

Substanz wieder, unterscheiden sich jedoch in vielen Einzelheiten wie z.B. Phrasierung, Appogiaturen, Gebrauch von Triolen, Bezifferung, so dass man von zwei Ausprägungen des selben Stückes sprechen muss, die man nicht in einer einzigen praktischen Ausgabe vermischen sollte. Wir haben uns dafür entschieden, das Manuskript aus Ann Arbor Q1 als Hauptquelle zu verwenden. Die Darmstädter Quelle Q2 haben wir nur in Zweifelsfällen herangezogen. Unsere Ausgabe gibt den originalen Notentext so gut wie unverändert wieder. Änderungen, die wir auf Grund von Parallelstellen oder harmonischen Zusammenhängen vorschlagen, sind wie üblich gekennzeichnet.

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Leonore und Günter von Zadow
Heidelberg, August 2006

Introduction

“With the Messrs. Graun, general confusion reigns”¹ The Dresden *Konzertmeister* Johann Georg Pisendel is here referring to his former student Johann Gottlieb Graun (1702 or 1703-1771), and his brother Carl Heinrich Graun (1703 or 1704-1759). Born in Wahrenbrück, Saxony, the brothers shared a remarkably similar education and career path. Both were educated until 1721 at the Kreuzschule in Dresden. At this point their lives diverged, but in the early 1730s they found themselves together again in the employment of Crown Prince Frederick of Prussia, later known as Frederick the Great. After his accession to the throne in 1740, Frederick established a high quality opera and orchestra; Carl Heinrich (tenor singer) became the *Kapellmeister*, and Johann Gottlieb (violinist) the *Konzertmeister*. They worked in these positions until their deaths in 1759 and 1771, each achieving considerable renown as a composer. Carl Heinrich retained his fame throughout the nineteenth century; although his Italian operas soon went out of fashion, his passion oratorio “Der Tod Jesu” was regularly performed in many German cities on Good Friday. The confusion to which Pisendel referred in 1750 still applies: many of their instrumental works, including the present sonata, are simply marked “Graun,” and others are attributed in various sources to both brothers.

The stated aim of the Grauns’ Berlin colleagues J. J. Quantz and C. P. E. Bach was to create a unified German style which embodied the best of the then current French and Italian styles. This sonata goes a long way towards achieving this goal. The slow-fast-fast movement structure is typical of the Berlin School, but was probably inherited from the Italians G. B. Somis (1686-1763) and G. Tartini (1692-1770). However, the work is perhaps unique among the 140-odd trios of the Graun brothers in that each movement begins with a theme in parallel thirds instead of the more usual imitative entries. The frequent use of parallel textures, as well as the shape of the melodic lines, gives the work a rather more French feel than in the usually more Italianate Graun trios.

There is an apparent disparity in the written rhythms between the two flutes in bar 9 of the first movement, as opposed to bars 7 and 18, where the rhythms match precisely. In bar 9, the two motives on the second beat in the two flute parts are both standard formulaic patterns, and could be played either strictly as written or slightly altered so that the rhythms match, according to the taste of the performers.

Instrument substitution was a common practice in this period. Although ideally suited to flutes, the work could also be played on oboes or violins.

Michael O’Loughlin
Brisbane, Australia, August 2006

¹ Berthold Kitzig, “Briefe Carl Heinrich Grauns,” *Zeitschrift für Musikwissenschaft*, 9 (1927) 385. Quoted from a letter of Pisendel to Telemann.

Our Edition

The trio **Graun**WV Cv:XV:115 (Wendt 54) is published here for the first time. It is handed down to us in the following manuscript copies:

- Q1** US-AA-M317.697 T8, *Trio / per ill / Flauto Traverso Primo. / Flauto Traverso Secondo. / et / Basso / di Sign: Graun*
Q2 D-DS Mus.ms 391/8, *TRJO. / a. 2. Flauti e / Basso / di* [name missing]
Q3 D-BNms (in: Ec. 258.2) without 2nd movement

In none of these sources is the name of the author precisely specified. Therefore, we do not know whether this trio was written by Johann Gottlieb or by Carl Heinrich Graun. The sources Q1 and Q2 show the same musical substance but differ in many details, such as phrasing, use of appoggiaturas and triplets, and bass figuring, so that they must actually be considered as two different variants of the same piece, which should not be intermixed in a practical edition. We have decided to use Q1, the manuscript from Ann Arbor, as our main source. Q2, the source from Darmstadt, is only used in cases of doubt. Our edition shows the original musical text almost unmodified. The modifications that we suggest for reasons of parallel phrases or harmonic context are identified as usual.

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Leonore and Günter von Zadow
 Heidelberg, August 2006