



Die Gambenstimme hingegen notiert *Menuet 1* und *Menuet 2*, wobei sich die Gambenstimme im *Menuet 2* als oktavierte Wiederholung der Flötenstimme aus *Menuet 1* erweist. Dies erklärt, warum die Bassstimme für das *Menuet 2* nicht ausgeschrieben wurde und ein „tacet“-Vermerk für die Flöte fehlt. Unverständlich bleibt, warum die Gambenstimme am Ende von *Menuet 2* wiederum den Vermerk „Menuet 2“ trägt. Handelt es sich um einen (weiteren) Irrtum in der flüchtig notierten Stimme und sollte es richtigerweise „Menuet 1“ heißen? Dann wäre dies als Indiz für ein da capo des ersten Menuets zu werten.

Unsere Ausgabe gibt den originalen Notentext so gut wie unverändert wieder. Die Schlüssel wurden beibehalten. Die Korrekturen, die wir vorschlagen, sind durch Anmerkungen in der Partitur gekennzeichnet, hinzugefügte Bindebögen sind gestrichelt.

Wir danken Thomas Fritsch für das Vorwort, Martin Feinstein für dessen Übersetzung, Nicholas Parle für die Durchsicht des englischen Textes und Michaela Hasselt für die Aussetzung des Generalbasses.

Leonore und Günter von Zadow  
Heidelberg, April 2007



Manuskript: Beginn Partitur für Flöte und B.c.  
*Manuscript: Beginning of the score for flute and b.c.*



Manuskript: Beginn Viola da Gambastimme  
*Manuscript: Beginning of the viola da gamba part*

## Preface

Johann Christian Hertel was one of the leading German gambists of the first half of the 18th Century. Thanks to a detailed description of his life<sup>1</sup> we have the fullest details of his formative experiences, studies, travels and meetings with contemporary musicians. Johann Christian Hertel was born in 1699 in Oettingen (Swabia), the only son of the Royal Oettingischen Capellmeister and moved shortly afterwards to Merseburg

<sup>1</sup> Friedrich Wilhelm Marpurge, *Historisch-Kritische Beyträge zur Aufnahme der Musik*, vol. III, Berlin 1757

when his father was offered a new post at the court there. *His father made him study hard, and was strongly opposed to him making music his main career. However, his natural tendencies were so strong that he refused to leave his father in peace until he had shown him a little of how to play on the viola da gamba.*

Clearly Hertel's father was a competent gamba player, at least to the extent that he was able to teach him the basics. However, Hertel's father must have initially completely underestimated the enthusiasm of his son for the viola da gamba and music generally *although these lessons were intended only as a lighthearted bit of fun in between serious studies, this very fact seems to have aroused his passion for music all the more.* From now on parental resistance forced Johann Christian to continue his musical studies using all kinds of subterfuges: he got his father to enroll him in the boys' chapel choir and voice training under the pretext that it would be good preparation for his academic studies – choirboys from Saxon courts were given university scholarships when their voices broke. In reality musical education was his motive and the hope that he would be able to gradually change his father's attitude. Johann Christian taught himself to play the violin in a remote part of the house and in the rooms of his friends, always accompanied by the fear that his father would discover him: *he had more than once smashed his violin.* For keyboard lessons he went to the Merseburg court organist Kaufmann. Kaufmann was a friend of Hertel's father and it must have been difficult for him to balance loyalty to his friend with support of his music hungry pupil while secretly teaching him figured bass (accompaniment) and counterpoint against his father's express wishes. In the end it was impossible to prevent his father finding out about his secret lessons and when he did finally become aware of what was going on, he determined to prevent any further dissent by sending the 17 year-old Johann Christian away to university in Halle an der Saale, by the end of 1716.

Unfortunately there is no way of knowing what motivated the father to object so vehemently to his son choosing music as a profession and so we can only speculate. Certainly, as Capellmeister at the court of Oettingen and afterwards at Merseburg, Hertel's father would not have experienced financial hardship. Nevertheless, the prospects and security that would follow the completion of his favoured course of study, theology, might have appeared disproportionately superior to the career of a musician without a university education.

