

Gambe der (eine Oktave tiefer zu lesende) Violinschlüssel etabliert, weil er die Spieler in die Lage versetzte, jedwede Violinmusik (einschließlich aller anderen Solo- und Triosonaten von Händel) zu spielen ohne ein Arrangement machen zu müssen¹.

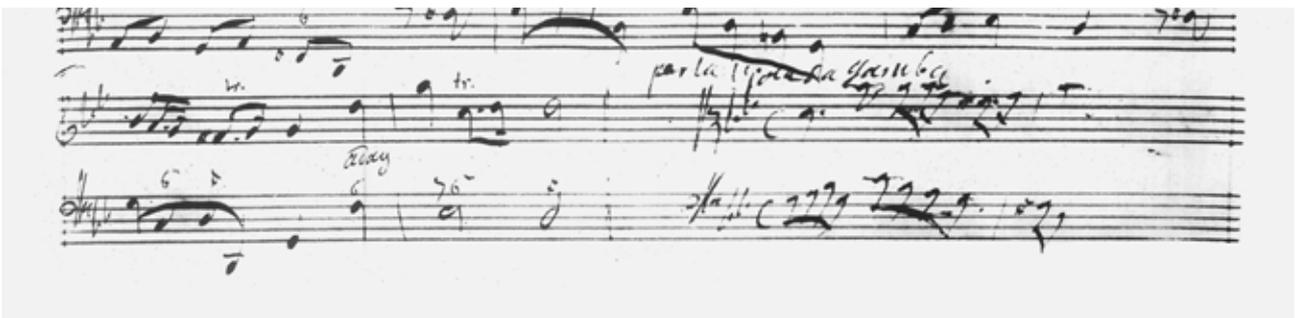
Colchester, August 2009

Peter Holman

Übersetzung: Günter und Leonore von Zadow



Die erste Zeile des Autographs
The first line of the autograph



Hinweis im Autograph am Ende des ersten Satzes, der den Anfang einer Gambenversion zeigt
Autograph annotation at the end of the first movement giving the incipit of a viola da gamba version

Introduction

The Sonata in G minor HWV364b is the only solo viola da gamba work generally accepted as an authentic Handel work. The parent sonata, HWV364, is for violin and continuo: the autograph score, Cambridge, Fitzwilliam Museum, Mu. MS 261, pp. 21-25, is labelled 'Violino Solo', but in the first published edition, *Sonates pour un Traversiere, un Violon ou Hautbois con Basso Continuo*, it is wrongly given as a work for 'Hoboy Solo', and is still often played on the oboe despite the compass of the solo part.² This edition, labelled op. 1 by Friedrich Chrysander, is an extraordinary example of deception. It was issued in London around 1730 by John Walsh, who created a fake title-page to give the impression that it was the work of the Amsterdam publisher Jeanne Roger, thus concealing from Handel and his circle his responsibility for an unauthorised and inaccurate publication. The authority of the viola da gamba arrangement comes from an addition in Handel's hand at the bottom of the first page of the autograph. He wrote out the first bar of the work with the solo part an octave lower in the alto clef, labelling it 'per la viola da gamba', presumably as an instruction to an assistant to make a complete copy in that form. That copy, if it was ever made, has not survived.

There is little sign that Handel was much interested in the viola da gamba, though he gave it prominent parts in two vocal works written during his years in Italy, the oratorio *La Resurrezione* and the cantata 'Tra le fiamme', and Graham Pont has recently argued that the Sonata in C major for gamba and obbligato harpsi-

¹ Siehe zum Beispiel G.F. Händel, *Sonata G-Moll für 2 Violon da Gamba oder andere Streichinstrumente (Violinen, Violen, Violoncelli) und Basso Continuo HWV393*, hg. von L. und G. von Zadow, Einführung von P. Holman (Heidelberg, 2007).

