

Lost and Found: Editing and Performing a Quartet Attributed to Krause from the Sing-Akademie zu Berlin Notenarchiv

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In December 2001 a collection of over 5,100 music manuscript scores was rediscovered in Kiev, having been missing for over half a century since its disappearance during World War II. This vast collection belongs to one of Europe's oldest continuing choral societies, the Sing-Akademie zu Berlin, and soon after its discovery the collection was repatriated and now resides in the Staatsbibliothek zu Berlin–Preußischer Kulturbesitz as a permanent deposit of the Sing-Akademie (D-Bsa).¹

The Sing-Akademie collection was recovered by a team of musicologists led by Harvard University Professor Christoph Wolff, who—in collaboration with the Harvard Ukrainian Research Institute—had been working on a research project titled ‘Trophies of War and Empire: the Archival Heritage of Ukraine, World War II, and the Politics of Restitution.’² In 2009, Axel Fischer and Matthias Kornemann published the first comprehensive index of the Sing-Akademie collection.³ The recovery of the Sing-Akademie collection has provided valuable

¹ Patricia Kennedy Grimsted, ‘Bach Is Back in Berlin: The Return of the Sing-Akademie Archive from Ukraine in the Context of Displaced Cultural Treasures and Restitution Politics,’ *Spoils of War: International Newsletter* (June 2003): 67–104.

² Patricia Kennedy Grimsted, *Trophies of War and Empire: The Archival Heritage of Ukraine, World War II, and the International Politics of Restitution* (Cambridge, MA: Harvard Ukrainian Research Institute, 2001).

³ Axel Fischer and Matthias Kornemann, eds, *The Archive of the Sing-Akademie zu Berlin. Catalogue / Das Archiv der Sing-Akademie zu Berlin. Katalog*. (Berlin and Boston: De Gruyter, 2009).

insight into the multi-faceted nature of Prussia's vibrant musical life throughout the final decades of the eighteenth-century. It has also had a significant impact on music scholarship by providing a wealth of newly available sources and facilitating the identification of previously unknown works and composers.

The Sing-Akademie was founded in 1791 by Carl Friedrich Christian Fasch (1736–1800) as an amateur choral society that later became known for its dedication to the revival of music of the past.⁴ Fasch's student, the composer and passionate music collector Carl Friedrich Zelter (1758–1832), became musical director of the Sing-Akademie following Fasch's death. A highly influential figure in the musical life of early nineteenth-century Berlin, Zelter contributed to and developed the vast collection of manuscripts that were to make up the Sing-Akademie collection. Zelter himself made many of the manuscript copies that are in the collection, but the majority were sourced, gifted or purchased; as a result of this fervent amassing of copies Zelter soon became something of a celebrity collector.⁵ In its current form, the collection is made up of autograph manuscripts and eighteenth and nineteenth-century manuscript copies of predominately German and Italian eighteenth-century music, representing a variety of vocal and instrumental genres, as well as a large number of prints.⁶

One item in the Sing-Akademie collection is a manuscript set of parts for a quartet for oboe, violin, bassoon and violoncello attributed to one 'Krause'—whom RISM identifies as Christian Gottfried Krause (b. Silesia 1719, d. Berlin 1770).⁷ While the date of composition remains uncertain, the Breitkopf Thematic Catalogue includes the Quartet amongst five 'Quadri del Sign. Krause' in its listings for 1765.⁸ No known edition of the work exists, and no known performance of it has taken place since its presumed performance in the eighteenth century. This article reports on research undertaken by the current authors to prepare a performing edition of the set of parts attributed to Krause held in the Berlin Sing-Akademie archive, and to interpret the work in performance from an historically-informed perspective.

Christian Gottfried Krause was a lawyer, music aesthetician, and composer. He received tutelage on violin, keyboard and timpani from his father, a town musician also named Christian Krause, but decided on a career in the law. After completing his studies at the University of Frankfurt, he became legal secretary to Lieutenant General Friedrich Rudolf von Rothenburg in Berlin in 1746.⁹

⁴ One of the first documented examples of historicism in musical performance was the Berlin Sing-Akademie's influential performance of J.S. Bach's *St Matthew Passion* in 1829. Directed by Felix Mendelssohn Bartholdy, who was at the time a student of Zelter, this was the first performance of the work since Bach's death in 1750 and in many ways initiated the modern Bach revival. See Christoph Wolff, 'A Bach Cult in Late-eighteenth-century Berlin: Sara Levy's Musical Salon,' *Bulletin of the American Academy of Arts and Sciences* 58.3 (Spring, 2005): 27.