Although the University in Halle was not particularly far from Merseburg, Johann Christian was finally out from under the gaze of his father. The student used his newly won freedom to further his musical education rather than his academic studies. In Leipzig the famous Johann Kuhnau was Thomaskantor (J. S. Bach's predecessor in that job), and Johann Christian visited him several times, *with a view to striking up a friendship with him and seeking his advice on furthering his studies.* From Halle to Leipzig was about two days travel on foot. In order for the trip to be worth making, we must assume that Johann Christian stayed at least three days with Kuhnau, since the many duties of Thomaskantor would make it impossible to spend a whole day long with a single pupil. Even with such a short stay, the trip would have required at least seven days and since Johann Christian visited the Thomaskantor several times, he must have been absent from the university for several weeks, a situation which would have been detrimental to his progress in Theology, but which had an enormously positive effect on the emerging musician. It was a full year before Johann Christian returned to his parents in Merseburg, although his home was hardly a day's travel for an experienced walker. This visit was to be a turning point in his life. One day he saw his father's violin lying on the table next to a copy of Corelli's violin sonatas and without thinking he took the instrument and began playing one of the sonatas *with enormous facility.* It was finally quite obvious to his father what he had really been up to in Halle. One would expect that papa Hertel, assuming he was unwilling to smash his own violin, would at least react with a severe verbal attack. Instead of this he was quite *humbled and full of admiration..: "Look, I will give you my violin as a gift, since you truly desire to be a musician."*

So that was the end of his theological studies, and instead of returning to Halle he remained in Merseburg to receive personal counterpoint lessons from his father. The Duke, who had already heard him singing and playing the gamba before the start of his studies, made his admiration of the young musician's talent and progress clear and decided to make a sizable investment: to enable Johann Christian *to improve his taste as a musician and particularly as a gamba player as much as possible,* he gave him the choice of either traveling to France to study with Marais and Forqueray or to Darmstadt to learn with Ernst Christian Hesse. The decision was made to study with Hesse, for the noteworthy reason that his parents were *unwilling to let him travel so far from them at this stage.* So, losing no time, Johann Christian set off to Darmstadt in 1717 carrying a letter to Hesse (a high-level civil servant), written in the Duke's own hand. Hesse was not simply a teacher, he was a musical celebrity and one of the most important gambists of the time. It was for him that Handel, his friend, wrote the challenging gamba parts in his Oratorio "La Resurrezione" and the cantata "Tra le fi-

amme", written at the same time. In his early years Hesse had experienced a similar piece of luck to Johann Christian: Count Ernst Ludwig of Hessen-Darmstadt spotted the talent of the 22 year-old gambist and sent him to study for a good three years in Paris with the most famous gamba virtuosi of the age: Marin Marais and Antoine Forqueray. Through an innocent piece of deception, Hesse was able to study with both of these bitter rivals simultaneously; with one of them he enrolled as Monsieur Hesse and with the other as Monsieur Sachs. Both teachers were extremely enthusiastic about their talented pupil, so enthusiastic in fact that they arranged for the two students to compete against each other, with the result that the trick was uncovered and a reconciliation took place between the two adversaries.<sup>1</sup> Let us not forget that Marin Marais professed himself a student of the great French gambist Sainte Colombe, so that all the schools of French gamba playing were unified in Ernst Christian Hesse. It was obviously desirable that this knowledge be passed on to a great number of pupils, but Ernst Christian Hesse seems to have had neither the time nor the inclination to teach and his only recorded pupils appear to have been his own son Ludwig Christian Hesse and Johann Christian Hertel.

They may have been just two second and third generation students that carried the heritage of the three famous French gambists forward in Germany, but they did their teachers more than justice. Ludwig Christian Hesse (initially a law student at Halle University) joined the court orchestra of Friedrich II in 1741. He inspired and was the recipient of many solo works for viola da gamba in Berlin including, amongst others, compositions by C. Ph. E. Bach and J. G. Graun, and was finally appointed gamba teacher to Friedrich Wilhelm II, switching to his orchestra in 1766. At this point he could have grown old in comfort if Friedrich Wilhelm II had not discovered his passion for the cello. The blame for this rests with the Duport brothers, brilliant cellists from France, and Boccherini and Beethoven, who presented the king with compositions for the cello, the latter bringing them in person. Without knowing it, and without any malicious intent, they led to the gradual end of the viola da gamba. Its last exponent, Franz Xaver Hammer, was buried in 1817.

Johann Christian Hertel was such a diligent pupil that Hesse had to include in his end of year report, at the Duke of Merseburg's request, that *his current pupil was practising day and night and that he should be taken home before he damaged his health with overwork, although he expected great things of his protégé*. (Hesse himself practised "only" eight hours daily while studying in Paris). So it was that Johann Christian was ordered back to Merseburg in 1718. It would be a worthwhile task, but beyond the realms of this Foreword, to list the many travels and highpoints in Johann Christian's life. So I'll just mention here the courts of Eisenach, Weißenfels, Zerbst, Köthen, Dresden, Ansbach, Kassel, Weimar, Ruppin (an unsavoury military base where the Prussian Crown Prince Friedrich was sent as punishment), Sondershausen, Braunschweig, Laubach, Dillenburg, Meiningen, Gotha, and Berlin. Wherever Johann Christian went and performed as a gambist and presented his own compositions, he was immediately offered a position. His abilities as a gambist must have been formidable. A record of his visit to the court at Dillenburg reports that the Princess of Oranien, a music lover, gave him various fugue subjects and asked him to *extemporise then and there on the gamba using these themes*. Had he not won his father over with a performance of a Corelli violin sonata? Well, anyone who has played the fugues in these sonatas (there is a transcription for viola da gamba of the sonatas Op. 5 from Corelli's time) knows how difficult they are. To improvise a fugue on the gamba is far more challenging - this was usually a task reserved for keyboard players. We all remember the royal theme that was presented to Johann Sebastian Bach in Sanssouci. Since Johann Christian apparently received *favourable offers* after his performance – we can interpret this as a job offer with good conditions – he must have passed the test with flying colours. Could he have similarly impressed Johann Sebastian Bach, whom he visited in Leipzig in 1726 during a trip from Weimar to Dresden, with his art?

