

**Günter von Zadow<sup>1</sup>**

## **The Works for Viola da Gamba in the Ledenburg Collection**

### **Summary**

The State Archive of Lower Saxony (Niedersächsisches Landesarchiv) located in Osnabrück (northern Germany) houses the “Ledenburg Collection,” a collection of music manuscripts and prints from the 18th century, which was not known among scholars until now. The main focus of the collection is music with viola da gamba. Most remarkable among its contents is an original print of the twelve fantasias for viola da gamba solo by Telemann from 1735, which was thought to have been lost. The collection also contains three hitherto unknown gamba sonatas by C.F. Abel. In addition there are ten solo sonatas, five trios and four concerti with viola da gamba as the main instrument. The majority of these works are transcriptions of compositions for other instruments by G. Cervetto, P. Castrucci, J.B. Pla, G. Tartini, F. Schwindl and K. Gretsck. Stylistically the works can be assigned to the early Classical period. The collection might have developed from around 1750.

### **Amendments**

24.02.2018	p.14	Editions	updated
	p. 27	529.1 Hardeck	edition added
	p. 33	733 Anonymous	attributed to Abel, edition added

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<sup>1</sup> Günter von Zadow is the owner of the music publishing house Edition Güntersberg. The publisher is located in Heidelberg, Germany, was founded in 1999 by Günter and Leonore von Zadow, and publishes mainly literature for viola da gamba.

## Description

### The Ledenburg Collection

In the year 2000 numerous historical documents from the archive of the Ledenburg manor were transferred to the State Archive of Lower Saxony in Osnabrück. A small part of these documents in the section “Literature, sheet music, drawings” contains music from the 18<sup>th</sup> century. We refer to this part, which is distributed over nine shelf numbers, as the “Ledenburg Collection.”

**Table 1. Components of the Ledenburg Collection**

Shelf no. <sup>2</sup>	Description	Instruments <sup>3</sup>	Pages
480	„Graue,“ only Basso Secundo part	B	25
523	Carlo Antonio Campioni (1720–1788), 6 duets	V+Vc	26
524	Anonymous trio in C major	V+VdG+Vc	16
525	Carl Heinrich Graun, <i>L'Europa Galante</i> (Berlin, 1748), selection, only Violino Primo part	V	29
527	Collection, solo sonatas for viola da gamba by Giacomo Cervetto, Pietro Castrucci, Juan Bautista Pla, Giuseppe Tartini, Filippo Ruge, Carl Friedrich Abel, Anonymous	VdG+B	72
528	Georg Philipp Telemann, 12 Fantasias for Viola da Gamba solo	VdG	13
529	Collection, concertos and chamber music by Graf zu Hardeck, Friedrich Schwindl, Anton Milling, Konrad Gretsche, Bruchhausen, Anton Raetzel, Anonymous	mostly with VdG	89
622	Simple songs and dances, only bass part without text	B	75
733	Anonymous viola da gamba concerto, only solo part	VdG	7

The Ledenburg Collection comprises about 350 pages with 28 works in different sizes, counting the bass part of the songs and dances (no. 622) as one work. Most of them are manuscripts; only two works are printed.

### The Works for Viola da Gamba

Music for viola da gamba is strongly represented in the Ledenburg Collection, namely in 23 works. The collection therefore is of special interest for gambists. It extends the repertoire with important works which can be assigned to the early Classical period, with the exception of the fantasias by Telemann.

The viola da gamba works can be divided into four groups: one work for viola da gamba solo, thirteen sonatas for viola da gamba and bass, five trios for viola da

<sup>2</sup> The complete shelf numbers are given in the “Catalogue” on page 16.

<sup>3</sup> B=Basso, V=violin, VdG=viola da gamba, Vc=violoncello.

gamba, violin or flute and bass, and four concertos for viola da gamba and strings. The following table gives an overview.<sup>4</sup>

**Table 2. The Works for Viola da Gamba in the Ledenburg Collection**

	Signature	Description	Concordance	Original for
Solo	528	Telemann, 12 Fantasias		VdG
Solos with Basso	527.1	Anonymous, Sonata in C major		Fl
	527.2	Anonymous, Sonata in D major	G. Cervetto	Vc
	527.3	Anonymous, Sonata in G major	G. Cervetto	Vc
	527.4	Anonymous, Sonata in B major	G. Cervetto	Vc
	527.5	Anonymous, Sonata in G-Moll		
	527.6	Tartini, Sonata in B flat major		
	527.7	P. Castrucci, Sonata in G minor		Fl
	527.8	J. B. Pla, Sonata in B flat major	J. B. Pla	Fl
	527.9	Anonymous, Sonata in G minor, fragment, can be reconstructed	Tartini	V/Fl
	527.10	Ruge, Sonata in G major		
	527.11	Abel, Sonata in G major		VdG
	527.12	Abel, Sonata in A major		VdG
	527.13	Abel, Sonata in B flat major		VdG
Trios	524	Anonymous, Trio in C major	[attributed to Abel]	
	529.2	Schwindl, Trio in A major	Schwindl	Fl
	529.4	Gretsch, Trio in G minor		
	529.7	Anonymous, Trio in G major	[attributed to Abel]	
	529.8	Anonymous, Trio B flat major, fragment, can be reconstructed	Abel/J. Stamitz <sup>5</sup>	V/Fl
Concertos	529.1	Hardeck, Concerto in F major, fragment		
	529.3	Milling, Concerto in D minor, fragment, can be reconstructed		
	529.6	Raetzel, Concerto in A major, fragment, can be reconstructed		
	733	Anonymous, Concerto in A major, fragment		

Ten works appear anonymously; but we could identify five of them (Cervetto (3), Tartini Sonata in G minor, Abel/Stamitz). In addition we could attribute two works to a known composer (Abel Trios in C major and G major). As a result, three works remain anonymous for now (Sonata in C major, Sonata in G major, Concerto in A major).

<sup>4</sup> For details see the Catalogue on page 16.

<sup>5</sup> For the Trio no. 528 we have both, one concordance to Carl Friedrich Abel and one to Johann Stamitz.

Six works are incomplete, but we can reconstruct two of these from other sources (Tartini Sonata in G minor, Abel/Stamitz). For two concertos the missing part can be reconstructed from the context (Milling, Raetzel). Therefore only two concertos remain incomplete for now (Hardeck, Concerto in A major); we can make all other 21 works available in editions for today's players.

Among the works we find many transcriptions for viola da gamba. In the column "Original for" in the table above we indicate the original instrumentation of the viola da gamba part, if it is known.