⁵ Fischer and Kornemann, *The Archive*, 18–20.

⁶ Fischer and Kornemann, *The Archive*, 485–773.

⁷ The manuscript is held at D-Bsa SA 3540.

⁸ Barry S. Brook, ed., *The Breitkopf Thematic Catalogue: The Six Parts and Sixteen Supplements, 1762–1787*, Reprint Series, American Musicological Society (New York: Dover Publications, 1966), 3/141. Bruce Haynes includes three of these quartets in his catalogue. Though the other two remain lost, he attributes all three works to Christian Gottfried Krause. See the 'Krause' entry in Peter Wuttke's online database, *The Haynes Catalogue*, <http://haynes-catalogue.net>.

⁹ Darrell M. Berg, *The Correspondence of Christian Gottfried Krause: A Music Lover in the Age of Sensibility* (Burlington, VT: Routledge, 2009), xiii–xiv.

Following his appointment as lawyer to the municipal council in 1753, Krause's new-found prestige led to the acquisition of a large home in Potsdam where he established a popular music salon.¹⁰ Here he hosted esteemed friends including writers, poets, philosophers and musicians from across Berlin and the court of King Friedrich II of Prussia, including composers such as Johann Joachim Quantz (1697–1773), Carl Philipp Emanuel Bach (1714–1788), and Johann Friedrich Agricola (1720–1774).¹¹ The writer, publisher and Sing-Akademie member, Christoph Friedrich Nicolai (1733–1811) recalled that during concerts at Krause's residence he heard Quantz perform many of his own flute concertos,¹² and other members of the Prussian court, such as Johann Gottlieb Graun (1703–1771) and Friedrich Wilhelm Riedt (1710–1783) also wrote new works for these musical soirées,¹³ Krause's salon was thus an important centre of musical activity in Prussia.¹⁴

Certain elements of the quartet attributed to Krause made it a particularly suitable candidate for the current editing and performance project. Aside from demonstrating many of the qualities of a 'good' quartet as described by Quantz in his 1752 performance treatise, *Versuch einer Antweisung die Flöte traversiere zu spielen*,¹⁵ the work is an interesting example of an obbligato bass quartet, a genre considered to be a development or variant of the seventeenth-century sonata *a tre*.¹⁶ The sonata *a tre* featured an inherently flexible approach to the scoring of the bass line: performers could opt for the use of a melodic bass (producing an SSB scoring)¹⁷ or a melodic bass that was doubled in a simplified form by an additional bass instrument (with a resultant SSBbc scoring).¹⁸ By the beginning of the eighteenth century, the sonata *a tre*, with its active melodic bass reinforced by a simplified continuo, had been superseded by the trio sonata (typically SSBc). With this development,

¹⁰ Raymond A. Barr, 'Krause, Christian Gottfried,' *Grove Music Online* (accessed 30 Nov. 2017).

¹¹ Paul F. Marks, 'The Rhetorical Element in Musical "Sturm und Drang": Christian Gottfried Krause's "Von der Musikalischen Poesie",' *International Review of the Aesthetics and Sociology of Music* 2.1 (1971): 56–8.

¹² Friedrich Nicolai, 'Anekdoten von König Friedrich dem Zweiten von Preußen (1788–1792)' in his *Gesammelte Werke*, vol. 7 (Hildesheim: Olms, 1985), 162fn. As cited by Fischer and Kornemann, eds, *The Archive*, 110.

¹³ Fischer and Kornemann, eds, *The Archive*, 109–10.

¹⁴ Musicians employed at the court of Brandenburg-Prussia at this time, and who may have participated in the premiere of this quartet, included: the oboists Friedrich Wilhelm Pauly, Carl August, Johann Casper Grundke, and Joachim Wilhelm Döbber; violinists Johann Gabriel Seyffarth, Franz Benda, Johann Gottlieb Graun, Johann August Koch, Johann Philipp Kirnberger, and Joseph Benda; bassoonists Christian Julius Friedrich Dümler, Samuel Kühltau, Johann Christian Marks; and, violoncellists Ignaz Mara, Johann Georg Speer, and Christian Friedrich Schale. See Mary Oleskiewicz, 'The Court of Brandenburg-Prussia,' in *Music at German Courts, 1715–1760: Changing Artistic Priorities*, ed. Samantha Owens, Barbara M. Reul, and Janice B. Stockigt (Woodbridge: Boydell Press, 2015), 120–1.

