

Introduction

There are still no reliable facts about William Young's place and year of birth, but some conclusions can be drawn from references to him by contemporaries.¹ In Innsbruck, for example, he is referred to in several sources as "der Engelländer" [the Englishman], and he belonged to the retinue of the Innsbruck Archduke Ferdinand Karl from about 1650. His presumably Catholic upbringing may have led him to leave England in the course of the violent civil war that lasted for decades in connection with the Anglican Church's secession from Rome; a commitment to the Catholic faith can be considered a prerequisite for employment in Innsbruck.

A manuscript associated with him from the 1640s in Worcester,² as well as some compositions in contemporary copies, further suggest that he was already a recognised composer when he arrived on the continent from England. In 1652 he accompanied Archduke Ferdinand Karl as a musician on an extended journey through Italy. During the following years he gained a reputation as one of the best viol players of his time, as several contemporary sources report.³ But he was also interested in instrument making; the Absam viola da gamba maker Jakob Stainer built instruments modelled on the "Engelender" and Young claimed the invention of an eight-string viola da gamba, which is said to have been particularly suitable for chordal playing ("apted for the Lira way of playing").⁴ In his preface to the present sonatas of 1659 to the "Professori della Musica", Young writes that he had decided to publish works for the eight-string viola da gamba, which he had invented, in addition to these sonatas

for the "viola ordinaria". Unfortunately, this does not seem to have happened; William Young died in Innsbruck in 1662.

The bulk of his surviving output lies in compositions for *lyra viol*, the smaller bass viol in contrast to the *consort bass*, which is more suited to virtuoso and chordal playing. These works have survived mainly in manuscripts in Great Britain. In contrast to his *Sonate à 3, 4, 5 con alcune allemand, correnti e balletti à 3*,⁵ which appeared in print in 1653 and are written more in the modern German-Italian style, the present *Sonate à 3 Viole*, printed in 1659, are written entirely in the tradition of English chamber music of the first half of the 17th century.

The early form of the sonata is still very closely related to those of the canzona and the fantasia, and is essentially based on thematic imitation and structural subdivision into clearly delimited sections. It is not surprising, then, that until the discovery of an incomplete dedication print of the *Sonate 1659*,⁶ these works were known as fantasias ("fancies") through copies made in England. But for this print, which was probably not without ulterior motives dedicated to the Prince-Archbishop of Salzburg Guidobald Count von Thun und Hohenstein, Young surely deliberately used the term sonata here, which was more modern in Innsbruck and Salzburg.

The sonatas have a common fugue-like beginning, occasionally preceded by a slow introduction. This is followed by dance-like sections, but these are not divided into individual movements as in the otherwise very similar *Fantasy Suites* by John Jenkins. Thus these early sonatas stand at the beginning

¹ The most comprehensive information has probably been compiled by Stephen Morris and is summarised here: Stephen Morris, "William Young, Englishman", *The Viola da Gamba Journal* Vol 1 (2007), pp. 46-60 [vdgs.org.uk/journal].

² GB-Ob Mus.Sch.E.415-418.

³ Jean Rousseau, who also played the viol himself, describes "Joung auprès du Comte d'Inspruk" in his *Traité de la Viole* (Paris, 1687) as one of those who brought the viol to the Germans ("Aux Allemands"). Young performed together with Antonio Cesti before Emperor Ferdinand III in Regensburg in 1653, who gave the "clerical musician of Yinnsprugg, as well as for an English musician" 100 ducats each. In reports on the stay of the Swedish Queen Christina in Innsbruck in 1655, his playing is mentioned: "... the Queen, however, passed up and down as if she were dancing ... the music gave her a great sat-

isfaction, especially Clemente [Antoni], a castrato, the Englishman with the viola di gamba and Roberto [Sabbatini] with the small violin", Walter Senn, *Musik und Theater am Hof zu Innsbruck* (Innsbruck: Österreichische Verlagsanstalt, 1954), p. 262.

⁴ quoted after Michael Tilmouth, "Music on the Travels of an English Merchant: Robert Bargrave (1628-61)", *Musik und Briefe* 53 (1972), p. 156f.

⁵ The 1653 print for violins, obbligato bass viol and continuo represents the first appearance of the term *Sonata* for a collection of works by an English composer (Michael Tilmouth, Groves Music online).

