

Unsere Ausgabe

Die Quelle zu dieser Ausgabe befindet sich unter der Signatur „Musikaliensammlung Greiz Nr. 10“ im Thüringischen Staatsarchiv Greiz, siehe auch Seite 8. Es handelt sich um ein Manuskript von unbekannter Hand, dessen erste Notenseite wie folgt überschrieben ist: *Suonata a Viola da Gamba del Sigre Baldassar Galuppi, detto, il Buranello, Mastro die Capella à Londra* (Sonate für Viola da Gamba von Herrn Baldassare Galuppi, genannt der aus Burano stammende, Kapellmeister in London). Es ist eine sechsseitige Partitur für Viola da Gamba und (unbezifferten) Bass. Die Gamenstimme ist im Altschlüssel notiert, sehr gelegentlich auch im Bassschlüssel.

Unsere Ausgabe folgt der gut lesbaren und so gut wie fehlerfreien Vorlage sehr genau. Vorzeichen, die wir abweichend von der Vorlage vorschlagen, sind in Klammern gesetzt. Ergänzte Bögen sind gestrichelt. Unsere sonstigen Korrekturen am Notentext sind durch Fußnoten gekennzeichnet. Im ersten Satz gibt es in unserer Vorlage diese Besonderheiten: In Takt 5 steht in kleinen Noten zusätzlich ein G-Dur-Akkord, den wir wiedergeben. In den Takten 11 und 14 stehen Ziffern zwischen den Systemen, die wir nicht verstehen und deshalb weglassen. Im Takt 35 steht eine 3 über der Gamenstimme, die wir als Fingersatz deuten.

Wir danken Andrea Beger vom Thüringischen Staatsarchiv Greiz für ihre Unterstützung, Bettina Hoffmann für die Einführung und Angela Koppenwallner für die Generalbassaussetzung.

Heidelberg, Mai 2015
Günter und Leonore von Zadow

Introduction

The career of composer Baldassare Galuppi,¹ who was later to be celebrated throughout Europe, did not proceed very brilliantly and effortlessly in the first decades of his life.² Born in 1706 in the small island village of Burano in the Venetian lagoon, hence his later nickname “Il Buranello,” the son of a violin-playing beard trimmer initially earned his living as a harpsichordist in the theaters of Venice, Florence, and other towns. For his first, reckless attempts at composition, he was reproached by the strict Benedetto Marcello for his insufficient studies in counterpoint, which he made up for within a few years under the tutelage of Antonio Lotti. At the same time, he was active as a composer of occasional pieces, wrote insertion arias (*arie di baule*), arranged pasticcios, and also provided individual opera acts in collaboration with his fellow student Giovanni Battista Pescetti. The first operas he wrote on his own, which were performed in the Venetian theaters Sant’Angelo – where Antonio Vivaldi set the tone – and San Samuele, at first had only moderate success. Around the middle of the 1730s, however, he received his first commissions from outside the Venetian republic; operas and oratorios of the meanwhile thirty-year-old Galuppi were performed in Macerata, Turin, and Mantua. A watershed was the year 1740: his opera *Adriano in Siria* was a great success in Turin; Galuppi was involved in the 1740/41 carnival season with two operas; the collaboration with Carlo Goldoni, which was to be so fruitful in the future, began in 1740 with the composition of two *opere serie*; the performance of the oratorio *Sancta Maria Magdalena* in the Ospedale

¹ Galuppi’s first name appears in contemporary sources as Baldassare, Baldassar, Baldassarre, Baldissera und Baldisera.

² Concerning Galuppi’s biography, see Francesco Caffi, *Storia della musica sacra nella già Cappella Ducale di San Marco dal 1318 al 1797* (Venice: Antonelli, 1855), pp. 297–332; Reinhard Wiesend, *Studien zur Opera Seria von Baldassare Galuppi* (Tutzing: Schneider, 1984), pp. 286–353; concerning Galuppi’s activities at the Ospedali in Venice, see Pier Giuseppe Gillio, *L’attività musicale negli ospedali di Venezia nel Settecento: Quadro storico e materiali documentari* (Florenz: Olschki, 2006).

dei Mendicanti, one of the four large Venetian orphanages, led that same year to an appointment, initially for three years, as “Maestro di coro” at this institution.³ His duties there included giving voice and organ lessons, conducting the musical performances and, above all, composing sacred music.⁴ Already a year later he received an “advantageous offer ... from several English gentlemen, music aficionados,” for a journey to England, for which he requested nine months leave of absence from the Mendicanti.⁵ In London he conducted performances of many Italian operas at the King’s Theatre on Haymarket, including at least three of his own compositions. Although he exceeded the granted leave of absence by far, and returned to his Venetian duties only toward the middle of 1743,⁶ he was reinstated without further ado at the Mendicanti; his contract was not only renewed for another three years in 1744, but was even made more palatable by an increase in salary.⁷

At this place in the story of Galuppi’s life, that is to say, with his journey to London, we turn our eyes to the viola da gamba sonata published here for the first time, whose title refers to the composer as “chapel master in London.” However, at the time of his sojourn in England, Galuppi was not actually a chapel master, but rather a choirmaster in Venice. He was elected *maestro di cappella* at St. Mark’s Cathedral only much later, in 1762. But in the eighteenth century, the designation could be applied to entirely different, even secular functions, including that of an opera conductor, and in this way corresponds to Galuppi’s duties in London. Since we learn nothing about a second journey to England in the relatively well-documented history of Galuppi’s life,⁸ the years 1741 to 1743 remain the chronological point of reference for the dating of the viola da gamba sonata. This applies all the more since this period in the first phase of Galuppi’s life agrees well with the style of the work in which the Baroque background still shines through the already gallant style of the melodies.