¹⁵ In his *Versuch*, Quantz states that: 'a good quartet requires: (1) a subject appropriate for treatment in four parts; (2) good, harmonious melody; (3) short and correct imitations; (4) a discerningly devised mixture of the concertante instruments; (5) a fundamental part with a true bass quality; (6) ideas that can be exchanged with one another ... (7) preference for one part should not be apparent; (8) each part after it has rested, must re-enter not as a middle part, but as a principal part, with a pleasing melody; but this applies only to the three concertante parts, not the bass.' Johann Joachim Quantz, *On Playing the Flute*, 2nd ed., trans. Edward Reilly (Boston: Northeastern University Press, 2001), 316–17.

¹⁶ Steven Zohn, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works* (New York: OUP, 2015), 241.

¹⁷ 'S' and 'B' refer to melodic soprano and bass instruments and 'bc' the continuo. This nomenclature is adopted from William S. Newman, *The Sonata in the Baroque Era* as cited in Zohn, *Music for a Mixed Taste*, 559.

¹⁸ Zohn, *Music for a Mixed Taste*, 241.

the continuo was now counted as an independent part and what was previously a sonata *a tre* became a quartet.¹⁹

The *Six quatuors ou trios* (1733) of Georg Philipp Telemann (1681–1767) provide a useful example of this flexible approach to bass scoring. These works are playable either as quartets with or without continuo realisation (as SSBB or SSBbc), or as trios (SSB).²⁰ Like the set of parts attributed to Krause in the Sing-Akademie collection, the obbligato (first) bass in Telemann's works alternates between soloistic melodic interaction with the upper solo voices and unison doubling of the simplified second bass part (what Quantz would describe as a 'true bass quality').²¹ Telemann's *Quatuors ou trios* also include figures in the second bass part, indicating that it could be played as a continuo realisation, and while the set of parts for the quartet attributed to Krause does not include bass figures, a second set of parts (SA 2234) for this work is also held in the Sing-Akademie collection that does include bass figures; this copy doubtfully attributes the quartet to Johann Adolph Hasse (1699–1783).²² The quartet is thus an example of the flexibility that characterised many eighteenth-century performing practices. In what follows, the processes of preparing a performing edition of the work, as well as an historically informed interpretation of the work in performance, are described.

The Edition

The principal source for the edition was the score copy of the work attributed to Krause, held at the Sing-Akademie zu Berlin Notenarchiv (D-Bsa), SA 3540 (hereafter, SA 3540). The title page of the source can be seen in Figure 1, where the composer is named: 'di Sigr: Krause.' The title page of the manuscript also contains details about the provenance of the score: 'Possessor J. C. Künau.'²³ This likely refers to Johann Christoph Kühnau (1735–1805), who became school master of the Realschule in Berlin in 1763 and later became a student of Johann Philipp Kirnberger (1721–1783). Kirnberger was a member of Krause's network in Berlin, and Kühnau may have come into contact with Krause through him.²⁴ It is possible that Kirnberger asked Kühnau to create this copy for the evening soirees held by Krause, and he may have performed the Quartet's violin part; he served as ripieno violinist in 1753 at the Prussian court.²⁵

¹⁹ Zohn, *Music for a Mixed Taste*, 240–1.

²⁰ The full title reads: 'Six Quartets or Trios, for 2 Transverse Flutes or 2 Violins, and for 2 Cellos or 2 Bassoons, the second of which can be left out entirely or played on the Harpsichord.' Zohn, *Music for a Mixed Taste*, 248–9.

²¹ Zohn, *Music for a Mixed Taste*, 248–57.