⁶ A-Kse 4770 XV, in: Marc Strümper, *Die Viola da Gamba am Wiener Kaiserhof: Untersuchungen zur Instrumenten- und Werkgeschichte der Wiener Hofmusikkapelle im 17. und 18. Jahrhundert* (Tutzing 2004), p. 287f.

of the later independent development of the *Sonata da camera* and the *Sonata da chiesa* – the latter with its elaborate imitations, the former with its use of dance-like movements. The equivalence of the voices points back to the older fantasia, while the passages of the simple *Airs* point stylistically forward.

Marc Strümper
Vienna, August 2021

Our Edition

There are three sources for the collection of trios published here:

- Q1** A-Kse 4770 XV⁷
Q2 GB-Lghl G MUS 469–471⁸
Q3 GB-Lbl R.M.20.h.9.⁹

Q1 is in the library at Ebenthal Castle in Austria. It is a print by Wagner, Innsbruck, entitled ... *SONATE | à 3. Viole. | DEDICATA | All' | ... | GVIDOBALDO, ARCIVESCOVO, E PRENCIPE | DI SALZBURG | ... | Composta | Da GUGLIELMO YOUNG, AIUTANTE DI CAMERA DI S. A. SER.ma | FERDINANDO CARLO ARCICUDA | D' AUSTRIA. | INSPRUGG, Appresso MICHEL WAGNER, L'ANNO M. DC. LIX.* Only the booklet with the first part, entitled *Soprano*, has survived, comprising 9 sonatas on one page of music each.

Q2 is preserved in the Guildhall Library, London. It is a manuscript entitled (Bassus) *M.^r Will.^m Youngs Fansies of 3. Parts.* There are three part booklets *Treble, Altus, Bassus* with a total of 41 pages. The same 9 pieces are included as in **Q1**, here mostly under the name *Fantazia*.

Q3 comes from the British Library. In a collective manuscript there is a copy of the first four sonatas from **Q1** in score form together with an extra continuo part, which is figured.¹⁰

Q1 and **Q2** differ only slightly, but **Q2** does contain some significant errors, so it is clear that **Q2** was copied from **Q1**. Since **Q1** is authorised by Young and is virtually error-free, this print is our main source. We have taken the two missing voices from **Q2**.

Our edition follows the sources as closely as possible. We have added missing bar lines. The warning accidentals are mostly our own. Other accidentals which we suggest deviating from the original are in brackets. Ties and slurs that we have added are dotted. Our few other changes and additions are documented in the Critical Report.

We like to thank Marc Strümper and Christian Zincke for the tryout of our edition.

Günter and Leonore von Zadow
Heidelberg, August 2021

Kritischer Bericht *Critical Report*

Wir vermerken die Schreibweise in **Q1** bzw. **Q2**, wenn diese von unserer Edition abweicht. T1 = Takt 1, N1 = Note 1

We indicate the reading in Q1 or Q2, if it differs from our edition. T1 = bar 1, N1 = note 1

Sonata 1 T27 Soprano N8	es'' e'' flat
Sonata 1 T30 Alto N8	b b flat
Sonata 1 T73 Basso	Note fehlt <i>note is missing</i>

Sonata 1 T74 Basso	ohne Punkt <i>not dotted</i>
Sonata 2 T6 Alto N2	mit Punkt <i>dotted</i>
Sonata 2 T8 Soprano+Alto	Halbe <i>minim</i>
Sonata 2 T59 Soprano N4	Halbe <i>minim</i>
Sonata 3 T75 Basso	2 Ganze 2 <i>semibreves</i>
Sonata 3 T83 Basso N2–3	cis'-b c' <i>sharp-b flat</i>
Sonata 4 T41 Basso N2	Note fehlt <i>note is missing</i>
Sonata 4 T158 Soprano+Basso	Note fehlt <i>note is missing</i>

⁷ RISM ID no.: 991007348. The siglum of the Ebenthal Castle Library has been changed. It used to read A-ETgoëss.

⁸ RISM ID no.: deest.

⁹ RISM ID no.: 800238158.

¹⁰ Young's *Sonate à 3, 4, 5* from 1653, which were published by the same publisher, contain a figured continuo part. It is quite possible that such a part also existed for the present sonatas.