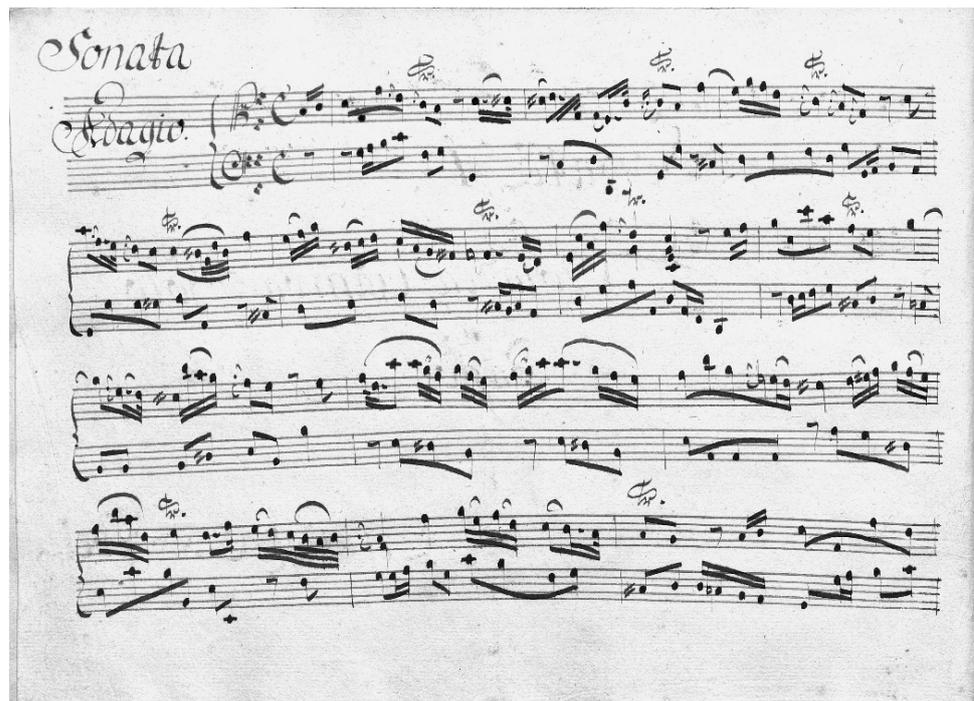
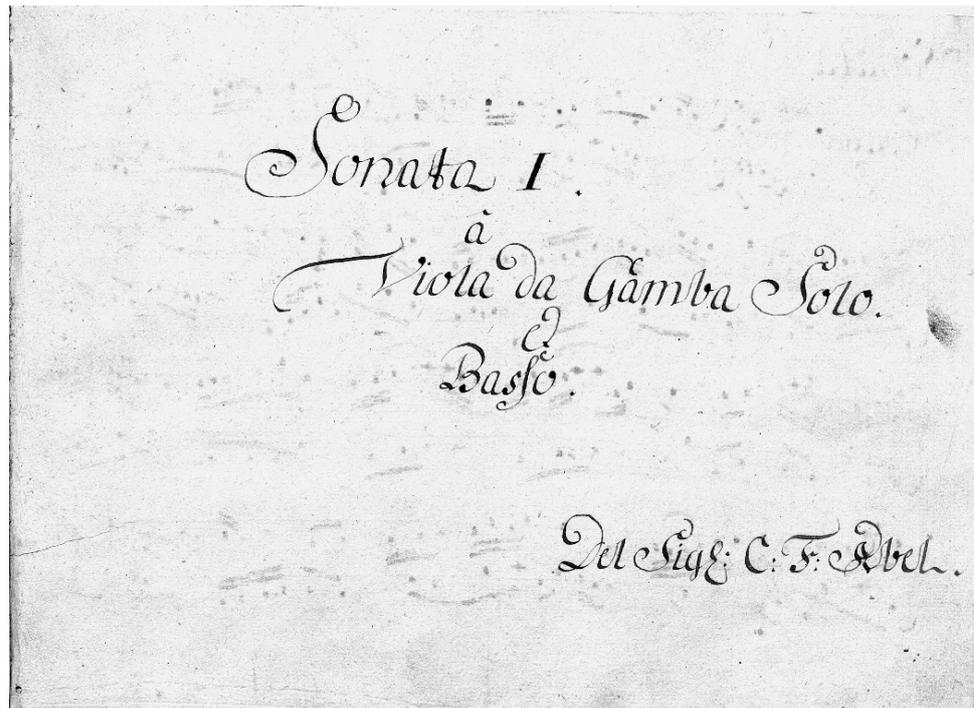


No. 527.6 Tartini, Sonata in B flat major for Viola da Gamba and Basso, page 1

With seven works an addition source enabled us to identify them. These are transcriptions, i.e. works which have originally been written for other instruments but are to be played in the Ledenburg version on viola da gamba. Other manuscripts are explicitly designated as transcriptions. Thus, we know that the viola da gamba part in six cases was originally written an octave higher for flute or violin (Anonymous Sonata in C major, Castrucci, Pla, Tartini Sonata in G minor, Schwindl, Abel/Stamitz), and that three of the viola da gamba sonatas were originally written for violoncello (Cervetto). On the other hand we can be certain that of the remaining works at least four were written originally for viola da gamba (Telemann, Abel).

That such transcriptions were quite usual at that time, can also be seen in a remark by Charles Burney about his visit to the Nymphenburg castle in the year 1772: "After this the Elector [Maximilian III] played one of Schwindl's trios on his *Viol da gamba*, charmingly: except Mr. Abel, I never heard so fine a player in that instrument; ..."6. The trio mentioned could very well be the Trio no. 529 of the Ledenburg collection.

<sup>6</sup> Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces...* Vol. 1 (London 1773) p. 139.



No. 527.11 Abel, Sonata I in G major for Viola da Gamba and Basso, pages 1 and 2

## The Composers

Some dates of the composers of the works by viola da gamba are given in the following table.