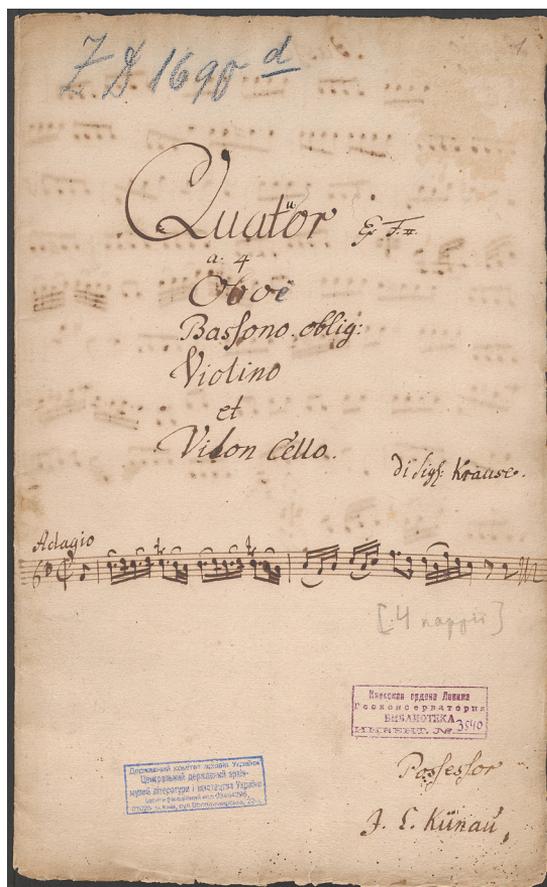
²² A second set of parts for the quartet, by an unknown copyist, is held in the same collection at the shelf mark SA 2234; this set bears the inscription 'Dell Sigr: Hasse'. It is scored for flute or oboe, violin, viola and continuo—without bassoon obbligato. This version is also listed in the catalogue of the Sing-Akademie collection, but as a work of uncertain attribution. The blue circular stamps at the top of the title page of this copy indicate that it was once part of a private collection in Zelter's archive, bequeathed by the harpsichordist Sara Levy (née Itzig, 1761–1854). An important patron of the Sing-Akademie, Levy's large collection of works for flute, violin, viola, and continuo were performed at her weekly salon gatherings at her home in Berlin.

²³ RISM gives 'J. L. Künau', but comparison of the handwriting of the manuscript to that of a collection of arrangements made by J.C. Kühnau also within the Staatsbibliothek's holdings suggests the RISM transcription is erroneous. See D-B Mus.ms.autogr. Kühnau, J. C. 6N (available from <https://opac.rism.info/search?id=464141317&View=rism>).

²⁴ J.R. Milne, 'Kühnau, Johann Christoph,' *Grove Music Online* (accessed 30 Nov. 2017).

²⁵ Fischer and Kornemann, eds, *The Archive*, 99.

Figure 1. Quartet for Oboe, Bassoon obligato, Violin and Violoncello 'di Sigr: Krause' (cover page), SA 3540



SA 3540 is written in a largely clean and legible hand; however, it raises a number of editorial issues. Some of these relate to eighteenth-century notational conventions which are no longer observed, such as the spelling of accidentals, but most concern inconsistencies or changes likely introduced by the copyist. These include disparities concerning the placement of notes, accidentals, dynamic markings, and note values, as well as ambiguous or absent articulation markings and ornamentation. In each instance changes and editorial suggestions have been documented in the edition's critical commentary; in the printed score and parts, they appear either in parentheses or, for example, as dotted slur markings.

A notational convention that has been retained throughout the performing edition is the beaming of notes as presented in the manuscript copy. Discussed at length by Berlin composer and theorist Johann Abraham Peter Schulz (1747–1800) in his articles on music theory, this was a device often employed by composers as a means to indicate accents, articulation, or to show the end of one phrase and start of the next (see Figures 2.1 and 2.2).²⁶

²⁶ Schulz discussed these ideas in Johann Georg Sulzer's (1720–1779) *Allgemeine Theorie der schönen Künste* (Leipzig, 1771–1774); see Clive Brown, *Classical and Romantic Performing Practice 1750–1900* (Oxford: OUP, 1999), 41–5 and 142–3.

Figure 2.1. Krause (attr.), Quartet in F Major (SA 3540), movt. III, bb. 1–4, oboe part



Figure 2.2. Edited version of Krause (attr.), Quartet in F Major (SA 3540), movt. III, bb. 1–4

Vivace

 A printed musical score for measures 1-4 of the first movement. It includes parts for Oboe, Bassoon, Violin, and Violoncello. The Oboe and Bassoon parts are in 3/8 time with a key signature of one flat. The Oboe part features slurs and accents over eighth notes, with triplets of eighth notes in measures 2 and 4. The Bassoon part has slurs and accents, with triplets of eighth notes in measures 2 and 4. The Violin and Violoncello parts are in the same key and time signature, with the Violoncello part providing a rhythmic accompaniment of eighth notes.

To demonstrate the various types of editorial emendations made, three examples can be seen below. The first of these relates to ornamentation. For consistency and to align with the corresponding violin line, an appoggiatura was added to the oboe part in bar 8 of the work's first movement. Figures 3.1 and 3.2 show the passage in question in examples from the manuscript copy oboe and violin parts. Figure 3.3 illustrates the emendations made in the performing edition.

