

Foreword

Johann Gottlieb Graun was born in the small Saxon town of Wahrenbrück in 1702 or 1703, the second of organist and several generations of Protestant pastors, but his father August served a more materialistic cause: he was a tax collector and brewer. His mother Anna Margareta, née Schneider, was the daughter of a judge in a nearby town. Johann Gottlieb went to the Kreuzschule in Dresden in 1713, and his younger brother Carl Heinrich followed him there in 1714. This excellent school offered general education with an emphasis on music. It was associated with the Dresden Kreuzkirche, and trained singers for its choir, the Kreuzchor. J. G. Graun's first known appointment was at Merseburg, where he was appointed as *Konzertmeister* in 1726. He must have already built up a reputation, because J. S. Bach sent his son Wilhelm Friedemann there to study violin with Graun from 1726 to 1727. Graun did not stay long in Merseburg; in 1727 he obtained another appointment, this time at Arolsen in the State of Hesse-Cassel. He was again *Konzertmeister*; but on a higher salary.

In the 1730s both Johann Gottlieb and Carl Heinrich were invited to Rheinsberg, the town north of Berlin where the Prussian crown prince Frederick was carefully building the formations of his court ensemble. After Frederick's coronation in 1740 the brothers became the most powerful musicians in Berlin: Carl Heinrich as *Kapellmeister* and Johann Gottlieb as *Konzertmeister* of the excellent court orchestra. Both brothers were accomplished composers of chamber music, especially trios, and it is often difficult to establish which of them wrote any particular work. The present trio has been ascribed with probability but not with certainty to Johann Gottlieb by Christoph Henzel in his catalogue of the brothers' works.¹

To judge by the number of copies in which it is preserved, this trio must have been one of the most popular instrumental works by either brother. In addition to J. G. Graun's many original works for viola da gamba, his contemporaries made gamba arrangements of many of his other works. Trios lend themselves to such instrumental exchanges, since the emphasis is often on the contrapuntal interplay of two equal parts above the bass, rather than individual virtuosity or idiomatic writing for a particular instrument. This trio is one of only two sonatas by Graun which have survived in arrangements for two gambas. Together with two of his concertos arranged for the same combination, a duet by Schaffrath and an anonymous duet, it forms a small but significant corpus of Berlin School works for two gambas with or without continuo.² Although the work lacks the chordal writing found in Graun's original gamba works, its tessitura, based on the upper four strings and sometimes extending above the frets, is typical for German solo gamba music.

As in many sonatas of the Berlin School composers, the slow movement, which is usually an *Adagio*, is placed as the first of the three movements. This system may have been invented by G. B. Somis³ and was also used by Tartini, who is thought to have been a teacher of Graun. It lays emphasis on the slow movement, which no longer has the character of an intermezzo or (in the case of a four-movement sonata) of a prelude to a contrapuntal *Allegro*. The Berlin opening slow movements are weighty pieces in binary form, but without repeated sections.

The work contains many appoggiaturas. C. P. E. Bach's rule is relevant to the music of his Berlin colleagues: appoggiaturas, no matter what length they are written, are normally played on the beat and for half of the length of the following note, or two-thirds in the case of a dotted note. They are always played slurred to the following note, whether the slur is notated or not. Bar 20 in the second movement contains an unusual demonstration of the true nature of the appoggiatura: although notated differently in the two upper voices, the effect is the same.

The fermatas in the final bar of the first movement and in bars 48 and 108 of the last movement are opportunities for either or both of the soloists to play a cadenza. One of the manuscripts of the double concerto for violin and gamba by Graun has two double cadenzas inserted on a separate slip of paper, which might serve as models.⁴ The soloists alternate on quasi-improvised flourishes, each accompanied by the other holding a sustained note.

¹ *Verzeichnis der Werke von Johann Gottlieb und Carl Heinrich Graun* (ortus Studien 1) (2 vols, Beeskow (Germany): ortus, 2006), p. 670.

² These four works have also been published by Edition Güntersberg: see J.G. Graun, *Trio Concertante D-Dur* (G039), J.G. Graun, *Trio Concertante G-Dur* (G040), C. Schaffrath, *Duetto für zwei Violen da Gamba* (G087), Berliner Schule, *Allegretto per Doe Viola di Gamba* (G043)

³ See for example Sonata 1 and 2 in *Königliche Gambenduos*, Edition Güntersberg G033, volume 1

⁴ See Johann Gottlieb Graun, *Konzert für Violine, Viola da Gamba und Orchester*, Edition Güntersberg G069

Our Edition

The autograph of this work has not survived, but there are 13 eighteenth-century manuscript copies, an unusually high number. The following sources have been consulted in the preparation of this edition, all from the Berlin State Library – Prussian Cultural Heritage:

- S1:** D-B Am.B 241/7. 20. / *Trio. / dell Sigre J. G. Graun. / Trio per il Flauto Trav: Violino e Basso* (Score, for Flute, Violin, Basso)
- S2:** D-B Ms.ms 8295/9. *TRIO / Flauto Traverso / Violino / e / Basso / di Graun* (3 parts)
- S3:** D-B KHM 1925. *Trio XXVIII. / a / Flauto / Violino / e / Basso / di Graun* (3 parts)
- S4:** D-B SA 3725. *Trio / a / Viola di Gamba 1. / Viola di Gamba 2. / e / Continuo / del Sigr Graun / l'ainè*. Only the Viola da Gamba 1 part survives.

Almost all of the surviving copies of this work are for flute, violin and basso continuo. It is the existence of S4, a variant for two gambas and basso continuo in the rediscovered music collection of the Berlin Sing-Akademie, which has encouraged us to prepare this edition. However, this copy has not been used directly, since only one of its three parts survives. In order to ensure coherence and consistency in the articulation and dynamic markings, this edition is based almost entirely on S1, which is a clear and attractive score. It was one of many scores which were copied for the Amalienbibliothek, the private collection of Princess Anna Amalia of Prussia (1723–1787).

The surviving gamba part of S4 represents the flute part of the trio, transposed down one octave and written in alto clef. We have produced the second gamba part by doing the same with the violin part of S1, but we have left the bass part as it is in S1. This occasionally results in the second gamba part descending below the bass, most noticeably in the third movement, bars 30–38. Here we have followed the model provided by the other J. G. Graun trio mentioned above, a variant for two gambas of a trio for two violins, in which the eighteenth-century copyist has chosen not to take the bass down an octave in places where the second gamba part descends below it. However, performers may prefer to take the bass down in this passage.

As S1 does not have figures on the bass part, these were taken from S2. S1 and S3 have almost identical phrasing and articulation markings, but many of these are missing from S2. In the sources, triplets are indicated by beaming; we have added the figure '3' for clarity. A few slurs between appoggiaturas and their following notes have been added.

The following list is not a complete critical commentary, but contains all significant variations between the sources. Except where indicated below, our edition follows S1.

First Movement

- Bars 1 and 12, Vg1, bars 4 and 14, Vg2: S2 has no articulation markings, S3 has all four repeated notes with dots under a single slur.
- Bar 18, Vg2: our edition follows S2. S1 has the last six notes slurred, S3 has the last seven notes slurred.

Third Movement

- Bar 11, Vg2: S2 has the appoggiatura as b.
- Bar 21, Vg2, third note: S2 has g.
- Bar 22, Vg1: S2 has the appoggiatura as f#.
- Bar 112, basso: our edition follows S2. In S1 and S3, the third note is a.

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