**Table 3. Dates of the Composers in the Ledenburg Collection**

Category	Composer	Main work place	Dates	Date of work
1.	Carl Friedrich Abel	London	1723–1787	
	Georg Philipp Telemann	Hamburg	1681–1767	1735
2.	Pietro Castrucci	London	1679–1752	
	Giacobo Cervetto	London	1681/1682–1783	ca. 1750
	Johann Konrad Gretsch	Regensburg	ca. 1710–1778	
	Juan Bautista Pla	Stuttgart	ca. 1720–after 1773	
	Filippo Ruge	Paris	ca. 1725–after 1767	
	Friedrich Schwindl	Germany, Netherlands	1737–1768	ca. 1765
	Johann Stamitz	Mannheim	1717–1757	1764
	Giuseppe Tartini	Padua	1692–1770	
3.	Johann Carl (I.) Graf zu Hardeck (Hardegg)	Germany (Lower Saxony)	1703–1752	
	Anton Milling	South Germany		
	Anton Raetzel	North Germany	ca. 1724–after 1760	

We can divide the composers of the works for viola da gamba into three categories:

1. Georg Philipp Telemann and Carl Friedrich Abel have undoubtedly written the four works in question for the viola da gamba. These composers are among the generally known composers for this instrument.
2. The second category consists of Pietro Castrucci, Giacobo Cervetto, Johann Konrad Gretsch, Juan Bautista Pla, Filippo Ruge, Friedrich Schwindl, Giuseppe Tartini and Johann Stamitz. These composers, although familiar names, are not known until now to have written for the viola da gamba. In most cases we know or assume that the works in question have been transcribed for viola da gamba, however in this category there may still be original compositions for this instrument.
3. The third category consists of Johann Carl Graf (I.) zu Hardeck (Hardegg), Anton Milling and Anton Raetzel, who are largely unknown today. We have attempted to gather all available information about these persons, but our knowledge is still incomplete.

With the exception of the Fantasias by Telemann, which were published in 1735, the printed works which served as models for the Ledenburg copyists are from

the years 1750, 1764 and 1765. Outside the group of works for viola da gamba we find in the Ledenburg collection the Duets by Campioni, which were printed in 1765, and the copy of a single part of the opera by Graun which was performed first in 1748. The dates of death of the composers for viola da gamba lie between 1752 (Castrucci) and 1787 (Abel).

These dates, together with the stylistic attribution of the works to the early Classical period, suggests to us that the Ledenburg collection was developed from the year 1750; the Telemann print of 1735 could also have been purchased later.

Here is some information about the composers in categories 2 and 3, who are probably unfamiliar among gambists.<sup>7</sup>

### **Pietro Castrucci**

Pietro Castrucci was born in 1679 in Rome and died in 1752 in Dublin. From 1715 he lived in London. He was a student of Corelli and an excellent violinist, who conducted Handel's orchestra for 22 years. Numerous violin sonatas by him came down to us, of which are two are also playable on the viola d'amore.

Pietro Castrucci had a younger brother, Prospero Castrucci (1690–1760), who also could be the composer for the Sonata no. 527.7.

### **Giacobo Cervetto**

The cellist and composer Giacobo Cervetto (1681/1682–1783) was born in Verona and later went to London, where he gained a great reputation. He was one of a group of London-based Italians who popularized the violoncello as a solo instrument in England. At the age of about 70 he began to publish several compositions for cello, which were quite successful and are still played today. He died at over one hundred years of age. Giacobo should not be mixed up with his son James (1748–1837), who was also a well-known cellist and composer in London.

### **Johann Konrad Gretsch**

Johann Konrad Gretsch (ca. 1710–1778) was a cellist and composer in Regensburg, Germany. From 1770 he was employed there as violoncellist in the Hofkapelle Thurn und Taxis. He composed several works for cello.

### **Johann Carl Graf zu Hardeck**

Carl (I.) Graf zu Hardeck (Hardegg) (1703–1752) is little known. A certain "Giovanni Carlo Conte Hardeck" appeared in the year 1724 in Vienna as cellist at the opera performance of *Euristo* by Caldara. Hardeck was not known as a composer until now.

### **Anton Milling**

No biographical data of the composer Anton Milling are known. Two English horn concertos by him are preserved in the court library of prince Thurn und Taxis in Regensburg, and in Kroměříž there are seven works for winds.

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<sup>7</sup> More information can be found in the prefaces of the Güntersberg editions of the Ledenburg Collection, see "Editions" on page 14.

### **Juan Bautista Pla**

The Spanish brothers Juan Bautista and José Pla were oboe players, who in the middle of the 18<sup>th</sup> century were famous for their art, their interaction, and their virtuosity not only in their home country but in all Europe. Juan Bautista Pla (ca. 1720 – after 1773) was employed at the court of Württemberg in Stuttgart for many years. Many works of both brothers for two oboes or flutes have come down to us, but there is just one solo sonata which is not identical with the Sonata no. 527.8.

### **Anton Raetzel**

Anton Raetzel (Retzel) was born in Braunschweig around 1724, became bassoonist and composer and later Capellmeister in the service of the duke of Holstein in North Germany. He died after 1760. Several works by him are listed in the Breitkopf catalogues, among them are four cello concerts, which are all lost.<sup>8</sup>

### **Filippo Ruge**

Filippo Ruge was born in Rome about the year 1722. He became a flautist and at the age of 22 went to Paris, where he lived presumably until his death after 1767. Many of his works in different genres are preserved, and several of these are still popular today.

### **Friedrich Schwindl**

Friedrich Schwindl was born in Amsterdam in 1737 and died in 1786 in Karlsruhe. He was an extremely well known and popular composer, who published among other things 28 symphonies, six operettas und over 50 chamber music works. He worked in many European cities.

### **Johann Stamitz**

Johann Stamitz (1717–1757), of Bohemian origin, is believed to be the founder of the Mannheim School. Numerous works bear witness to his creativity, including 69 Symphonies.

### **Giuseppe Tartini**

The Italian violin virtuoso Giuseppe Tartini (1692–1770) is extremely well known for his concertos and sonatas for violin. In contrast to the other composers in category 2 and 3 there is a relationship between Tartini and the viola da gamba: The *Concerto per Viola con Quartetto e due Corni accompagn: da Giuseppe Tartini* in D major has been thought of as a solo concerto for viola da gamba or violoncello.<sup>9</sup> The attribution to viola da gamba however is controversial.<sup>10</sup> Besides this concerto in D major there is also a concerto in A major which has the same difficulty with the solo instrument.

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<sup>8</sup> *The Breitkopf Thematic Catalogue, The Six Parts and Sixteen Supplements 1762–1787*, ed. Barry S. Brook (New York 1966), p. 6 (1762).

<sup>9</sup> Tartini, *Konzert für Viola da Gamba und Orchester D-Dur*, ed. Thomas Fritsch (Wiesbaden: Breitkopf & Härtel, 1986).

<sup>10</sup> Bettina Hoffmann, *Catalogo della musica solistica e cameristica per viola da gamba* (Lucca, 2001) p. 168. Michael O’Loghlin, *Frederick the Great and his Musicians – The Viola da Gamba Music of the Berlin School* (Aldershot 2008) p. 112.