Figure 3.1. Krause (attr.), Quartet in F Major (SA 3540), movt. I, b. 8, oboe part



Figure 3.2. Krause (attr.), Quartet in F Major (SA 3540), movt. I, b. 8, violin part



Figure 3.3. Edited version of Krause (attr.), Quartet in F Major (SA 3540), movt. I, b. 8

8

 A printed musical score for measure 8 of the first movement. It includes parts for Oboe, Bassoon, Violin, and Violoncello. The Oboe and Violin parts are in treble clef with a common time signature and a key signature of one flat. The Bassoon and Violoncello parts are in bass clef with a common time signature and a key signature of one flat. The Oboe and Violin parts feature slurs and accents over eighth notes, with a triplet of eighth notes and a trill (tr) in the final part of the measure. The Bassoon and Violoncello parts provide a rhythmic accompaniment of eighth notes.

In the second example, an anacrusis upbeat was added to bar 1 of the bassoon part (Figure 4.1). This change reflects the corresponding oboe line, seen in Figure 4.2, and keeps the presentation of this figure consistent throughout the movement. The editorial suggestion made can be seen in Figure 4.3.

Figure 4.1. Krause (attr.), Quartet in F Major (SA 3540), movt. I, b. 1, bassoon part



Figure 4.2. Krause (attr.), Quartet in F Major (SA 3540), movt. I, b. 1, oboe part



Figure 4.3. Edited version of Krause (attr.), Quartet in F Major (SA 3540), movt. I, b. 1

Adagio

Inconsistencies in the notation of ties and slurs were frequent in eighteenth-century manuscript copies. In the edition, this was resolved by alignment with a parallel part; in Figure 5.2 the oboe part has a tie over the bar line which appears to be missing from the violin part in Figure 5.1. The editorial suggestion for this passage can be seen in Figure 5.3.

Figure 5.1. Krause (attr.), Quartet in F Major (SA 3540), movt. III, bb. 47–8, violin part



Figure 5.2. Krause (attr.), Quartet in F Major (SA 3540), movt. III, bb. 47–8, oboe part



Figure 5.3. Edited version of Krause (attr.), Quartet in F Major (SA 3540), movt. III, bb. 47–8

The image shows a musical score for four instruments: Oboe, Bassoon, Violin, and Violoncello. The music is in F major (one flat) and 3/8 time. The Oboe part has a melodic line with eighth notes and a slur over measures 47 and 48. The Bassoon part has a simple accompaniment of eighth notes. The Violin part has a melodic line with eighth notes and a slur over measures 47 and 48. The Violoncello part has a simple accompaniment of eighth notes. The score is presented in two systems, with measures 47 and 48 shown in each system.

The Performance

The first modern performance of this work took place on 13 June 2017, in the studio of the Tasmanian Symphony Orchestra.²⁷ Walters's ensemble approached their interpretation of the work using principles of historically informed performance practice, which take into account the technology, performance conventions, and aesthetic values that were present when a piece of music was composed. The ensemble made interpretive decisions throughout the rehearsal and performance process in consultation with a number of eighteenth-century performance practice treatises and associated commentaries provided by contemporary scholars.

Stylistically, the work could best be described as *empfindsamer Stil*, which according to Eugene Wolf:

is similar to and often considered a dialect of the international *galant* style, which is marked by simple homophonic textures, balanced melodic phrases, and the avoidance of lavish ornamentation.²⁸

The *empfindsamer Stil* is particularly associated with the Berlin School at the Prussian court of King Friedrich II. Such works often feature melodic and rhythmic imitation, may demonstrate an expressive use of harmonic and melodic chromaticism, employ extensive and specific use of *vorschläge*, and incorporate elements of surprise such as sudden changes in dynamic.²⁹

In music of the Baroque period the overall spirit of a piece or movement was often described as its *affect*. The concept of *affect*—also known as the doctrine of the affections—in the early modern period was deeply rooted in the belief that the soul exerts control over the body and fills it with passions that are strongly expressed.³⁰

One of the major proponents of the doctrine of the affections was Johann Mattheson (1681–1764), whose treatise *Das neu-eröffnete Orchestre* (1713) lists the affectual attributes of musical keys. The two central keys throughout all three movements of the quartet are F major, which Mattheson describes as portraying the 'most beautiful sentiments, constancy, love,' and C major, which is characterised as 'rude, bold, also tender.'³¹ A later interpretation comes

²⁷ The performers, using period instruments, were Caroline O'Donnell on oboe, Julia Fredersdorff on violin, Simone Walters on bassoon and Martin Penicka on violoncello.

²⁸ Eugene Wolf, 'Empfindsam style,' in *The Harvard Dictionary of Music*, ed. Don Michael Randel, 4th ed. (Cambridge, MA: Belknap Press of Harvard University Press, 2003), 290–1.

