

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 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

Merely a single part of the present Trio in B-flat Major for viola da gamba, violino or flauto traverso, and basso, is preserved in the Ledenburg Collection. It is labeled *Viola da Gambo*, but lacks the name of the composer and the title of the piece. The complete work could be identified as the fourth of the *VI SONATES à 3, Flauto Traverso, Violino, con Basso, del Sig^r Abel* in a manuscript held in Uppsala, Sweden. The viol part in the Ledenburg Collection faithfully reproduces the flute part of the Uppsala manuscript, albeit transposed an octave lower.⁵

To make things more confusing, the B-flat Major Trio is also found as the fourth in a collection of six sonatas for flauto traverso, violin, and bass that was published in Paris in 1764 as *Œuvre Posthume DE STAMITZ*, of which however only the flute part has survived. Nevertheless, the attribution to Johann Stamitz (1717–1757) has to be viewed with skepticism: false attributions on the title pages of prints – whether deliberate or as the result of ignorance – were not uncommon in the eighteenth century, and the prospect of good business through a composer’s name with drawing power helped many a publisher overcome his scruples. In the present case, in the seventh year after Stamitz’s death, the publisher hardly had to fear any legal disputes. Abel’s authorship is additionally supported by the substantial thematic concordances with the B-flat Major Trio (Andante) and a C major Sonata entitled *F. Abel per il Viol di Gambo* (A4:1, first movement). Also the spelling “Viola da Gambo” on the single part in the Ledenburg Collection is evidence of an English provenance.

Thomas Fritzsch
Freyburg (Unstrut), February 2016

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.

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 The world premiere recording of this trio with viola da gamba with Thomas Fritzsch, for which the present edition was used, was released in April 2016 on Coviello Classics (COV 91608).

Our Edition

Our edition of the Trio WKO 110d, A5:5A⁶ is based on the following sources:

Q1

D-OSa⁷ Dep 115b Akz. 2000/002 Nr. 529.8. Anonymous manuscript in the Ledenburg Collection: a part in alto clef with the designation *Viola da Gamba*, one title page and three pages of music. The scribe is not known.

Q2

S-Uu⁸ Instr. mus. i hs. 11b. Composite manuscript containing the individual parts to eight trios (1–6: Abel; 7: Quantz; 8: Anton Fils). The first part of the fourth trio corresponds to source Q1, but is notated in treble clef. The fourth trio bears the title *N^o 4 | Trio | Traverso Primo | Traverso Secondo | Basso | dell Sigr. Abell*. The fourth trio has a total of nine pages. The scribe is not known.

Q3

F-Pn⁹ VM 17 1021. Print, Paris 1764, title *SIX | SONATES | EN TRIO | Pour une Flûte, un Violon et Basse. | Oeuvre Posthume | DE STAMITZ*. The composer is Johann Stamitz. The flute part of the fourth sonata corresponds to Q2. Only the flute part of the print exists.

We assume that Q1 represents the viol part of a trio for viola da gamba, violin or flute, and bass. The Ledenburg

Collection holds other trios in transcriptions in which the first part is transposed an octave lower for the viola da gamba. In our edition, source Q1 served as the primary source for the viol part; the other two parts were based of necessity on Q2. We have followed these primary sources as closely as possible. Editorial additions and changes are derived from the other sources and/or parallel passages and are indicated by square brackets (appoggiaturas, trills) and dashed lines (slurs/ties). Editorial accidentals that deviate from the source are in parentheses. All changes that could not be subsumed in this manner are listed in the Critical Report.

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Günter von Zadow
Heidelberg, March 2016
Translation: Howard Weiner

Kritischer Bericht *Critical Report*

Wir vermerken die Schreibweise des Originals, wenn diese von unserer Edition abweicht. T1 = Takt 1, N1 = Note 1

We indicate the original reading, if it differs from our edition. T1 = bar 1, N1 = note 1

Andante T1 B	kein Auftakt <i>no upbeat</i>
Andante T60 V	
Andante T60 B	

Allegro T44 VdG		siehe <i>see</i> Q3
Allegro T50 VdG N1–3		
Allegro T66 VdG		siehe <i>see</i> Q3
Menuetto T9 VdG		siehe <i>see</i> Q3
Menuetto T31 VdG N1–3		
Menuetto T31 B		
Menuetto T34 B		

⁶ Peter Holman, “Charles Frederick Abel’s Viola da Gamba Music: A New Catalogue,” *Viola da Gamba Society Journal* 8 (2014), or future versions.

⁷ Niedersächsisches Landesarchiv – Standort Osnabrück.

⁸ Universitätsbibliothek, Uppsala.

⁹ Bibliothèque nationale de France, Paris.