



Manuskript Sonate 2: Anfang der Flötenstimme
 Manuscript sonata 2: Beginning of flute part

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, 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. His music collection, including many of his own works, was willed to Amalia, and was incorporated into her extensive library, the Amalien-Bibliothek. He was also well respected as a teacher of composition, his pupils including the flute player in the Berlin Court Orchestra, Friedrich Wilhelm Riedt.

At this time almost all sonatas were either “solos” such as these works, in which the solo instrument is accompanied by a bass line, or trios, with two melody instruments over a bass. Unlike the more generic style of writing in trios, solos were often idiomatically written for a particular instrument. They gave the instrumentalist an opportunity to display a high level of skill and subtlety in performance, much like a concerto but without the emphasis on pure virtuosity. With their characteristic leaps between registers, these solos exploit the brilliance of the flute. They also have strong melodic bass lines, an important element of the solo sonata since Corelli’s time.

Sonata No. 1 exemplifies a sonata type often favoured by Berlin School composers, in which an *Adagio* is placed as the first of three movements, all in the same key. Although in this sonata the second and third movements are both marked *Allegro*, they are clearly differentiated in style. The first *Allegro* has generally longer phrases and pays more attention to contrapuntal interplay between the two parts, whereas the second is more clipped and unashamedly flashy.

Sonata No. 2 is a *Sonata da Chiesa* (four movements, slow–fast–slow–fast), a form which was popular in the generation before Schaffrath, but was becoming unfashionable in his time. Unlike the first sonata, which has come down to us in a very clear copy showing careful and beautiful calligraphy, the second sonata appears to have been copied quickly and has many apparent mistakes (see “Our Edition” below for a note on the correction of these). For example, the fact that the fourth bar of the *Largo* has no dotted rhythms could either be the intention of the composer, or an oversight on the part of the copyist; in the absence of another source, it is impossible to say. However, the performer could choose to play dotted rhythms here, or not.

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The almost complete absence of slurs and staccato marks throughout both pieces does not mean that none should be included; here taste can guide the performer. The conventions of modern editing do not allow for wilful insertion of such articulation marks, but the performer is under no such constraint. Indeed, a study of similar works which do have multiple sources shows that many of them have numerous such markings, and that they often vary between the different sources. The first pages of many late baroque sonatas can be found on www.guentersberg.de; many of these have original articulation markings, which give the player some ideas in relation to performance practice.

Brisbane, Australien, October 2006
Michael O’Loughlin

Our Edition

This edition is based on the following sources:

1. **D-B Mus.ms 19751/5**, (G minor), „Sonata / a / Flauto Traverso solo / con Cembalo, / del Sgre / Schaffrath.“, 2 parts: „Flauto Traverso solo“ and „Cembalo“ (unfigured)
2. **D-B Mus.ms 19751/6**, (D major), „2. / Solo, / pour / Fletraversier / col / Basso. / Sig Bach & / Schaffrath.“ 2 parts: „Travers Solo“ und „Basso“ (unfigured). This manuscript contains *two* sonatas, of which this sonata is the second.

Although Schaffrath is indisputably the composer of the first sonata, we are less clear as to the authorship of the second. The inscription “Bach & Schaffrath” on the title page can be interpreted in different ways. Helm’s *Thematic Catalogue of the Works of Carl Philipp Emanuel Bach* (No. 565) claims that these sonatas were composed by Bach and Schaffrath *together*. However, RISM A/II assumes that the first sonata is by C.P.E. Bach, whereas the second could be by Schaffrath. We consider this second interpretation to be more plausible, but because of the uncertainty in the attribution, we place a question mark by the name of the composer.

In our edition we reproduce the original musical text to a great extent unaltered. Whereas the first sonata could be published almost completely without alteration, we were obliged to make a few corrections in the second, on grounds of harmony and voice leading. All of these alterations are indicated. Accidentals which are different from the manuscript are placed in brackets. In the score we have included a realisation of the unfigured bass.

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