²⁹ Michael O'Loughlin, *Frederick the Great and His Musicians: The Viola da Gamba Music of the Berlin School* (Burlington: Ashgate, 2008), 40–7.

³⁰ Mary Cyr, *Performing Baroque Music* (Portland, OR: Amadeus Press, 1992), 31.

³¹ George J. Buelow and Hans Joachim Marx, eds, *New Mattheson Studies* (Cambridge: CUP, 2007), 400–4.

from Christian Friedrich Daniel Schubart (1739–1791), whose treatise *Ideen zu einer Aesthetik der Tonkunst* (1806) associates F major with ‘complaisance and repose.’³² C major, according to Schubart, ‘is quite pure. Its character is innocence, simplicity, naïveté, [and] baby-talk.’³³

Both Mattheson and Schubart’s affectual descriptions of the prominent key centres in this work helped Walters’s ensemble to construct an expressive framework for interpretation, which was used to approach and develop each consequent aspect of performance practice. The main primary performance source referred to throughout this process was Quantz’s *Versuch*, which was selected for its temporal and geographical proximity to the Quartet and its direct application to wind playing. Quantz advises that:

good execution must be expressive, and appropriate to each passion that one encounters ... The performer of a piece must seek to enter into the principal and related passions that he is to express. Only in this manner will he do justice to the intentions of the composer.³⁴

Tempo, described by Frederick Neumann as ‘the most pivotal and most elusive of all elements of performance,’³⁵ is another factor that makes a significant contribution to the overall *affect* of a piece or movement. In his aforementioned treatise, Quantz devised four general tempo classifications which correspond to different human heart rates.³⁶ Although originally intended for pedagogical purposes, his categories offer useful observations about the relative speeds indicated by eighteenth-century tempo marks. Combining these categories with Quantz’s descriptions of appropriate bow strokes for each movement helps to discern its *affect*.

The third and final movement of this quartet is a lively minuet marked ‘vivace’. This tempo indication, along with allegro, allegro assai, allegro di molto, and presto, fall under the first category where one pulse is equal to a minim.³⁷ For music at these speeds, Quantz suggests:

a lively, very light, nicely detached, and very short bow stroke, especially in the accompaniment, where you must play more sportively than seriously in pieces of this kind; and yet a certain moderation of tone must also be observed.³⁸

Quantz also advises that the minuet should be played ‘springily... the crotchets being marked with a rather heavy but still short bow stroke, with a pulse beat on two crotchets.’³⁹

To portray the minuet character Quantz describes, Walters’ ensemble decided to apply agogic accents to alternate down beats—lengthening these and lightening the consequent beats—play with a tactus of one pulse to a bar, and phrase in two-bar units. Moving semiquaver lines worked best with a subtle hint of *inégalité*, which simultaneously acknowledged the minuet’s French origins and Quantz’s ideas of good taste. In the accompaniment, quavers were kept light and lifted to invoke the sportive, lively and detached qualities Quantz outlines in his advice on playing a vivace movement. Figure 6 illustrates how these ideas were applied in performance.

³² Christian Friedrich Daniel Schubart and Ted DuBois, ‘On the Human Voice and the Characteristics of the Musical Keys,’ *New England Review* 25 (2004): 169–70.

³³ Schubart and DuBois, ‘On the Human Voice,’ 169–70.

³⁴ Quantz, *On Playing the Flute*, 124–5.

³⁵ Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 81–2.

³⁶ Quantz, *On Playing the Flute*, 248.

³⁷ Quantz, *On Playing the Flute*, 284–6.

³⁸ Quantz, *On Playing the Flute*, 230–1.

³⁹ Quantz, *On Playing the Flute*, 291.

Figure 6. Krause (attr.), Quartet (SA 3540), movt. III, bb. 1–13, performance practice application

Vivace

Oboe

Bassoon

Violin

Violoncello

7

Ob.

Bsn.

Vln.

VC

Several eighteenth-century sources guided the treatment of notated ornaments in the source, such as the appoggiatura. This ornament characterises the principal theme of the second movement, and at various times appears in the parts of all three solo instruments (Figure 7).

Figure 7. Krause (attr.), Quartet (SA 3540), movt. II, bb. 6–7, bassoon part

According to Leopold Mozart:

The descending appoggiatura are of two kinds: namely, the Long and the Short. Of the long there are two kinds, of which one is longer than the other. If the appoggiatura stands before a crotchet, quaver, or a semiquaver, it is played as a long appoggiatura and is worth half of the value of the note following it. The appoggiatura is therefore sustained the length of time equivalent to half the note and is slurred smoothly onto it. What the note loses is given to the appoggiatura. For example:⁴⁰

is played thus:

⁴⁰ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 2nd ed., trans. Editha Knocker (New York: OUP, 1985), 167.

