

Unsere Ausgabe beruht auf den folgenden Quellen:

Q1 Sonata prima D-Dur

D-OSa⁸ Dep 115b Akz. 2000/002 Nr. 527.2. Manuskript in der Ledenburg-Sammlung ohne Titel. 5 Notenseiten, Partitur mit Melodiestimme im Altschlüssel und teilweise beziffertem Bass. Der Schreiber ist nicht bekannt.

Q2 Sonata secunda G-Dur

D-OSa Dep 115b Akz. 2000/002 Nr. 527.3. Manuskript in der Ledenburg-Sammlung mit dem Titel [*So*]nata [*secun*]da. 7 Notenseiten, Partitur mit Melodiestimme im Altschlüssel und teilweise beziffertem Bass. Der Schreiber ist derselbe wie bei Q1.

Q3 Sonata terza B-Dur

D-OSa Dep 115b Akz. 2000/002 Nr. 527.4. Manuskript in der Ledenburg-Sammlung mit dem Titel [*Sona*]ta [*terz*]a. 6 Notenseiten, Partitur mit Melodiestimme im Altschlüssel und teilweise beziffertem Bass. Der Schreiber ist derselbe wie bei Q1.

Q4 J. Cervetto op. 2

RISM A/I C 1726, Giacomo Cervetto, *Twelve Solos for a Violoncello, with a Thorough bass for the harpsicord*. Druck London ca. 1750. Die Sonaten I–III entsprechen den Sonaten Q1–Q3 in der Ledenburg-Sammlung.

Die Gambensonaten der Ledenburg-Sammlung sind Transkriptionen der Cellosonaten Cervettos. Dabei hat der unbekannte Schreiber den Tenor- in den Altschlüssel umgeschrieben, einige cellospezifische Stellen für Gambe angepasst und manche Passagen eine Oktave höher gelegt. Da die Abschrift in der Ledenburg-Sammlung ungenau und fehlerhaft ist, verwenden wir in unserer Ausgabe den Druck Q4 als Hauptquelle und übernehmen aus Q1–Q3 nur die Anpassungen für Viola da Gamba.

Wir folgen den Quellen so genau wie möglich. Unsere Zusätze und Änderungen sind durch Parallelstellen oder den musikalischen Kontext gerechtfertigt. Sie werden durch eckige Klammern (Triller, Vorschlagsnoten) und Strichelung (Bögen) gekennzeichnet. Vorzeichen, die wir abweichend von der Vorlage vorschlagen, stehen in Klammern. Alle Änderungen, die so nicht erfasst werden konnten, sind im Kritischen Bericht aufgeführt.

Wir danken Christiane und Hans Christoph Homann von Gut Ledenburg und Isabelle Guerreau vom Niedersächsischen Landesarchiv für Ihre Unterstützung, und wir danken François-Pierre Goy, Peter Holman und Andrew Ashbee dafür, dass sie unsere Aufmerksamkeit auf die Ledenburg-Sammlung gelenkt haben.

Günter von Zadow
Heidelberg, April 2016

Introduction

Music has indeed ever been the most elegant amusement

“Music has indeed ever been the delight of accomplished princes, and the most elegant amusement of polite courts.... Add to this, that there is hardly a private family in a civilized nation without its flute, its fiddle, its harpsichord, or guitar: that it alleviates labour and mitigates pain; and is still a greater blessing to humanity, when it keeps us out of mischief, or blunts the edge of care.”¹

Charles Burney’s assessment was also true of the family of the Hanoverian cavalry captain Ernst von Grothaus and his wife Anna Friederike (née Baroness von Oldeshausen), who lived in Ledenburg Manor and Castle in the Principality of Osnabrück. The spirit of their house was informed by the visual arts, music, literature, and the sciences. Their daughter Eleonore von Grothaus, who was born on 10 April 1734, grew up in this atmosphere. “Among the rhetorical arts, music ranked first, and many handwritten pieces for keyboard, viola d’amour [recte:

viola da gamba], flute, and voice belonged to the repertoire that was crowned by Handel and Telemann. The most recent arias were heard, and Eleonore wrote many a poem in this form or after the existing melodies.... Music and poetry were united in Eleonore.”²

In 1759 Eleonore married Baron Georg Hermann Heinrich von Münster, bailiff of the Iburg district. Her preserved manuscript poems in the spirit of the storm and stress period attracted interest only in 1928, and in 2000, together with music, drawings, and diverse archival documents of Ledenburg Manor, they were transferred as deposited holdings to the Lower-Saxony State Archive, Osnabrück. I owe a debt of gratitude to the French musicologist François-Pierre Goy, who called my attention to the music and encouraged a closer examination.

The private music library (which I refer to as the Ledenburg Collection), predominantly made up of copies, consists in its current form nearly exclusively of literature for viola da gamba, and apparently it was the poetess herself who was passionately attached to viol playing. Judging by the date of origin, the presumably earliest work in the collection is an exemplar of Georg

⁸ Niedersächsisches Landesarchiv – Standort Osnabrück.

¹ Charles Burney, *The Present State of Music in France and Italy* (London, 1771), Introduction, pp. 5–6.

² Walter Schwarze, *Eleonore von Münster* (Osnabrück, 1929), p. 18f.