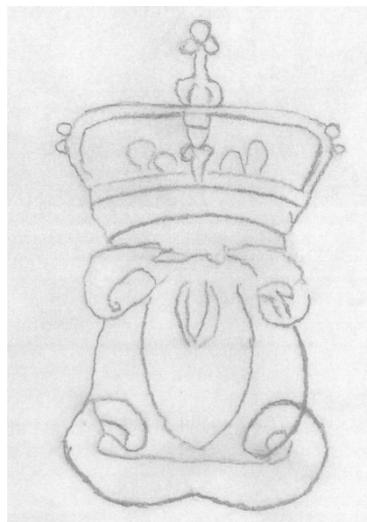


interesting that the range of the viola da gamba part in all concertos is rather small; the Raetzel concerto has a range of less than two octaves.

## The Fantasias by Telemann

The original print of the twelve fantasias for viola da gamba solo by Georg Philipp Telemann is without doubt the most important discovery in the Ledenburg collection. The work was self-published by Telemann in the year 1735, and it was sold through a distribution network. Before the discovery of the Ledenburg Collection however, all copies were thought to be lost. Together with the solo Fantasias for flute and violin they belong to the most important instrumental solo works of Telemann.

Our Edition contains much information on the fantasias.<sup>11</sup> Therefore we describe here only the original print.



The original print is a thin booklet in upright format of 21.8 x 28 cm with a sturdy cover. It contains 13 sheets: one title page and 12 pages of music. All sheets are printed on one side only, each containing one fantasia. The printed page is on the right. The paper is relatively thin.<sup>12</sup> The original print shows no signs of usage, but there are erasures and tracings at some places.

The sheets 3, 5, 6, 7, 8, 9, 10, 11, 12 bear the watermark that is reproduced here (height 8.5 cm, width 5.0 cm).

The print space is offset from the centre, i.e. it starts on the left close to the stitched margin and leaves a broader margin at the right. For example in Fantasia 1: left margin 5 mm, right

margin 14 mm.

The original print of the music pages consists of three layers of two double sheets (sheets twice as large which are folded in the middle). Each layer thus consists of 8 pages, which contain 4 Fantasias. The outer double sheet holds Fantasias 1 and 4, the inner Fantasias 2 and 3, etc.

We know that every two weeks Telemann offered two fantasias, namely initially Fantasias 1 and 2, then 3 and 4 etc. This can be explained in that the print was done on single sheets which had a margin on the left of about 2 cm, that was folded up. These sheets could be distributed separately at first. Two such sheets could be later combined to form one double sheet, and the double sheets could then be bound together as described above.

The sheet containing the title page was added in front of the layers. There is no empty sheet that might belong to the title sheet after Fantasia 12.

When the booklet was given to the State Archive in 2000, only some parts of the original front cover existed. Thus the original print was restored and newly bound. During the restoration the sheets have been conserved chemically. The

<sup>11</sup> Georg Philipp Telemann, *Zwölf Fantasien für Viola da Gamba solo*, ed. Thomas Fritsch and Günter von Zadow (Heidelberg: Güntersberg, 2016).

<sup>12</sup> On the photographs of the State Archive some music has occasionally printed through, e.g. on the title page. This music is from the sheet underneath and not from the back of the same sheet.

bookbinding process has not altered the original layers, but mainly added a new cover. During the restoration the leaves have not been cut back.

## The Ledenburg Castle

The place of discovery of the Ledenburg Collection is the Ledenburg Castle in the neighbourhood of Osnabrück in northwest Germany.<sup>13</sup> Since 2000 the collection has been housed as part of a deposit in the State Archive of Lower Saxony (Niedersächsisches Landesarchiv) located in Osnabrück. In the 18<sup>th</sup> century Ledenburg was the home of the families von Grothaus and later von Münster. At the beginning of the previous century Walter Schwarze gathered much information about the castle and the family.<sup>14</sup>

Eleonore Elisabeth Helene Sophie von Grothaus was born in 1734 in the Ledenburg castle, where she also spent most of her childhood. She was a poetess, but she also had great interest in art, music and the sciences. Schwarze writes “Among the rhetorical arts ... music took the first place, and much handwritten music for piano, viola d’amour, flute and voice was in her repertoire, which was crowned by Handel and Telemann. The newest arias could be heard, and Eleonore wrote many a poem in this format or following existing melodies, and she expressed the impact of the music when she narrated how Orpheus sang:

Es neigten sich der Bäume Wipfel  
bei seiner Leier Harmonie.  
Selbst Leu und Bär verließ der Berge Gipfel,  
der Töne Zauber drang in sie.”<sup>15</sup>

(The treetops bowed  
To the harmony of his lyre.  
Even the lion and the bear have departed the mountains  
As the magic of his music enchanted them.)

Eleonore von Münster was married in 1759 to Baron Georg Hermann Heinrich von Münster. She died 1794 in Hannover.

Except for the above-mentioned quote we found no information on the musical life in Ledenburg castle around 1750. Schwarze refers in his appendix to the following volume in the library of Ledenburg as one of his sources “(Bd) 250 : Musikalien.” The Ledenburg library was in the 1920s partly moved to Derneburg and is now in the Gottfried Wilhelm Leibniz library in Hanover. In spite of intensive search in Hanover we were not able to find a volume with the number 250, or any other volume with musical contents.



Eleonore von Münster,  
Source: <http://www.gogmsite.net/>

<sup>13</sup> Today mostly called „Gut Ledenburg“, Ledenburg manor.

<sup>14</sup> Walter Schwarze, *Eleonore von Münster* (Osnabrück 1929).

<sup>15</sup> Schwarze, *ibid.* p. 18.

The Ledenburg Collection has a clear emphasis on music for viola da gamba. This suggests that Walter Schwarze thought of the viola da gamba when he wrote about the “viola d’amour”. Music for viola d’amore does not exist in the collection. It is appropriate that Schwarze refers to Telemann, because today, the fantasias by Telemann are considered the most important work of the collection. However we did not find anything important by Handel, whom he also mentions; there is just a bass part in the “simple songs and dances” (no. 622) of a small aria by Handel. Schwarze correctly reports that the music in the Ledenburg collection is mostly handwritten. However, we did not find a single work which is explicitly written for piano.

## Conclusion

The Ledenburg Collection could have been established by an aficionado of the viola da gamba, who gathered music for his or her own use, and who started doing this around 1750. As there were at this time almost no new original compositions for viola da gamba, except for works by Carl Friedrich Abel, he or she commissioned or bought transcriptions for viola da gamba of works from all over Europe. The selection shows a very good knowledge of music literature, and sufficient means. The transcribed works are well playable on the viola da gamba; the octave transposition is by no means detrimental to the harmony. The fantasias by Telemann were perhaps included in the collection as an important work of the past.