Mozart goes on to say:

I will name yet another kind of embellishment belonging hereto, which I will call *Nachschläge*. These are a couple of rapid little notes which one can hang on to the principal note, in order to enliven the performance. For example:⁴¹

Leopold Mozart adds that these two forms of ornamentation ‘must in no way be strongly attacked, but slurred smoothly on to their principal note.’⁴²

An example of the way in which this advice was implemented in the bassoon part in the second movement is given in Figure 8. The appoggiatura was given the full quaver length, leading into the trill that emerges out of the appoggiatura and commences from the upper note. The *Nachschlag* provides an elegant end to the trill and means of returning to the principal note on the downbeat of the following bar.

Figure 8. Krause (attr.), Quartet (SA 3540), movt. II, bb. 6–8, bassoon part, performance practice application

In the middle of the eighteenth century, dynamic nuance and expressive accentuation were aspects of performance left largely to the discretion of the performer. Despite the examples of a few composers, the indication of gradual variation in volume by terms such as ‘crescendo’, or ‘diminuendo’ was not standardised until the last decade of the eighteenth century.⁴³ Nevertheless, this element of performance is crucial to expression and considered closely linked to oratory, as stated by Quantz:

No less must good execution be varied. Light and shadow must be constantly maintained. No listener will be particularly moved by someone who always produces the notes with the same force or weakness and plays always in the same color [sic]. Thus a continual alteration of the Forte and Piano must be observed.⁴⁴

Our approach to dynamics within the quartet encompassed a wide range of applications from micro-dynamics—those pertaining to one note or a small group of notes—to macro-dynamics—general dynamic indications relating to larger sections of music. Made famous by castrati such as Farinelli (1705–1782), the *messa di voce* (the gradual crescendo and diminuendo on a single held note) was first used as an ornament and later became an important pedagogical tool. It is considered to be one of the most important techniques of the seventeenth- and

⁴¹ Mozart, *Fundamental Principles*, 185.

⁴² Mozart, *Fundamental Principles*, 185.

⁴³ Brown, *Classical and Romantic Performing Practice*, 59–63.

⁴⁴ Quantz, *On Playing the Flute*, 124.

eighteenth-century Italian singing style and was quickly adopted by instrumentalists.⁴⁵ According to Carl Philipp Emanuel Bach:

When the principal part has a long held note [it should], according to the rules of good performance ... commence pianissimo, grow by degrees to a fortissimo, and return similarly to a pianissimo.⁴⁶

An example of the use of *messa di voce* in the first movement of the quartet can be seen in Figure 9.

Figure 9. Krause (attr.), Quartet (SA 3540), movt. I, bb. 22–4, performance practice application

The image displays a musical score for measures 22 and 23 of the first movement of a quartet. The score is arranged in two systems, each with four staves for Oboe (Ob.), Bassoon (Bsn.), Violin (Vln.), and Violoncello (VC).
 - **Measure 22:** The Oboe part begins with a half note followed by a series of eighth notes. The Bassoon, Violin, and Violoncello parts feature sixteenth-note patterns. Dynamics are marked as *pp* for the Oboe and *(p)* for the other instruments.
 - **Measure 23:** The Oboe part has a long note with a dynamic marking of *pp* that crescendos to *ff* and then decrescendos back to *pp*. The Bassoon and Violin parts have complex sixteenth-note patterns with trills (*tr*) and triplets (*3*). The Violoncello part has a simpler rhythmic pattern.

In contrast to some contemporary notions that Baroque music requires the exclusive use of terraced dynamics, the idea of *chiaroscuro* or light and shade (a term taken from oil painting) suggests a freer and more imaginative approach to nuance and dynamic shading.⁴⁷ As Leopold Mozart explained:

From this it follows that the prescribed *piano* and *forte* must be observed most exactly, and that one must not go on playing always in one tone like a hurdy-gurdy. One must know how to change from *piano* to *forte* without directions and of one's own accord, each at the right time; for this means, in the well-known phraseology of the painters, light and shade. The notes raised should always be played rather more strongly, the tone then diminishing again during the course of the melody.⁴⁸

⁴⁵ Ellen T. Harris, 'Messa di voce,' *Grove Music Online* (accessed 4. Dec. 2017).

⁴⁶ C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W.W. Norton, 1949), 371–2.

