

Bei der Übertragung haben wir die folgenden Regeln verwendet: Korrigierte Noten sind durch Fußnoten gekennzeichnet. Von der Quelle abweichende Vorzeichen erscheinen in Klammern (Vorzeichen, die im gleichen Takt wiederholt werden, werden nicht aufgenommen.) Für die dynamischen Zeichen schreiben wir die heute üblichen Symbole („*pf*“ bedeutet „*poco forte*“). Ergänzende Zeichen erscheinen in Klammern. Für Triller verwenden wir generell das „*tr*“-Zeichen, das in der Quelle in verschiedenen Schreibweisen vorkommt. Staccatopunkte und -striche sind in der Quelle oft nicht voneinander zu unterscheiden. Wir schreiben generell Striche. Ergänzende Striche stehen in Klammern. Wenn wir zusätzliche Bögen vorschlagen, sind diese gestrichelt. Hinzugefügte oder korrigierte Generalbassziffern stehen in Klammern. Um die Orchesterstimmen nicht zu überfrachten, sind unsere Ergänzungen nur in der Partitur als solche wie oben beschrieben gekennzeichnet.

Wir danken Dankwart von Zadow für die kritische Durchsicht der Generalbassbezeichnung und Michael O’Loghlin für die Einführung.

Leonore und Günter von Zadow  
Heidelberg, September 2010

## Introduction

Johann Gottlieb Graun was born in the small Saxon town of Wahrenbrück in 1702 or 1703, the second of three brothers, each of whom was to become a distinguished musician. He counted among his ancestors an organist and several generations of Protestant pastors, but his father August served a more materialistic cause: he was a tax collector and brewer. Educational possibilities in Wahrenbrück were limited, and all three brothers were sent elsewhere for further education. In 1713 Johann Gottlieb was sent to the Kreuzschule in Dresden, where he would have come in contact with fine court musicians, as well as visitors such as Telemann and J. S. Bach. The Saxon capital was a major political and cultural centre, and its court orchestra was widely admired. Among its finest virtuosi was the *Konzertmeister* Johann Georg Pisendel (1687-1755), who accepted young Graun as a violin student. Graun also studied with the famous Italian violinist and composer Giuseppe Tartini (1692-1770).

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. After another appointment at Arolsen, he became in 1732 the first musician to be appointed to the service of the Prussian crown prince Frederick, becoming *Konzertmeister* of a much expanded orchestra after Frederick’s accession to the throne in 1740. Frederick (later called “the Great”) valued his services highly; from that year until his death in 1771, he earned an annual salary of 1,200 Thalers, or four times the rank-and-file orchestra rate. His direction of the orchestra was modelled on that of Pisendel, and emphasised precision, unified bowing and expressive playing. The meticulous attention to dynamics which is so much in evidence in Graun’s scores became an important part of the Berlin style.

In 1766, Hiller summarized Graun’s creativity:

The Concertmaster’s great strength on the violin and his superb composition[s] are known everywhere. . . . Our Mr. Graun’s composition[s] comprise very many unusually fiery concertos for one and two violins, also double concertos for other instruments; concertos for the violoncello, the viola da gamba, etc.; very many extremely splendid symphonies, some with many obligato instruments, and some overtures; beautiful trios and quartets for different instruments; many solos, and also some cantatas, etc.<sup>5</sup>

<sup>5</sup>Johann Adam Hiller, “Verzeichniß der Personen, welche gegenwärtig die königliche preußische Capellmusic ausmachen, im Julius 1766,” *Wöchentliche Nachrichten* 1:10 (1766), p. 75.

Along with over 5000 other rare music scores, the only surviving copy of this concerto is found in the collection of the Berlin Sing-Akademie. Founded in 1791 by Carl Friedrich Fasch, this choral society also had an impressive collection of instrumental music. After removal from Berlin for protection from bombing during the Second World War, the collection disappeared, but was rediscovered in 1999 in Kiev, Ukraine.

This work, along with many other concertos and other solo and ensemble works for the gamba, was almost certainly written for Ludwig Christian Hesse, the virtuoso who worked together with Graun for over 20 years in Frederick's Hofkapelle.<sup>6</sup> In 1766, J. A. Hiller said of Hesse: "The skill, attractiveness and fire in performance which our Mr. Hesse possesses to such a high degree make him, in our time, incontestably the greatest gambist in Europe."<sup>7</sup>