The works for viola da gamba in the Ledenburg collection are all written for *one* viola da gamba. Our person could thus have been a single gamba player who played together with other instrumentalists, but always played the main role, and knew the instrument quite well. The Ledenburg music copies lack bass figures, with a couple of exceptions.<sup>16</sup> Because we know some of the original models we know however that such figures usually existed. Also, the collection has no obbligato harpsichord or piano part.

Many things suggest that the so called “aficionado of the viola da gamba” was Eleonore von Münster, however we did not find solid evidence for this. We have only the information in the book by Walter Schwarze (see above).

It is astonishing that the viola da gamba was played so intensively in north western Germany around 1750. Until now it was thought that the composers of the Berlin School around the gamba virtuoso Ludwig Christian Hesse (1716–1772) were the last to deal with the viola da gamba.<sup>17</sup> However we do not find in the Ledenburg Collection any of the viola da gamba works of Johann Gottlieb Graun, Christoph Schaffrath, Carl Philipp Emanuel Bach and the others. It is also apparent that the Ledenburg works in general impose fewer demands on the player than the gamba compositions by Johann Gottlieb Graun.

It is also astonishing that we found four concertos for viola da gamba and strings in the Ledenburg Collection which were until now completely unknown. It was thought that except for the gamba concertos by Telemann, J.G. Graun, Pfeiffer and Tartini nothing else existed in the genre. Apparently however, as well as the virtuoso concertos, there were others which could be mastered by amateur players. We regret that none of these concertos has been preserved in its entirety.

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<sup>16</sup> In the transcription of the sonatas by Cervetto (no. 527.2–4) the original figures were partly retained. The Adagio by Tartini (no. 527.9) also has figures.

<sup>17</sup> Besides Berlin we find Franz Xaver Hammer (1741–1817), Joseph Fiala (1748–1816) and Andreas Lidl (? – before 1789).

*CONCERTO Solo de Gamba*  
*Allegro moderato*

*piano*  
*forte*  
*piano*  
*piano forte*  
*Solo*  
*Solo*  
*Solo*  
*Solo*  
*Solo*  
*Tutti forte*

No. 733 Anonymous Concerto for Viola da Gamba in A major, page 2

## Editions

Edition Güntersberg has published the 23 works for viola da gamba which are complete or can be reconstructed. This will be practical editions which are distributed in 15 volumes. Co-editors are Thomas Fritzsch and Günter von Zadow. In these editions the Ledenburg Collection is identified by the logo given above. The graphic used in the logo is taken from a manuscript of the collection (no. 527.1)

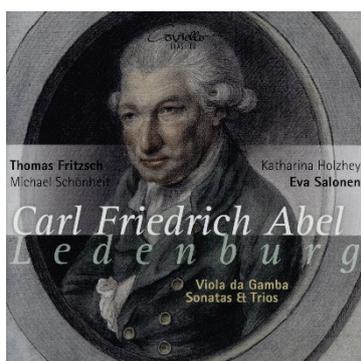
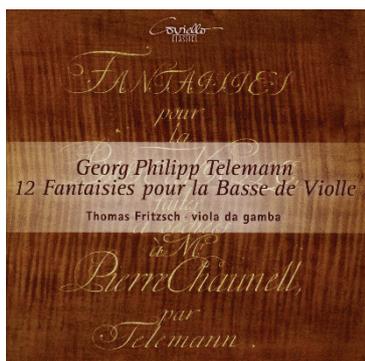


The edition of the fantasias by Telemann also includes the complete facsimile of the original print. If the additional models contain bass figures these are transferred to our edition. The 13 solo sonatas have an additional score with a realization. The missing parts in the concertos have been reconstructed by Wolfgang Kostujak.

**Table 6. Editions of works in the Ledenburg Collection**

Signature	Composer, title	Instruments	Edition no.
528	Telemann, 12 Fantasias	VdG	G281
527.2	Cervetto, Sonata prima in D major	VdG+B	G285
527.3	Cervetto, Sonata secunda in G major	VdG+B	
527.4	Cervetto, Sonata terza in B major	VdG+B	
527.6	Tartini, Sonata in B flat major	VdG+B	G283
527.9	Tartini, Sonata in G minor	VdG+B	
527.8	Pla, Sonata in B flat major	VdG+B	G289
527.1	Anonym, Sonata in C major	VdG+B	
527.10	Ruge, Sonata in G major	VdG+B	G284
527.5	Anonym, Sonata in G minor	VdG+B	
527.7	Castrucci, Sonata in G minor	VdG+B	G287
527.11	Abel, Sonata I in G major	VdG+B	G282
527.12	Abel, Sonata II in A major	VdG+B	
527.13	Abel, Sonata III in B flat major	VdG+B	
524	Abel <i>attributed</i> , Trio in C major	V+VdG+Vc	G295
529.7	Abel <i>attributed</i> , Trio in G major	V+VdG+B	
529.2	Schwindl, Trio in A major	VdG+V+B	G293
529.4	Gretsch, Trio in G minor	VdG+V+B	G296
529.8	Abel/Stamitz, Trio in B flat major	VdG+Fl/V+B	G294
529.1	Hardeck, Concerto in F major	VdG+2V+B	G329
529.3	Milling, Concerto in D minor	VdG+2V+Va+B	G297
529.6	Raetzel, Concerto in A major	VdG+2V+Va+B	G298
733	Abel <i>attributed</i> , Concerto in A major	VdG+2V+Va+B	G328

## Recordings



Several works of the Ledenburg-Collection have already been recorded on CD:

*Georg Philipp Telemann, 12 Fantaisies pour la Basse de Violle*  
Thomas Fritzsch – Viola da Gamba, 2016, Coviello Classics COV 91601.  
528 Telemann, 12 Fantasias

*Carl Friedrich Abel, Ledenburg*  
Thomas Fritzsch – Viola da Gamba, Michael Schönheit – Pianoforte, Eva Salonen – Violin, Katharina Holzhey – Violoncello, 2016, Coviello Classics COV 91608.

527.11 Abel, Sonata I in G major. 527.12 Abel, Sonata II A major. 527.13 Abel, Sonata III B flat major. 524 Abel *attributed*, Trio C major. 529.7 Abel *attributed*, Trio G major. 529.8 Abel or Stamitz, Trio B flat major.

*Gamba Concertos*  
Thomas Fritzsch – Viola da Gamba, Michael Schönheit – Pianoforte & Direction, Merseburger Hofmusik, 2017, Coviello Classics COV 91710.  
529.3 Milling, Concerto in D minor. 733 Anonym, Concerto in A major. 529.6 Raetzl, Concerto in A major. 529.1 Hardeck, Concerto in F major.

