

Klammern) und Bindebögen (gestrichelt) sind gekennzeichnet. Die Gambenstimme jedoch ist bis auf wenige Fehlerkorrekturen unverändert aus der Quelle übertragen worden. Wir verwenden die heute übliche Vorzeichenkonvention, bei der ein Vorzeichen bis zum Ende des Taktes gilt. Vorzeichen, die wir zusätzlich, d.h. unter Berücksichtigung von Hesses Konvention, vorschlagen, stehen in Klammern. Die in der Vorlage sehr genau gesetzten dynamischen Zeichen haben wir übernommen, aber in der Schreibweise vereinheitlicht.

Unsere Partitur enthält aus Platzgründen keine extra Zeile für den Violone. Vielmehr enthält die Bassostimme Einzeichnungen, die besagen, wann der Violone spielen soll („Violone“) und wann nicht („Vcl“). Unser Orchesterstimmensatz ist separat unter der Bestellnummer G248 erhältlich. Er besteht aus sechs Stimmen: Violine I, Violine II, Viola, Violoncello, Violone und Cembalo. Die drei zuletzt genannten Stimmen sind so gut wie identisch, die Bezifferung ist jedoch nur in der Cembalostimme wiedergegeben.

Wir danken der Universitäts- und Landesbibliothek Darmstadt für die Genehmigung, unserer Ausgabe die originale Gambenstimme im Faksimile beizulegen (G247B), und wir danken Siegfried Pank für das wertvolle Korrekturlesen unserer Entwürfe.

Günter von Zadow
Heidelberg, Mai 2014



Original Cembalostimme, Beginn des Adagios
original cembalo part, beginning of the Adagio

Introduction

Johann Gottlieb Graun was a significant composer of both vocal and instrumental music, and one of the finest violinists of his time. After appointments as concertmaster at two smaller German courts, he became in 1732 the first musician engaged by Crown Prince Frederick, later Frederick II (“the Great”) of Prussia. He retained the position of royal concertmaster until his death in 1771.⁷

Between them, Graun and his younger brother (Frederick’s Kapellmeister Carl Heinrich Graun) wrote at least 162 concertos. Forty-three of these, including the present concerto, can be almost certainly ascribed to Johann Gottlieb, but he must have written many more of them. His concertos show a dazzling variety of instrumental colour, and include solo concertos for recorder, flute, oboe, oboe d’amore, bassoon, horn,

⁷ For information on Graun, please see the preface to Johann Gottlieb Graun, *Konzert für Violine, Viola da Gamba und Orchester*, eds. G. and L. v. Zadow (Heidelberg: Güntersberg, 2005), G069, which is also on the Güntersberg website. See also M. O’Loughlin, *Frederick the Great and His Musicians: the Viola da Gamba Music of the Berlin School* (Aldershot: Ashgate, 2008), Chapter 7.

violin, viola, viola da gamba, violoncello piccolo and harpsichord, as well as group concertos for several unusual combinations of instruments.⁸ His eight solo concertos for gamba are almost unique, forming a major contribution to the repertory.⁹

The sole source of this work is in the hand of Ludwig Christian Hesse, the gamba virtuoso who worked together with Graun for over 20 years in Frederick's Hofkapelle, and almost certainly inspired him to write his concertos and many other works for gamba.¹⁰ 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."

Hesse copied many of Graun's gamba works, and typically did it with freedom and creativity. One of his habits was to add thirds, sixths and chordal filling notes to the texture of the solo gamba part, and sometimes to remove them. For this work we have no autograph or other source, but the considerable variability among other Graun works which exist in many different manuscript copies suggests that copyists and performers had considerable freedom to adapt the score to their taste. Hesse appears to have exercised this licence more than most. This suggests that the modern player also has the right to interpret the text creatively within the bounds of the style, as Hesse and other eighteenth-century soloists did.

Hesse also frequently added fingerings to his gamba parts; those reproduced in this work are clearly in his hand. Unlike the French viol school composers, he did not do this consistently or thoroughly. Some of his fingerings show insightful solutions; some, such as in bar 158 of the *Vivace*, are intended to place the hand in a higher position to prepare for a following passage. Hesse's fingerings in bar 66 and 75 of the *Vivace* are problematic; the gamba part of our edition indicates our interpretation of these ambiguities.

In two places Hesse has used the indication "alla octava" in the solo part. The first of these is at the "double return" or recapitulation at bar 189 in the first movement, where the soloist enters with the first solo theme in the tonic. The second is at the beginning of the third solo section in the last movement, at bar 237. In both cases the octave transposition adds a level difficulty to the passage without necessarily improving its effect except in terms of virtuosity. Graun often has difficult passages of parallel thirds, but they are normally not found as high above the frets as in the second example. We can only speculate, but Hesse may have copied these passages directly from his original (probably the autograph) and then added "alla octava" for his own purposes.