In his many concertos Graun employs a fairly standard late baroque ritornello form, in which harmonically stable tutti sections alternate with modulatory solo sections. In the fast movements the solo part tends to become increasingly virtuosic leading in to the return of the theme in the tonic key, which happens around the middle of the final solo section, and again towards the end of that section leading in to the final tutti. Graun employs a number of virtuoso devices: fast semiquaver scale passages, arpeggiated triplets and some cleverly contrived contrapuntal passages, within the limits of what is playable on the gamba. Occasionally Graun stretches these limits, and players may need to make slight adjustments, which would be quite in keeping with eighteenth-century custom. His most ubiquitous technique, which appears in all of his gamba pieces, is the use of parallel thirds and sixths. Many of these intervals have trills, sometimes double trills. Evidence from other Graun works which have survived in multiple sources suggests that the trills may be added or removed according to taste and ability. The fermata in bar 303 of the first movement is an indication that a cadenza is expected. Two bars before this, the copyist has marked "poco lento" in the bars leading up to the cadenza and the following final ritornello. This could also be interpreted as a ritardando. While it may seem quite natural, it is interesting from the point of view of performance practice, since such notated instances are extremely rare.

Solo concertos for viola da gamba are almost unknown: in fact the ten concertos by Graun represent almost the entire membership of the genre. We may safely assume that only the presence of the fiery virtuoso Hesse encouraged Graun to attempt these concertos; but the fact that he continued to write them indicates that they were a success in performance, at least in the hands of Hesse. Graun has been careful to score the solo sections very lightly: the gamba is mostly accompanied just by the continuo, or by the upper strings alone. In the slow movement, a lighter sound is ensured by the use of mutes and *pizzicato*. Graun rarely uses the harmonic potential of the four-part string ensemble in the solo sections, preferring a pared-down unison accompaniment which is typical of the newer *galant* style of the 1740s and 1750s. While an accompaniment consisting of a string quartet with harpsichord is certainly adequate, the use of a slightly larger string ensemble with contrabass (violone) would facilitate the solo-tutti contrast which is essential to the baroque concerto. The sole source of this concerto makes no mention of the violone, but other gamba concertos by Graun exist in copies by Hesse which do use it. In these cases, it plays only the tuttis and occasional interpolations in the solos, but does not participate in the general continuo accompaniment in the solo sections.

While this concerto contains the excitement and virtuosity which is the soul of the concerto, it is perhaps less demanding than some of Graun's other gamba concertos. We are indeed fortunate that it has recently come to light again after the chaos of the war years and the darkness of the following Cold War. At the time of its disappearance in the 1940s it would have been dismissed as an unplayable curiosity, but now there are surely many who can bring it to life, as Ludwig Christian Hesse

<sup>6</sup> For more information on Graun and Hesse see Michael O'Loughlin, *Frederick the Great and His Musicians: the Viola da Gamba Music of the Berlin School* (Aldershot: Ashgate, 2008).

<sup>7</sup>Johann Adam Hiller, "Bey seiner königl. Hoheit dem Prinzen von Preußen sind als Musici in Diensten," *Wöchentliche Nachrichten* 11 (1766), p. 81.

did in the eighteenth century. We are grateful to the Berlin Sing-Akademie for permission to produce this first edition.

Michael O’Loughlin  
Brisbane, Australia, September 2010

### Our Edition

The source of the Concerto in C major for viola da gamba by Johann Gottlieb Graun, Graun WV A:XIII:2<sup>8</sup>, is preserved under the RISM number **D-B SA 2777** in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Depositum Archiv der Sing-Akademie zu Berlin. It is a copyist’s copy of the score. The exact date of the work’s composition is not known. Like the other gamba concertos, it was probably written in the mid-eighteenth century.

In the source, parts that double another part at the unison are only indicated by directs. These parts have been written out in full in the edition. For the gamba player’s orientation, we have added the tutti bass passages to the solo gamba part. – For ease of reading, we have amended in the orchestral material the signs indicating homophonic and recurring passages. The gamba part however has been transcribed unchanged, except for obvious errors.

For our transcription we observed the following rules: corrected notes are explained in footnotes. Accidentals that differ from those in the source appear in brackets (accidentals are also not repeated within the same bar). Dynamic markings follow modern usage (except “pf” which indicates “poco forte”). Editorial markings appear in brackets. For trills we generally use the “tr” sign, which appears in various spellings in the source. Staccato dots and strokes are often indistinguishable in the source: we have used strokes in all cases. Editorial strokes are in brackets. Where we have suggested additional slurs or ties, these appear as dashed lines. Added or corrected bass figures appear in brackets. In order not to overload the orchestral parts, our editorial additions are marked as such only in the score.

We would like to thank Dankwart von Zadow for his critical examination of the bass figures and Michael O’Loughlin for his introduction.

Leonore und Günter von Zadow  
Heidelberg, September 2010  
Translation by Howard Weiner



Beginn der Gambenstimme im zweiten Satz *Beginning of the gamba part in the second movement*

<sup>8</sup> Christoph Henzel, *Verzeichnis der Werke der Brüder Johann Gottlieb und Carl Heinrich Graun*, Beeskow 2006