## Acknowledgements

The Ledenburg Collection was discovered by the French musicologist François-Pierre Goy. During his research in spring 2015 he came across hints of this viola da gamba music in an unusual place and immediately realized the importance of the fantasias by Telemann. He informed Peter Holman and Andrew Ashbee of the Viola da Gamba Society in Great Britain. They passed the information on to the German gambist Thomas Fritzsch, who then explored the collection systematically together with me. We were very well supported by the staff of the State Archive of Lower Saxony in Osnabrück, especially by Isabelle Guerreau. We are also very glad that the current owners of the Ledenburg manor, Christiane and Hans Christoph Homan, allowed us to publish the material in modern editions.

I wish to thank all aforementioned for their support.

I also like to thank Michael O’Loghlin for his help with the English translation.

Günter von Zadow  
Heidelberg, February 2017

## Catalogue

This catalogue lists all works in the Ledenburg Collection for viola da gamba. The items are given in the order of the shelf numbers of the State Archive of Lower Saxony. To facilitate the overview the two collections no. 527 and no. 529 have been subdivided into subnumbers like 527.1.<sup>18</sup>

Each entry is structured the same way:

signature	
type	manuscript or print, number of pages
composer	
title	
work catalogue	
format	score or separate parts
description	
comment	e.g. similarity with other works in this collection
concordance	also attributions, if applicable
edition	Güntersberg number

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<sup>18</sup> Our subdivision of the shelf numbers no. 524 and no. 529 will possibly be adopted by the State Archive in their catalogue.

## 524 Anonymous [attributed to Abel], Trio in C major, V+VdG+Vc

signature	D-OSa <sup>19</sup> Dep 115b Akz. 2000/002 Nr. 524
type	manuscript, 16 pages
composer	
title	<i>Trio per violino viola da jamba e violoncello</i>
work catalogue	Abel: A5:3A <sup>20</sup>
format	separate parts
description	The viola da gamba part exists twice, in alto clef and in treble clef.
comment	The anonymous Trio in G major, no. 529.7 is by the same hand.
concordance	none. The trio was attributed to Carl Friedrich Abel by Thomas Fritzsich and Peter Holman on the basis of stylistic features.
edition	G295

**poco allegro**

**Siciliano**

**Tempo di minuetto**

<sup>19</sup> Identification of the State Archive of Lower Saxony in Osnabrück (Niedersächsisches Landesarchiv – Standort Osnabrück) in RISM.

<sup>20</sup> Peter Holman, *Charles Frederick Abel's Viola da Gamba Music: A New Catalogue*, *The Viola da Gamba Society Journal*, vol. 8, 2014 or later versions. All A-numbers are from this work catalogue.

## 527 Sonatas for Viola da Gamba

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 527
type	manuscript, 72 pages, several copyists The pages are numbered on one side. “5” = 5 recto, “5v” = 5 verso.
composer	several, see below
title	no common title
format	bound book in the format of 31 x 24,3 cm with a solid cover
description	The <b>collected volume</b> contains 13 sonatas for viola da gamba and basso by various composers. The instrumentation “Viola da Gamba and Basso” is only mentioned explicitly in four of the sonatas (Ruge and Abel). It can be assumed for the other sonatas as well because of the consistent use of the alto clef for the solo part.

### 527.1 Anonymous, Sonata in C major, VdG+B

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 527, p. 1–3 (3v empty)
type	manuscript, 5 pages
composer	
title	<i>e Flauto: Transp:</i> (on page 1v)
work catalogue	
format	score
description	
comment	The sonata in B flat major by Pla, no. 527.8 is in the same hand.
concordance	
edition	G289

### 527.2 Anonymous [Giacobo Cervetto], Sonata prima in D major, VdG+B

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 527, p. 4–6
type	manuscript, 5 pages
composer	
title	
work catalogue	Cervetto: op. 2.1
format	score
description	
comment	The three sonatas by Cervetto, no. 527.2–527.4, are in the same hand.

concordance RISM A/I C 1726  
 Giacobbo Cervetto (1681/1682–1783), *Twelve solos for a violoncello, with a thorough bass for the harpsicord*, *Sonata I*,  
 London ca. 1750  
 edition G285

**Andante**

**Allegro**

**Minuet**

### 527.3 Anonymous [Giacobo Cervetto], Sonata secunda in G major, VdG+B

signature D-OSa Dep 115b Akz. 2000/002 Nr. 527, p. 6v–9v (10 empty)  
 type manuscript, 7 pages  
 composer  
 title [So]nata [secun]da  
 work catalogue Cervetto: op. 2.2  
 format score  
 description  
 comment The three sonatas by Cervetto, no. 527.2–527.4, are in the same hand.  
 concordance RISM A/I C 1726  
 Giacobbo Cervetto (1681/1682–1783), *Twelve solos for a violoncello, with a thorough bass for the harpsicord*, *Sonata II*,  
 London ca. 1750  
 edition G285

**Andante**

**Allegro**

**Andante**

#### 527.4 Anonymous [Giacobo Cervetto], Sonata terza in B flat major, VdG+B

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 527, p. 10v–13
type	manuscript, 6 pages
composer	
title	[Sona]ta [terz]a
work catalogue	Cervetto: op. 2.3
format	score
description	
comment	The three sonatas by Cervetto, no. 527.2–527.4, are in the same hand.
concordance	RISM A/I C 1726 Giacobo Cervetto (1681/1682–1783), <i>Twelve solos for a violoncello, with a thorough bass for the harpsicord</i> , <b>Sonata III</b> , London ca. 1750
edition	G285

#### 527.5 Anonymous, Sonata in G minor, VdG+B

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 527, p. 13v–14v
type	manuscript, 3 pages
composer	
title	<i>Sonata</i>
work catalogue	
format	score
description	
comment	
concordance	
edition	G284

### 527.6 Tartini, Sonata in B flat major, VdG+B

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 527, p. 15–16v
type	manuscript, 4 pages
composer	<i>del Sigr. Tartini</i> [Giuseppe Tartini (1692–1770)]
title	<i>Sonata Solo</i>
work catalogue	Brainard: not included <sup>21</sup>
format	score
description	
comment	
concordance	
edition	G283

### 527.7 Castrucci, Sonata in G minor, VdG+B

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 527, p. 17–19v
type	manuscript, 6 pages
composer	<i>del Signor Castrucci</i> [Pietro Castrucci (1679–1752)]
title	<i>Fl. trav. Solo</i>
work catalogue	
format	score
description	
comment	It is also possible that the composer was Pietro's brother Prospero Castrucci (1690–1760).
concordance	
edition	G287

<sup>21</sup> Paul Brainard, *Die Violinsonaten Guiseppe Tartinis* (Göttingen 1959).