There was just one place where Johann Christian's wish for a job was not fulfilled: Berlin. Here he met Johann Joachim Quantz again in 1742, with whom he had grown up in Merseburg (Quantz' uncle Justus Quantz was one of the state musicians there) and whom he had not seen since 1715. The Berlin Orchestra had no vacancy for a gamba player, because Ludwig Christian Hesse had this position since 1741, but the Berlin visit did lead to work of a kind for Johann Christian: his friend Franz Benda, a member of the court orchestra, recommended him to the court of Mecklenburg-Strelitz. Here Johann Christian was engaged as Konzertmeister and extended his concert work to the Duchess's court in Schwerin in 1748. Hertel's compositional output must have been particularly rich during this period; mention is made of an unbelievable number of sinfonias, trios, overtures, concertos and sonatas (particularly for violin and viola da gamba) and of twelve

<sup>1</sup> Friedrich Wilhelm Marpurg, *Legende einiger Musikheiligen*, Köln (recte Breslau), 1786

overtures and six *quatuors* for violin, flute, viola da gamba and basso continuo. (The instrumentation of the *quatuors* is reminiscent of comparable works by Telemann und Guillemain). Only very few of these works have survived and it is particularly sad that all of the sonatas for solo viola da gamba are lost. It appears that the trio sonata published here is probably the only surviving composition with viola da gamba by Johann Christian Hertel. Previously this work was erroneously thought to be by Johann Wilhelm Hertel, Johann Christian's son (1727-1789).

After 1748, Johann Christian was afflicted with cataracts and became blind, although his sight was partially restored through an operation. One cannot fail to be moved as we read that Johann Christian was not only stoical and calm throughout his illness but that, despite the loss of his sight, *he continued to improvise on the gamba and that, in the face of such adversity, his efforts were rewarded with particular and even improved success*. After the death of the ruling Duke of Strelitz, Adolph Friederich III, the court orchestra was disbanded. The new Duke did give Johann Christian a considerable pension but both his sons and his son-in-law, all of whom were musicians in the orchestra, had to leave and search for new jobs. The pain of no longer having his family around him left Johann Christian even sicker and weaker and after an extended and painful illness, *that tortured his body for an entire year*, Johann Christian died in October 1754, *content and happy*.

Thomas Fritzsch  
Leipzig, February 2007  
Translation: Martin Feinstein

## Our Edition

The present edition is based on the manuscript **D-SWI Mus 2773** in the **Landesbibliothek Mecklenburg-Vorpommern Schwerin** with the title: "Sonata a Traversiere, Viola di Gamba, Cembalo / di Hertel". Flassig<sup>1</sup> dates it "after 1741". On four folios are the flute part and (unfigured) bass, notated in score. The gamba part is found on two further folios.

The sonata has the following movements: *Largo, Allegro, Cantabile, Menuet 1 and Menuet 2*. The score containing the flute and bass parts ends with *Menuet 1* and the almost illegible remark at the foot of the page: "Menuet 2 mit ... Clavin & Gamba...".



Opposed to this, the gamba part has *Menuet 1* and *Menuet 2* notated, whereby the gamba part of *Menuet 2* is a repetition, transposed by an octave, of the flute part of *Menuet 1*. This explains the omission in the bass part of *Menuet 2* and a "tacet" remark is missing in the flute part. It remains unclear why the gamba part at the end of *Menuet 2* contains once more the remark "Menuet 2". Is it perhaps a (further) mistake in the hurriedly written part and should correctly be called "Menuet 1"? In this case it would serve as an indication of a *da capo* of the first Menuet.

Our edition gives the original text essentially unaltered. Original clefs are maintained. Suggested corrections are made clear in the score; added slurs are dotted.

We would like to thank Thomas Fritzsch for the preface, Martin Feinstein for the translation, Nicholas Parle for reading through the English text, and Michaela Hasselt for the realisation of the continuo part.

Leonore und Günter von Zadow  
Heidelberg, April 2007  
Translation: Martin Feinstein

<sup>1</sup> Fred Flassig, *Die solistische Gambenmusik in Deutschland im 18. Jahrhundert*, Göttingen 1998