Philipp Telemann's *Fantasias for Viola da Gamba*,³ published by the composer himself in 1735, which was considered the lost "Amber Room" of solo viol music by generations of music aficionados. Of no less importance is the discovery in the collection of hitherto unknown viola da gamba works (sonatas and trios) by Carl Friedrich Abel. Sonatas, trios, and concertos – in some cases preserved anonymously, incompletely, or recognizable as transcriptions – characterize the picture of a private music library about whose source of supply we can currently only speculate. Noteworthy is the number of works by Italian composers in the collection.⁴

Thomas Fritzsch
Freyburg (Unstrut), February 2016

Giacobo Cervetto (also Giacobbe, Jakobo, Giacomo) was born ca. 1681/82 in Italy.⁵ He descended from the Jewish Basevi Cervetto family resident in Verona. Between 1728 and 1738 he went to London, where he was initially active as a cellist and a dealer in music instruments, later also as a composer. As far as we know, the first public concert in which he appeared as a soloist took place in 1742 in the Drury Lane Theatre. From that time on, and until he was ninety-seven years old, he played an important role in London's musical life. He is known to have participated in numerous concerts, including in the King's Theatre, in the New Theatre in the Haymarket, and as a member of the Vauxhall Orchestra. His son James (1748–1837) likewise became a well-known cellist,⁶ for which reason Giacobbo was also referred to as "Cervetto the Elder." In the 1760s Giacobbo seems to have given up his solo career in deference to that of his son. He died in London at the age of 101 as a highly esteemed musician.

Cervetto numbered among a group of London-based Italians who popularized the violoncello as a solo instrument in England. Between 1741 and 1758 Cervetto published numerous chamber music works in London, mainly solos, duos, and trios for cellos, as well as a concerto for cello and orchestra. The collection of twelve solos or sonatas for cello and basso continuo was published in London in ca. 1750, when Cervetto was already over seventy years old.⁷

Our edition is based on the following sources

Q1 Sonata prima in D major

D-OSa⁸ Dep 115b Akz. 2000/002 Nr. 527.2. Manuscript in the Ledenburg Collection without heading, five pages of music, score with the melody part in alto clef and partly figured bass. The scribe is not known.

Q2 Sonata secunda in G major

D-OSa Dep 115b Akz. 2000/002 Nr. 527.3. Manuscript in the Ledenburg Collection with the heading [*So*]nata [*secun*]da, seven pages of music, score with the melody part in alto clef and partly figured bass. The scribe is the same as in Q1.

Q3 Sonata terza in B flat major

D-OSa Dep 115b Akz. 2000/002 Nr. 527.3. Manuscript in the Ledenburg Collection with the heading [*Sona*]ta [*terz*]a, six pages of music, score with the melody part in alto clef and partly figured bass. The scribe is the same as in Q1.

Q4 J. Cervetto op. 2

RISM A/I C 1726, Giacobbo Cervetto, *Twelve Solos for a Violoncello, with a Thorough bass for the harpsicord*. Print London ca. 1750. The Sonatas I–III match the sonatas in Q1–Q3 of the Ledenburg-Collection.

The viola da gamba sonatas attributed to Cervetto in the Ledenburg Collections are transcriptions of his cello sonatas, with the tenor-clef part put into alto clef, several idiomatic cello passages adapted for the viol, and some passages transposed up an octave. Since the manuscript copy in the Ledenburg Collection is imprecise and faulty, we employed the print Q4 as the primary source for our edition and merely took over the modifications for viola da gamba from sources Q1–Q3.

We have followed the sources as closely as possible. Editorial additions and changes are derived from parallel passages, or the musical context, and are indicated by square brackets (trills, appoggiaturas) and dashed lines (slurs/ties). Editorial accidentals are in parentheses. All changes that could not be subsumed in this manner are listed in the Critical Report.

We would like to thank Christiane and Hans Christoph Homann from Ledenburg Manor and Isabelle Guerreau from the Niedersächsisches Landesarchiv for their support, and François-Pierre Goy, Peter Holman, and Andrew Ashbee for calling our attention to the Ledenburg Collection.

Günter von Zadow, Heidelberg, April 2016
Translation: Howard Weiner

³ Georg Philipp Telemann, *Zwölf Fantasien für Viola da Gamba solo*, *TWV 40:26–37* (Heidelberg, Güntersberg, 2016), G281.

⁴ See also Günter von Zadow, *Die Gambenwerke in der Ledenburg-Sammlung* (Heidelberg, 2016), www.guentersberg.de, forthcoming.

⁵ See *Die Musik in Geschichte und Gegenwart, Personenteil*, ed. Ludwig Finscher (Kassel etc., 2000).

⁶ The report of a duet by C. F. Abel for two violoncellos, "as performed [in the year 1788] at the Hanover-Square Concert by

Messrs. Crosdill, & Cervetto," refers to James Cervetto; see Carl Friedrich Abel, *A Duetto for two Violoncellos*, eds. G. and L. v. Zadow (Heidelberg: Güntersberg, 2008), G141.

⁷ Giacobbo Cervetto, *Twelve Solos for a Violoncello with a Thorough Bass for the Harpsicord*, eds. G. and L. v. Zadow (Heidelberg: Güntersberg, 2016), G276–G279.

⁸ Niedersächsisches Landesarchiv – Standort Osnabrück.