The image shows three staves of musical notation. The first staff is for 'Affectuoso' in 6/8 time, featuring a melodic line in the VdG part and a supporting bass line. The second staff is for 'Allegro' in 3/4 time, with a more rhythmic VdG part. The third staff is for 'Giga' in 12/8 time, characterized by a fast, repetitive VdG melody. All pieces are in B-flat major and include a dynamic marking of *p* (piano).

### 527.8 Juan Bautista Pla, Sonata in B flat major, VdG+B

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 527, p. 20–22v (23 empty)
type	manuscript, 6 pages
composer	<i>del: Sigr: Juanna Batta Pla:</i> [Juan Bautista Pla (ca. 1720 – after 1773)]
title	<i>e Flauto trav. Solo Transp</i>
work catalogue	Dolcet: not included
format	score
description	
comment	
concordance	CH-BEb <sup>22</sup> Mss.h.h.IV.182 (11) <i>Oboe Solo   et   Basso   Del. Sig: J: Batta Pla</i>
edition	G289

The image shows three staves of musical notation. The first staff is for 'Allegro' in 2/4 time, with a rhythmic VdG part. The second staff is for 'Cantabile' in 6/8 time, featuring a slower, more melodic VdG part. The third staff is for 'Allegro ma non tanto' in 3/4 time, with a VdG part that includes a trill (*tr*) and a steady bass line. All pieces are in B-flat major.

### 527.9 Anonymous [Tartini], Adagio in G minor, VdG+B

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 527, p. 23v–24 (24v empty)
type	manuscript, 2 pages
composer	
title	<i>Adagio</i>
work catalogue	Brainard g7
format	score
description	fragment: Only this Adagio has survived in the Ledenburg Collection.

<sup>22</sup> Burgerbibliothek, Bern.

comment  
 concordance      The anonymous Adagio is the first movement of a sonata by Giuseppe Tartini (1692–1770):  
                          1. I-Pca<sup>23</sup> 1905 Nr. 58  
                               *Sonata a Violino è Basso Del Sig<sup>e</sup>. Giuseppe Tartini*  
                          2. CH-BEb Mss.h.h.IV.182 (27)  
                               *Flauto Solo et Basso Del Sig: Giuseppe Tartini*  
                               title line on the first page of music: *Flauto o Violino Solo et Basso*  
                               For more concordances see Brainard.  
 edition              G283

**Adagio**

**Andante<sup>1)</sup>**

**Allegro<sup>1)</sup>**

<sup>1)</sup> The incipits of the second and third movement have been taken from the Padua source.

### 527.10 Ruge, Sonata in G major, VdG+B

signature              D-OSa Dep 115b Akz. 2000/002 Nr. 527, p. 25–28 (28v empty)  
 type                      manuscript, 7 pages  
 composer              *del Sigr: Ruge*: [Filippo Ruge (ca. 1725 – after 1767)]  
 title                      *Viola di Gamba | Solo. et Basso* (title page)  
                               *viola di Gamba Solo* (first page of music)  
 work catalogue  
 format                  score  
 description  
 comment  
 concordance  
 edition                  G284

**Allegro**

**Andante**

<sup>23</sup> Biblioteca Antoniana con Archivio Musicale, Padua.



### 527.11 Abel, Sonata I in G major, VdG+B

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 527, p. 29–32 (32v empty)
type	manuscript, 7 pages
composer	<i>Del Sigr: C: F: Abel.</i> [Carl Friedrich Abel (1723–1787)]
title	<i>Sonata I.   à   Viola da Gamba Solo.   e   Basso.</i>
work catalogue	Abel: A2:52
format	score
description	
comment	The three sonatas by Abel, no. 527.11–527.13 are in the same hand.
concordance	
edition	G282



### 527.12 Abel, Sonata II in A major, VdG+B

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 527, p. 33–36 (36v–37v empty)
type	manuscript, 7 pages
composer	<i>Del Sigr: C: F: Abel.</i> [Carl Friedrich Abel (1723–1787)]
title	<i>Sonata II.   à   Viola da Gamba Solo.   e   Basso.</i>
work catalogue	Abel: A2:53
format	score
description	
comment	The three sonatas by Abel, no. 527.11–527.13 are in the same hand.
concordance	
edition	G282



**Allegro assai**

**Vivace**

### 527.13 Abel, Sonata III in B flat major, VdG+B

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 527, p. 38–41
type	manuscript, 7 pages
composer	<i>Del Sigr C. F. Abel.</i> [Carl Friedrich Abel (1723–1787)]
title	<i>Sonata III.   à   Viola da Gamba Solo.   e   Basso.</i>
work catalogue	Abel: A2:54
format	score
description	
comment	The three sonatas by Abel, no. 527.11–527.13 are in the same hand.
concordance	
edition	G282

**Adagio**

**Allegro**

**Allegro**

## 528 Telemann, Twelve Fantasias, VdG

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 528
type	print, 13 pages
composer	<i>par</i>   Telemann [Georg Philipp Telemann (1681–1767)]
title	<i>FANTAISIES</i>   <i>pour</i>   <i>la</i>   <i>BASSE de VIOLLE</i> ,   <i>faites</i>   <i>et dediées</i>   <i>à M<sup>r</sup>. Pierre Chaunell</i> ,   <i>par</i>   Telemann.
work catalogue	Telemann: TWV 40:26–37
format	
description	
comment	The print was self-published by Telemann 1735 in Hamburg. This is the only extant copy.
concordance	
edition	G281

**Fantasia 1**  
Adagio



VdG

**Fantasia 2**  
Vivace



VdG

**Fantasia 3**  
Largo



VdG

**Fantasia 4**  
Vivace



VdG

**Fantasia 5**  
Allegro



VdG

**Fantasia 6**  
Scherzando



VdG

**Fantasia 7**  
Andante



VdG

**Fantasia 8**  
Allegro



VdG

**Fantasia 9**  
Presto



VdG

**Fantasia 10**  
Dolce



VdG

**Fantasia 11**  
Allegro



VdG

**Fantasia 12**  
Andante



VdG

## 529 Concertos and Chamber music with Viola da Gamba

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 529
type	manuscripts
composer	several, see below
title	no common title
Format	collective folder
description	The <b>collective folder</b> contains several single compositions which are mostly grouped in small folders.

