

Unsere Ausgabe

Die Quelle zu der vorliegenden Sonate trägt den Titel „Solo per il Viola di gamba“. Sie liegt unter der Signatur **D-B Am.B. 499/5** in der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv.

Unsere Ausgabe folgt der Handschrift so weit als möglich. In der Partitur haben wir die Schlüssel der Handschrift beibehalten, d.h. die Gambe ist im Violinschlüssel notiert. In der Gambenstimme verwenden wir den heute gebräuchliche Altschlüssel. Unsere Zusätze sind als solche gekennzeichnet (Klammern und gestrichelte Bögen).

Wir danken Angela Koppenwallner für die Generalbassaussetzung, und wir danken Michael O’Loghlin für die Einführung.

Heidelberg, Oktober 2003
Leonore von Zadow-Reichling
Günter von Zadow

Introduction

Christoph Schaffrath was a significant member of what C. F. D. Schubart called in the 1780s “the world-famous Berlin School,” the group of composers who worked at the court of Frederick the Great in the middle decades of the eighteenth century. He was born in Hohenstein near Dresden in 1709, but little is known about his student years. In 1733, he was shortlisted for the position of organist at the church of St. Sophia in Dresden, but was beaten at the audition concert by Wilhelm Friedemann Bach. The next year, Crown Prince Frederick appointed him on the recommendation of Quantz as keyboardist in his fledgling *Kapelle* in Ruppin near Berlin, and with the other musicians he followed Frederick to Berlin on the king’s coronation in 1740. In 1744 the king’s younger sister, Princess Anna Amalia, offered Schaffrath a position as keyboardist and chamber musician, a post which would perhaps have allowed him more creative freedom than Frederick’s court. Schaffrath remained in Amalia’s employment until his death in 1763. His music collection, including many of his own works, was willed to Amalia, and was incorporated into her extensive library, the Amalien-Bibliothek, which is the only surviving eighteenth-century source of Schaffrath’s works for viola da gamba.

This work exemplifies a sonata schema often favoured by Berlin School composers, in which the slow movement, usually a substantial *Adagio*, is placed as the first of three movements. In this *Adagio*, the frequent *appoggiaturas* and the chromatic intervals (e.g. in bars 8 and 9) combine to produce a beautiful melodic line with a strongly expressive effect. Some *appoggiaturas* are indicated as grace notes in small print, whereas others are written out (e.g. in bars 5 and 6). The *Allegro* contains another characteristic of the Berlin style: trills used not only at cadences, but also as an important part of the theme. The final *Allegretto* is a sonata movement in the style of a minuet.

The manuscript is in the hand of the composer. The gamba part contains several fingerings which have been reproduced here. These appear to be in a different hand, probably that of Ludwig Christian Hesse (1716-1772), who was Berlin’s resident gamba virtuoso. 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.”¹ The fingerings are therefore well worth considering as authoritative! The third finger in bar 12 of the *Adagio* rules out any trill which one might otherwise have been tempted to place on the f which follows on the third crotchet beat. The fingerings in bars 21, 22, and 66 of the final *Allegretto* indicate that Hesse preferred two small shifts to one large one, or they may indicate that he wished to use a shift to reinforce a phrase break.

Several Berlin School gamba pieces exist in authentic variants for the violin, and this alternative instrumentation is facilitated by the frequent use of the treble clef in this repertoire. Although no such variant is known for this piece, it could also be played on the violin. The most likely instrument for the performance of the chordal continuo part would be the harpsichord. However, the fortepiano and the theorbo would also be effective and historically appropriate solutions. The continuo bass line could be performed on a second gamba, a cello, or omitted.

Michael O’Loghlin
Brisbane, October 2003.

Our edition

The source of this sonata has the title “Solo per il Viola di gamba“. It is housed in the “Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv” under the signature **D-B Am.B. 499/5**.

Our edition remains as true to the manuscript as possible. In the score the clefs were left as they were in the original, that is, the viol part is notated in treble clef. In the viol part we followed modern custom and set the music in alto clef. Any editorial corrections or additions are marked as such (by use of parenthesis and dotted lines).

We thank Angela Koppenwallner for her realization of the figured bass, and we thank Michael O’Loghlin for his introduction.

Heidelberg, October 2003
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Beginn des Manuskripts *Beginning of the manuscript*