⁴⁷ Colin Lawson and Robin Stowell, *The Historical Performance of Music: An Introduction* (New York: CUP, 1999), 53–5.

⁴⁸ Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 218–9.

This advice was helpful in interpreting the following chromatic passage in the B-section of the work's first movement (Figure 10). Walters' ensemble created light and shade through use of *crescendi* and *diminuendi* according to the contour of the melody, which also helped to highlight the most harmonically dissonant points.

Figure 10. Krause (attr.), Quartet (SA 3540), movt. I, bb. 21–2, performance practice application

The image displays a musical score for a quartet, specifically measures 21 and 22. The score is arranged in four staves: Oboe (Ob.), Bassoon (Bsn.), Violin (Vln.), and Viola (VC). The key signature is one flat (B-flat major or D minor). Measure 21 shows a chromatic passage with various articulations and dynamics. Measure 22 continues this passage, ending with a piano (*p*) dynamic marking. The score includes slurs, accents, and dynamic markings such as *p* and *(p)*.

Articulation also plays a pivotal role in musical *affect* and rhetoric. Quantz described the choice of appropriate articulation as a process of giving life to the notes. He claimed:

In the performance of music on the violin and the instruments similar to it, the bow stroke is of chief importance. Through it the sound is drawn from the instrument well or poorly, the notes receive their life, the piano and forte are expressed, the passions are aroused, and the melancholy is distinguished from the gay, the serious from the jocular, the sublime from the flattering, the modest from the bold. In a word, like the chest, tongue, and lips on the flute, the bow-stroke provides the means for achieving musical articulation, and for varying a single idea in diverse ways.⁴⁹

Like dynamic variation, articulation was often left to the discretion of the performer in the mid-eighteenth century.⁵⁰ In the quartet under investigation, however, this is not the case as various combinations of slurs, strokes, dots, and dots under slurs regularly appear in the instrumental parts. It is possible that the composer intended certain downbeat staccato marks

⁴⁹ Quantz, *On Playing the Flute*, 215–6.

⁵⁰ Lawson and Stowell, *The Historical Performance of Music*, 55–6.

(Figure 11, bar 25) to be played in the manner of an accent, as this type of dual functioning staccato was commonplace in the mid-eighteenth century. According to Clive Brown:

Johann Friedrich Agricola's 1757 revised version of Tosi's treatise on singing used the staccato unequivocally as a sign for accent without any implication of separation, instructing the pupil that a clear marking of the beat was necessary 'not only for the sake of clarity, but also for the steady maintenance of an even tempo.'⁵¹

At other times the same stroke appears to signify the end of a musical idea, while providing the necessary separation before the following phrase. In these instances, the note under the stroke would be shortened and softened but definitely not accented (Figure 11, bar 23). Daniel Gottlob Türk (1750–1813) was a proponent of this interpretation of notated staccato appearances, and in his 1789 treatise *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende mit kritischen Anmerkungen* stated:

Necessary as it is to lift the finger at the end of a phrase, it is nevertheless faulty to perform it in such a manner that the lifting referred to is allied with a violent staccato. One hears this faulty execution very frequently when the phrase division is indicated by the usual sign for staccato. For many players have the incorrect idea that a staccato note—as one calls it in artistic language—must always be [played staccato] with a certain violence.⁵²

An approximation of the way these ideas were applied in performance can be seen in Figure 11.

Figure 11. Krause (attr.), Quartet (SA 3540), movt. I, bb. 23–5

⁵¹ As cited in Brown, *Classical and Romantic Performance Practice*, 98–9.

⁵² As cited in Brown, *Classical and Romantic Performance Practice*, 144–5.

In his book *Editing Early Music* John Caldwell writes: 'To have contributed to the revival of music of the past is its own reward.'⁵³ The opportunity to research, edit, rehearse and perform a little-known mid eighteenth-century quartet provided valuable insights into the application of aesthetic ideals and historical context in performance. It was imperative to create the first-known edition of the piece in order to rehearse it efficiently and perform it successfully; the manuscript copy (SA 3540), which attributes authorship to Christian Gottfried Krause, was employed as the principal source for this task. During the editing and rehearsal process, the quartet emerged as a fine example of the mid-eighteenth-century *galant* style. It is elegant, affective, idiomatically written, and would be well programmed alongside works of Krause's contemporaries at the Prussian court. The research process has further emphasised the critical importance of the digitisation work of libraries and archives, which helps bring little-known works of the past to new international audiences.

About the authors

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⁵³ John Caldwell, *Editing Early Music* (Oxford: OUP, 1995), 247.