² T. Best, 'Handel's Chamber Music: Sources, Chronology and Authenticity', *Early Music*, 13 (1985), 476-499, esp. 479, 481-483, 485.

chord, published as by Handel in the nineteenth century but long thought to be by Johann Martin Leffloth, is actually an authentic early work, written in Venice *c.*1706-7.¹ All three may have been written for the German gamba player Ernst Christian Hesse (1676-1762), who was in Italy in 1707-8.² There were several viola da gamba players working in London during Handel's first decade there, including Pietro Chaboud, Angelo Zannoni and Filippo Amadei, though the only one who seems still to have been active in 1724, when Handel turned again to the gamba, was the German musician David Boswillibald, seemingly a member of the Italian opera orchestra at the time.³ Boswillibald was principally a double bass player, though the Somerset doctor Claver Morris recorded that he played 'Schenk's Sonatas for 2 Viols' with the violinist John Walter at Morris's house in Wells on 1 October 1718.⁴ Handel's *Giulio Cesare in Egitto* HWV17, written in the summer and autumn of 1723 and first produced at the King's Theatre in the Haymarket on 20 February 1724, has a viola da gamba part in the onstage ensemble for the famous Parnassus scene, Act II, Scene 2.⁵ HWV364 seems to date from about 1724, so the gamba arrangement may also have been intended for Boswillibald.

A number of other gamba works written or arranged in London at the time have recently come to light, including a solo sonata and a cantata with two obbligato gamba parts by the harpsichordist Pietro Giuseppe Sandoni (1685-1748), a set of solo gamba sonatas and duets compiled around 1730, and English versions of Italian cantatas by Tommaso Bernardo Gaffi and Francesco Gasparini with the obbligato parts allocated to 'Viol di Gamba'.⁶ More generally, the role and the repertory of the viola da gamba was changing at the time: it was being replaced by the violoncello as a continuo instrument, and its repertory was increasingly derived from violin music, witness J.S. Bach's sonatas for gamba and obbligato harpsichord (all three of which are probably arrangements of conventional trio sonatas), or a Berlin manuscript of arrangements of violin sonatas by Corelli, G.B. Somis, Senaillé, Boismortier, Mascitti, Leclair, Montenari, and Franz Benda.⁷ Handel was already a little behind the times in starting the solo part of HWV364b in the alto clef: in England the treble clef (to be read down an octave) was established for the gamba early in the eighteenth century, enabling players to read any violin music (including the rest of Handel's solo and trio sonatas) without having to make an arrangement.⁸

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Beginn der Sonate in der Ausgabe von John Walsh („Hoboy Solo“ steht unten auf dieser Seite)
Beginning of the sonata in the edition by John Walsh (“Hoboy Solo” is printed at the bottom of this page)

¹ G. Pont, 'Handel's Souvenir from Venice'; the "Spurious" Sonata in C for Viola da Gamba and Harpsichord', *Early Music Performer*, 23 (March 2009), 4-18.

² J.A. Sadie, 'Handel: in Pursuit of the Viol', *Chelys*, 14 (1985), 3-24, esp. 18.

³ A detailed investigation of this subject will appear in my forthcoming book, *Life after Death: the Viola da Gamba in Britain from Purcell to Dolmetsch*, ch. 3.

⁴ H.D. Johnstone, 'Claver Morris, an Early Eighteenth-Century English Physician and Amateur Musician *Extraordinaire*', *Journal of the Royal Musical Association*, 133 (2008), 93-127, at 109.

⁵ W. Dean and J.M. Knapp, *Handel's Operas 1704-1726* (Oxford, 1987), esp. 484, 490-491, 500-501, 513-514.

⁶ P. Holman, 'A New Source of Bass Viol Music from Eighteenth-Century England', *Early Music*, 31 (2003), 81-99.

⁷ *Königliche Gambenduos für zwei Bassgamben*, ed. L. and G. von Zadow, 5 vols (Heidelberg, 2002).

⁸ See, for instance, G.F. Händel, *Sonata G-Moll für 2 Violen da Gamba oder andere Streichinstrumente (Violinen, Violen, Violoncelli) und Basso Continuo HWV393*, ed. L. and G. von Zadow, intro. P. Holman (Heidelberg, 2007).