

ebenfalls uneinheitlich gesetzt. Die Spieler werden viele Stellen entdecken, wo sie hinzugefügt werden sollten, besonders wo sie in gleichartigen Passagen fehlen oder nur in der oberen Stimme angegeben sind.

Es gibt keine dynamischen Zeichen in dem Manuskript, und wir haben auch keine hinzugefügt. Es hat den Anschein als wären dynamische Zeichen in den Abschriften der Werke Schaffraths weniger häufig zu finden (wenn auch nicht gänzlich unbekannt) als in denen seiner Berliner Kollegen wie J. G. Graun und C. P. E. Bach, und tatsächlich ist sein Stil eher einschmeichelnd und weniger gekennzeichnet von plötzlichen Stimmungsumschwüngen, wie wir sie in den Werken jener Komponisten finden. Sicher aber sind Dynamikänderungen ein fester Bestandteil des Berliner Stils, nur werden sie hier dem Feingefühl der Ausführenden überlassen.

In vielen Sonaten der Berliner Schule beginnt die letzte Kadenz im langsamen Eröffnungssatz mit einem Quartsextakkord, versehen mit einer Fermate, einem Zeichen für eine improvisierte Kadenz. Diese Sonate hat auch einen solchen Akkord, und zwar am Anfang von Takt 118. Auch wenn in dieser Abschrift keine Fermate über dem Akkord steht, ist dies doch die geeignete Stelle für eine Kadenz von Viola oder Cello oder von beiden. Kadenzen in langsamen Sätzen sollten nicht Virtuosität zeigen, sondern vielmehr schön sein und die Gefühle des Zuhörers anrühren.

Beide Oberstimmen tragen die Bezeichnung „Obligato“. Diese Bezeichnung wurde oft benutzt, um eine Stimme mit besonderer solistischer Bedeutung zu kennzeichnen, hier jedoch unterscheidet sie lediglich die Oberstimmen vom bezifferten Bass. Der Titel der Violoncellostimme lautet „Basso Obligato“ im Gegensatz zu der Stimmenbezeichnung „Violoncello Obligato“ auf der Titelseite des Manuskripts. Dieses deutet darauf hin, dass auch ein anderes Instrument für diese Stimme benutzt werden kann, was bei der Ausführung von Sonaten in Berlin und in der Tat überall damals üblich war. Mögliche andere Instrumente sind die Viola da Gamba und das Fagott. In den Sonaten der Berliner Schule stellte die Viola da Gamba auch eine häufige Alternative für die Viola dar, so dass diese Ersetzung auch für dieses Trio in Frage kommt. Gambenspieler, für die die Violastimme zu hoch finden, werden feststellen, dass sie sehr gut auf einer Altgamba liegt, obwohl wir keinen Beweis dafür haben, dass dieses Instrument zu jener Zeit in Berlin gespielt wurde.

Michael O’Loughlin

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Übersetzung: Leonore und 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, 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.

This work exemplifies a sonata schema often favoured by Berlin School composers, in which the slow movement is placed as the first of three movements. It is typically followed, as in this work, by a fugal *Allegro* in common time and a lighter fast movement, often reminiscent of a minuet. In the first two movements, the imitative entries promise strict equality between the two upper voices, and Schaffrath delivers this with a mixture of gentle, unchallenging counterpoint and parallel writing. There are hints of the North German *empfindsamer Styl* here and there in the opening *Largo*, for example in the chromaticism of bars 33–36 and the slightly dramatic rest in all voices in bar 48. In the last movement, the two opening four-bar phrases pay clear homage to the minuet, but the piece then develops into an extended sonata movement, a charmingly melodic finale to one of the composer's more *galant* works.

This work is found in a single source, a set of parts in the collection of the Berlin Sing-Akademie, now held by the Berlin State Library,¹ with the RISM number **D-B SA 3822**. The title page reads: **No. 28/Trio./Viola Obligato./Violoncello Obligato./e./Cembalo./b/F. Del Sigr Schaffrat./[Incipit]**. Each line in the viola part begins with a C3 alto clef and the matching key signature of one flat, but the entire part is notated a third too low: it is written as if the clef were a C2 mezzo-soprano clef. We have retained the alto clef and restored the music to its correct pitch.

The manuscript has the usual inconsistencies in articulation. Our only editorial additions are a few ties, which are marked in dotted lines. There are many places where players will probably wish to add slurs, but we have not marked these in the music, in order to avoid giving a false sense of legitimacy to some over others. To include all possible slurs would be to change radically the appearance of the music. However, the following observations may be helpful. In the first movement, the copyist has carefully marked the articulation for the first theme statement in the cello part, that is the first ten bars, probably expecting this to serve as a model for the rest of the movement. The first five bars of the viola theme statement are also clearly marked, but thereafter the articulation becomes rather haphazard. Places such as bars 29–30 will probably sound better if the slur is applied in both upper parts. The second movement has slurs consistently marked on two different and frequently occurring motives, and it would seem unnecessary to add any others. The third movement resembles the first, in that the first eight bars of the viola part may be applied generally. However, the changed articulation at the double bar in the viola part may be quite deliberate. Trills and appoggiaturas are also inconsistently marked. Players will find many places to add them at will, especially where they are marked in similar passages or in the other upper voice.

There are no dynamic markings in the manuscript, and we have not added any. It seems that dynamic markings are less frequent (although not unknown) in copies of Schaffrath's works than in those of his Berlin colleagues such as J. G. Graun and C. P. E. Bach, and indeed his style is more mellifluous and less reliant on the sudden mood swings found in the works of those composers. However, some change in dynamics remains an integral part of the Berlin style, at the discretion of the performers.

In many Berlin School sonatas, the final cadence in the opening slow movement commences with a six-four chord marked with a fermata, a sign for an improvised cadenza. This sonata also has such a chord, at the beginning of bar 118. Although there is no fermata on the chord in this manuscript copy, this would still be an appropriate place for a cadenza from either the viola or the cello player, or both. Slow movement cadenzas were not meant to display virtuosity, but rather to be beautiful and move the emotions of the listener.

Both upper parts carry the title term "Obligato". This was often used to indicate a part of particular soloistic significance, but here it simply distinguishes the upper parts from the figured bass. The

¹ Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Depositum Archiv der Sing-Akademie zu Berlin

head of the violoncello part is marked “Basso Obligato”, as opposed to “Violoncello Obligato” on the title page of the manuscript. This suggests the possibility of using an alternative instrument for this part, a practice which was common in sonatas in Berlin and indeed everywhere at the time. Possible alternative instruments would be the viola da gamba and the bassoon. In Berlin School sonatas, the viola da gamba was also a frequent alternative instrument for the viola, and this substitution could also be used in this trio. Gamba players who find the viola part too high will find that it lies comfortably on the tenor viol, although we do not have evidence of use of that instrument in Berlin at this time.

Michael O’Loughlin
Brisbane, Australia, June 2010

Beginn der Violastimme *Beginning of the viola part*

Beginn der Violoncellostimme *Beginning of the violoncello part*