1994. 115-131.
- O'Loughlin, Michael. "Ludwig Christian Hesse and the Berlin Virtuoso Style." *JVdGSA* 35 (1998): 35-73.
- Otterstedt, Annette. "Zwei Sonaten für die Diskantgambe von Carl Philipp Emanuel Bach: zur Geschichte der Viola da gamba in Preußen." Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kultur, ed. G. Wagner. Stuttgart: Metzler, 1994. 247-277.

Michael O'Loughlin
Brisbane, Australia, November 2003

Our edition

The source of this sonata has the title "C. Dur / Sonata / à / Viola da Gamba Solo / e Basso". It is housed in Brussels in the "Bibliothèque du Conservatoire Royal".

We have also examined the second source of this sonata which is housed in the "Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv" under the signature **D-B Slg. Klg. 6**. Except for very few errors in the Berlin source both sources are identical. This is not surprising as the Berlin source was copied from the Brussels source in 1905.

Our edition remains as true to the manuscript as possible. In the score we left the clefs as they were in the original, that is, the viol part is notated in treble clef. The viol part is available in the alto clef (with occasional use of the bass clef) as used today, and in addition in the original treble clef, so that a performance on the treble viol is also possible. Any editorial corrections or additions are marked as such (use of parenthesis and dotted lines).

We thank Angela Koppenwallner for her realization of the unfigured thorough bass, and we thank Michael O'Loughlin for his introduction.

Heidelberg, November 2003
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