

die Abschriften vergleichsweise spät entstanden und ihre Schreiber in keiner näheren Beziehung zu den Brüdern Graun standen, gibt es bei der Zuschreibung keine letzte Gewissheit. Ob die Trio-Fassungen vom Komponisten selbst stammen, ist ungewiss. Auch die präzisere Datierung der zugrundeliegenden Konzerte sowie der Bearbeitungen ist derzeit nicht möglich.

Berlin, September 2002
Christoph Henzel

Unsere Ausgabe

Unsere Ausgabe folgt der erwähnten Partiturabschrift der Trios aus Ann Arbor so genau wie möglich. In der Partitur haben wir die Schlüssel der Handschrift beibehalten. Das bedeutet, dass die erste und die zweite Gambe im Violinschlüssel notiert sind, wie es in der Berliner Schule üblich war (Ausführung eine Oktave tiefer). In den Stimmenheften werden diese Stimmen im heute gebräuchlichen Altschlüssel notiert.

Der Notentext der Handschrift enthält einige (wenige) Fehler. Wir haben sie korrigiert und in der Partitur mit Anmerkungen versehen. Von uns vorgeschlagene Vorzeichen sind in Klammern gesetzt. Die dynamischen Zeichen der Handschrift haben wir übernommen, offensichtlich fehlende sind in Klammern ergänzt. Unsere Ausgabe gibt auch die Bindebögen der Handschrift wieder. Von uns vorgeschlagene ergänzende Bindungen sind gestrichelt.

Wir danken Dankwart von Zadow für die Aussetzung des Generalbasses und die gelegentliche Ergänzung von Generalbassziffern in Klammern. Die Bezeichnungen „unis.“ und „tasto solo“ gehören zur Bezifferung: „unis.“ (unisono) bedeutet, dass die Begleitung im Einklang (Oktaven) erfolgen soll, während „tasto solo“ angibt, dass der Cembalist nur die Basslinie zu spielen hat.⁶

Wir danken Christoph Henzel für die Beratung bei der Quellenforschung und für sein Vorwort. Wir danken dem Ensemble Chelyos (Lynn Dickinson, Geneviève Bégou und Marc Strümper) dafür, dass sie die entstehende Ausgabe bei der Probenarbeit nutzten und viele nützliche Hinweise gaben.

Heidelberg, November 2002
Leonore von Zadow-Reichling
Günter von Zadow

Preface

While the brothers Johann Gottlieb and Carl Heinrich Graun composed many trios, the two “Trio Concertante” in D major and G major stand out as exceptions. First, the instrumentation (2 bass viols and basso continuo), is quite rare. Furthermore, the compositions are not trios in the strict sense of the term, but rather concertos for three instrumentalists.

There are only two other trios by the Graun brothers composed for this particular instrumentation (Wendt Nr. 52 and 62).¹ Each of these, however, exists in a second version for violins or flutes. More common are trios for one viol and obligato harpsicord in which the right hand takes over the role of the second melody instrument, or for one viol, a high melody instrument and continuo. Here, too, it is often impossible to ascertain whether these pieces were written specifically with the viol in mind, due to the style of the composition. It seems more likely that the instrument was used ad libitum in trio performances in Berlin. There exist, however, original scores of concertos, cantatas and solo sonatas written in the Graun brothers’ hand (which employ the viol). This is due to the fact that this instrument enjoyed a longer popularity at the Prussian court than at the other German courts, where it was quickly falling from favor.²

⁶ C. Ph. E. Bach „Versuch über die wahre Art das Clavier zu spielen“, zweiter Teil, 1762

One of the last important virtuosos on the viol, Ludwig Christian Hesse (1716-1772), was a long-term member of the Hofkapelle, eventually becoming the teacher of Crown Prince Friedrich Wilhelm. This inspired compositions for the viol not only from the Graun brothers, but also from some of their colleagues in the Hofkappelle: Carl Philipp Emanuel Bach and Christoph Schaffrath. None of Hesse's works are known to have survived, if he composed any. The repertoire also includes arrangements of trios. Most probably, these trios in question are also arrangements rather than original works.

The two compositions of this edition exist in score copies from the hand of a copier who worked in Berlin during the years around 1750 to 1770. The copies were part of the estate of August Eduard Grell (1800 - 1886), the fourth director of the Sing-Akademie zu Berlin, and were later transferred to Ann Arbor (Michigan, USA).³ A copy of the trio in D major can also be found in the music stock of the Sing-Akademie; this manuscript was probably made after the Seven Years' War.⁴ Here the work has been arranged for two violins. Corrections in the parts show that the copier-adapter must have been familiar with the version for viols. This version of the trio in D major as well as the trio in G major are probably based on group concertos by Graun for violin and two flutes (or flute and oboe) (Willer Nr. 44 and 65).⁵ Both concertos used to be in the possession of the Sing-Akademie zu Berlin, but they have been lost except for their incipits. The mode of composition of the trios suggests that they are based on these concertos. We do not find true trio movements – either formally or in terms of composition – typical of other trios by the Graun brothers, or typical of other works from northern Germany until the late 18th century. First, these compositions lack the normal, equally-weighted counterpoint of melodic voices normally exhibited in trios. Instead, in both trios the upper voice carries the melody in the foreground, while the lower voice runs in parallel thirds or sixths. Johann Gottlieb Graun thus can be appreciated as a composer of pleasing, well-structured instrumental melodies. Secondly, the movements follow the formula of a change between thematic ritornellos and freer solo passages. This diverges from the typical trio movement, which is based on two parallel, internally repeated sections. Furthermore, the sequence of movements (fast – slow – fast) is unusual for a Graun trio, whereas it is normal for concertos.

All of the existing copies and references – including those of the lost concertos – agree that the composer of these works was Johann Gottlieb Graun (1701/02-1771), concert master of the Berliner Hofkapelle. However since the copies were made relatively late and their transcribers had no close relationship with the Graun brothers, we cannot be completely certain about the authorship. Open questions include whether the trio adaptations were made by the composer or someone else, as well as precise dates of composition for either the original concertos or the adaptations.

Berlin, September 2002
Christoph Henzel

Our edition

Our edition follows the above mentioned score copy of the trios from Ann Arbor as close as possible. In the score we have kept the clefs of the manuscript. This means that first and second viol are written in violin clef – as it was customary in the Berlin School (to be played an octave lower). In the parts however we use the alto clef as it is usual today.

The music in the manuscript contains some errors. We have corrected those and have made a note of it in the score. Accidentals that we suggest are put in parenthesis. The dynamical signs of the manuscript have been kept – those signs that are apparently missing are added in parenthesis. We also kept the slurs of the manuscript. If we suggest additional slurs we have added these in dotted lines.

We thank Dankwart von Zadow for his realization of the figured bass und for the occasional addition of figures in parenthesis. The marks “unis.” and “tasto solo” belong to the bass figures: “unis.” (unisono) means that the accompaniment should be in octaves, while “tasto solo” means, that the harpsicordist should play the bass line only.⁶

We thank Christoph Henzel for his consulting during the preparation of this edition and for his preface. We thank the Chelyos ensemble (Lynn Dickinson, Geneviève Bégou, and Marc Strümper) for their many useful hints and for using our emerging edition for their rehearsals.

Heidelberg, November 2002
Leonore von Zadow-Reichling
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