Although the manuscripts of this and some of Graun's other gamba concertos are found in Darmstadt, they would originally have been composed and performed in Berlin and Potsdam. Hesse had the honour of being a member of Frederick's "Potsdam Musici", "a small, select group of virtuosos [who] performed in the king's evening concerts, which took place in his private apartments from the beginning of his reign."¹¹ These concertos may have been performed there, or at the private academies which appeared from 1738 in Berlin. The string strength would almost certainly have been one on a part. Among the seven sets of parts which exist for Graun gamba concertos, there is never more than one copy of each string part, except for the basso/cembalo.

Most of the Graun gamba concerto part sets, including this one, include a part for the violone. Although there is doubt about the meaning of this term generally, we can assume that at this time in North Germany it meant a double bass, described by Quantz in 1752 as "Contraviolon" or "großer Violon".¹² Quantz suggests different sizes for different purposes, and recommends a smaller instrument for clarity in small ensembles. He also prefers the more modern four-stringed bass over the five and six-stringed instruments, and insists on the use of frets. Finally, he describes the use of the violone to reinforce the ritornello in

⁸ Christoph Henzel, *Verzeichnis der Werke von Johann Gottlieb und Carl Heinrich Graun*, 2 vols. (Beeskow: ortus, 2006)

⁹ See also Johann Gottlieb Graun, *Concerto in C major for viola da gamba, two violins, viola, and basso continuo*, eds. G. and L. v. Zadow (Heidelberg: Güntersberg, 2010), G166.

¹⁰ For more information on Hesse see O'Loughlin, *Frederick the Great*, Chapter 6.

¹¹ Mary Oleskiewicz, 'The Court of Brandenburg-Prussia', in Samantha Owens, Barbara M. Reul and Janice B. Stockigt, eds, *Music at German courts, 1715–1760: Changing Artistic Priorities* (Woodbridge: Boydell, 2011), p. 98.

¹² Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: Voß, 1752; facs. rep. Wiesbaden: Breitkopf & Härtel, 1988), p. 218–222.

concertos, exactly as suggested in this and other similar violone parts. While any performance would benefit from the presence of a violone, these works can also be performed effectively without it.

The original Graun gamba concerto part sets always include a part with figured bass, labelled either ‘Cembalo’ or ‘Basso’. The fact that in many sections the soloist is accompanied only by the basso suggests that the use of a chordal continuo instrument is very desirable. This would normally be a cembalo, but there are other possibilities supported by the membership of the court orchestra: Ernst Gottlieb Baron played the theorbo, and violone player Johann Gottlieb Janitsch had an organ in his house for use at his Friday Academy.

This work presents itself as a rare opportunity for more advanced gambists to acquaint themselves with a genre which until recently had seemed the province of the orchestral and keyboard instruments, namely the late Baroque solo concerto in the Italian style.

Michael O’Loughlin
Brisbane, Australia, May 2014

Our Edition

The source of the gamba Concerto in D-Major by Johann Gottlieb Graun, GraunWV A:XIII:4, is preserved in the Universitäts- und Landesbibliothek Darmstadt, shelf number **Mus.ms 356**. The source consists of six separate parts: *Viola di Gamba*, *Violino Primo*, *Violino Secundo*, *Viola*, *Violono*, *Cembalo* (figured). The viola da gamba part is titled *Concerto per la Viola di Gamba. Dal Sig. Graun, Maitre de Conc.* The third movement was originally called *Allegro assai* in all parts, but “*assai*” is crossed out everywhere except for the gamba part.

Our edition follows precisely the original parts, which are written for practical use. In order to make the orchestra material ready for today’s use, we have completed the markings in the orchestra parts in unison and repeated sections. Added staccato markings (in brackets) and slurs (dotted) are indicated. The gamba part however has been transcribed unmodified from the source besides a few error corrections. As usual today we use the convention in which each accidental is valid until the end of the bar. Accidentals which we suggest in addition to Hesse’s convention are written in parenthesis. The dynamic markings, which are placed very accurately in the model, have been preserved; the spelling however has been normalized.

Our score does not contain an extra line for the violone due to space restrictions. Instead the basso part contains indications, when the violone should play (“Violone”) and when not (“Vcl”). Our orchestral part set is available separately under the order number G248. It consists of six parts: Violin I, Violin II, Viola, Violoncello, Violone and Cembalo. The three parts mentioned last are almost identical, the figuring however is only present in the Cembalo part.

We thank the Universitäts- und Landesbibliothek Darmstadt for their permission to reprint the original gamba part (G247B), and we thank Siegfried Pank for his valuable proofreading of our drafts.

Günter von Zadow
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