### 529.1 Hardeck (Hardegg), Concerto in F major, VdG+V1+V2+B

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 529, Mappe Hardeck
type	manuscript, 7 pages
composer	<i>Del Sigre Hardeck</i> [presumably Johann Carl (I.), Graf zu Hardeck (Hardegg) (02.09.1703–26.01.1752)]
title	<i>CONCERTO   a   Viola di Gamba   Violino Primo   Violino Secundo   et   Basso</i>
work catalogue	
format	separate parts
description	fragment: The basso part is missing.
comment	
concordance	
edition	G329

The image displays four systems of musical notation for the Concerto in F major by Hardeck. Each system includes staves for Viola da Gamba (VdG), Violin I (V1), Violin II (V2), and Bass (B). The movements are:

- Vivace:** 3/4 time signature. Measures 9-11 are shown. The bass part is missing.
- Allegro:** 3/4 time signature. Measures 12-14 are shown. The bass part is missing.
- Largo:** 6/8 time signature. Measures 7-9 are shown. The bass part is missing.
- Menuet:** 3/4 time signature. Measures 1-3 are shown. The bass part is missing.

**Harlaquin**

### 529.2 Schwindl, Trio in A major, VdG+V+B

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 529, Mappe Schwindl
type	manuscript, 11 pages
composer	<i>Del: Sigr Schwindl</i> [Friedrich Schwindl (1737–1786)]
title	<i>Sonata   Viola da Gambo Primo   Violino Secondo   et   Basso</i>
work catalogue	Schwindl: op. 3.4
format	separate parts
description	
comment	
concordance	RISM A/I S 2570 <i>Six Sonates a Deux Flutes &amp; Basse Continue, Sonata IV.</i> Amsterdam ca. 1765
edition	G293

**Allegro**

**Largo**

**Vivace**

### 529.3 Milling, Concerto in D minor, VdG+V1+V2+Va+B

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 529, Mappe Milling
type	manuscript, 14 pages
composer	<i>Del Sigre Milling</i> [presumably Anton Milling]
title	<i>CONCERTO   à 5 voc   Viola di Gamba   Violino Primo   Violino Secundo   Viola et   Basso</i>
work catalogue	
format	separate parts
description	fragment: The viola part is missing
comment	Anton Milling's biographical data are not known.
concordance	
edition	G297

**Allegro moderato**

**Largo**

**Vivace**

#### 529.4 Gretsch, Trio in G minor, VdG+V+B

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 529, Mappe Gretsch
type	manuscript, 12 pages
composer	<i>Del Sigre Gretsch</i> [Johann Konrad Gretsch (ca. 1710–1778)]
title	<i>TRIO</i>   Viola da Gamba   Violino   Basso Continuo.
work catalogue	
format	separate parts
description	
comment	
concordance	
edition	G296

**Allegro ma non troppo**

**Andantino**

**Presto**

**529.6<sup>24</sup> Rætzel (Retzel), Concerto in A major, VdG+V1+V2+Va+B**

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 529, Mappe Rætzel
type	manuscript, 17 pages
composer	<i>Del Sigre Rætzel</i> [possibly Anton Rætzel (Retzel, Rætzel, Rätzel) (ca. 1724 – after 1760)]
title	<i>CONCERTO   a 5 voc   Viola di Gamba   Violino Primo   Violino Secundo   et   Basso</i> [In the title “Viola” is missing.]
work catalogue	
format	separate parts
description	fragment: the part of the Violino Secundo is missing.
comment	
concordance	
edition	G298

**Vivace**

**Adagio**

<sup>24</sup> The signature number 529.5 is missing on purpose. It belongs to the fragment of a quartet by „Bruchhausen“ without viola da gamba.

**Un poco Vivace**

### 529.7 Anonymous [attributed to Abel], Trio in G major, V+VdG+B

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 529, Mappe Anonymes Trio
type	manuscript, 12 pages
composer	
title	<i>Trio per violino – viola da Gamba é Basso</i>
work catalogue	Abel: A5:4A
format	separate parts
description	
comment	The anonymous Trio in G major, no. 524 is in the same hand.
concordance	none. The trio was attributed to Carl Friedrich Abel by Thomas Fritzsich and Peter Holman on the basis of stylistic features.
edition	G295

**Allegro ma non troppo**

**andantino**

**Tempo di minuetto**

## 529.8 Anonymous [Abel or Johann Stamitz], part in B flat major, VdG+?

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 529, Mappe Viola da Gambo
type	manuscript, 4 pages
composer	
title	<i>Viola da Gambo</i> (part name)
work catalogue	Abel: A5:5A, WKO 110d <sup>25</sup>
format	separate part
description	fragment: Only the viola da gamba part exists.
comment	
concordance	The anonymous part is the first part of a trio which is either by Carl Friedrich Abel (1723–1787) or by Johann Stamitz (1717–1757): <ol style="list-style-type: none"> <li>1. S-Uu<sup>26</sup> Instr. mus. i hs. 11b  <i>N<sup>o</sup> 4   Trio   Traverso Primo   Traverso Secondo   Basso   dell Sigr. Abell</i></li> <li>2. F-Pn<sup>27</sup> VM 17 1021, 4<sup>th</sup> trio  <i>print Paris 1764, SIX   SONATES   EN   TRIO   Pour une Flûte, un Violon et Basse. Oeuvre Posthume   DE STAMITZ.</i> Only the first part exists.</li> </ol>
edition	G294

**Andante**

**allegro**

**Menuetto**

<sup>1)</sup> The second and third parts are taken from the Uppsala source (Abel).

<sup>25</sup> Walter Knappe, *Bibliographisch-thematisches Verzeichnis der Kompositionen von Karl Friedrich Abel* (Cuxhaven 1971).

<sup>26</sup> Uppsala Universitetsbibliotek.

<sup>27</sup> Bibliothèque nationale de France, Paris.

## 733 Anonymous [attributed to Abel], Concerto A-Dur, VdG+?

signature	D-OSa Dep 115b Akz. 2000/002 Nr. 733
type	manuscript, 7 pages
composer	
title	<i>Viola de Gamba</i> (title page) <i>Concerto Violo de Gambo</i> (first page of music)
work catalogue	Abel: A9:1A
format	separate part
description	fragment: only the viola da gamba solo part exists.
comment	The solo part includes the bass during the tutti passages.
concordance	none. The concerto was attributed to Carl Friedrich Abel by Thomas Fritzsch and Peter Holman on the basis of stylistic features.
edition	G328

**Allegro moderato**

VdG 

VdG 

**Adagio**

VdG 

VdG 

**Allegro**

VdG 

VdG 