The instrumentation of the sonata is unusual and remarkable in two ways: first, until now, no works for a solo instrument and basso continuo by Galuppi were known;⁹ his hitherto catalogued instrumental *oeuvre* – aside from numerous harpsichord and organ sonatas – consists of a few sinfonias and trio sonatas. The present sonata thus throws light on a still entirely unknown aspect of Il Buranello’s works.¹⁰ This unusual combination of instruments is however not a reason to cast doubt on Galuppi’s authorship of this sonata, especially since its musical language corresponds seamlessly with Galuppi’s compositional style. An extensive investigation of his still little known and recorded *oeuvre* may bring us further discoveries of this kind. Second, the use of the viola da gamba in an Italian sonata of the 1740s is quite out of the ordinary. And yet the sonata was doubtlessly conceived for the viol; not only the viol-typical chords of the first incipit, but also the exploitation of the open A and D strings in the opening and concluding movements are arguments enough to dispel the suspicion of a transcription. How then did Galuppi arrive at the viol?

In Italy of the eighteenth century, the viola da gamba was almost totally forgotten; the instrument had not taken part in normal public or private musical life for decades. It had been buried so low “in the darkness of oblivion and desolation” that already at the beginning of the second half of the century it could become

³ Gillio, *L’attività*, p. 405.

⁴ Gillio, *L’attività*, pp. 160–162, *Materiali documentari*, pp. 270, 278.

⁵ Gillio, *L’attività*, *Materiali documentari*, p. 274: “mi veggio chiamato da alcuni Sig.i dell’Inghilterra dilettranti di Musica, per poter supplire ad alcune loro funzioni Musicali”; p. 275: “dietro l’avantaggiosa offerta.”

⁶ Concerning the exact dates of the London sojourn, see Wiesend, *Studien*, p. 303.

⁷ Gillio, *L’attività*, *Materiali documentari*, pp. 278–80.

⁸ Galuppi’s operas were also performed even later in England, but most likely without the composer in attendance (Wiesend, *Studien*, pp. 307–12). Highly promising in terms of the viol would seem to be the pasticcio *Sifari* or *Sifare* (London, King’s Theatre, 1767), to which the composers C. F. Abel, B. Galuppi, P. A. Guglielmi, and J. C. Bach contributed, and in which Abel accompanied his aria himself on the viol. However, Galuppi’s compositional contribution consisted merely of several *arie di baule* inserted by Gaetano Guadagni, who sang the title role. This opera can therefore hardly have provided the opportunity for a meeting between Galuppi and Abel.

⁹ The Sonata for Violoncello and Basso Continuo in D Major published by Carl Schroeder is the transcription of a harpsichord sonata. The sinfonias for violoncello and basso continuo preserved in the Staatsbibliothek Berlin (KHM 1591 and 1591a, and possibly also 6380) are transcriptions of overtures by Galuppi.

¹⁰ Of the catalogue of Galuppi’s works, only the volume with instrumental works has appeared up to now (Franco Rossi, *Catalogo tematico delle composizioni di Baldassare Galuppi: (1706–1785)* (Padua: Solisti Veneti, 2006).

a subject of a philological rediscovery in the revival of early music.¹¹ In order to hear a viol, an Italian had to travel abroad or hope for a foreigner's journey to Italy. However, one of the few niches in this viol-less environment was quite close to Galuppi's area of work: since the musical education of the young girls at the Venetian *ospedali* did not aim at a professional integration in a normally constituted orchestra, unusual instruments – both those long obsolete as well as highly modern – were gladly played and taught there, including the viola da gamba or viola all'inglese, as it was also called in Venice. At the Ospedale dei Mendicanti, where Galuppi was employed, one indeed reads already for the last time in 1705 of a group of six viols that are “old and broken.”¹² But in 1745 at the Ospedale della Pietá, where Antonio Vivaldi did much to further the viola da gamba, a violin maker was paid to repair a “viola inglese” and put it into playing condition.¹³ Moreover, one should also remember the Venetian Angelo Maria Zannoni, an opera singer and, in addition, also viol player, who in 1717, after extended concert tours and sojourns abroad, let his viol be heard on a Venetian theater stage, and was again to be found there in 1726 and 1732, that is to say, in years in which the young Galuppi frequently made himself useful in Venetian opera performances.¹⁴

On the other hand, Galuppi could have received the impulse for a viol composition during his years in London. However, there too fashion was not well-disposed toward viol players: after ca. 1730, the viol was no longer heard in a public concert in England until, toward the end of the 1750s, Carl Friedrich Abel gave the instrument a fresh boost.¹⁵ This does not, however, in any way rule out the possibility that amateurs in London continued to amuse themselves with the viola da gamba. Galuppi's technically hardly challenging sonata would have been exactly the right thing for this clientele. Thus, Galuppi could have composed the sonata in London; it is also conceivable that he occasionally sent compositions from London to Venice, perhaps in order to not completely neglect his contractual duties at the Mendicanti.

The sonata is preserved in a single, non-autograph source, whose tidy handwriting and careful page layout points to a professional Italian copyist.¹⁶ The origin of the paper, which displays only indecipherable fragments of a watermark,¹⁷ can no longer be determined, but the regular spacing of the staves is indicative of the use of the typical Italian ten-staff rastral, which was especially common in Venice and with whose help all ten staves of a page could be drawn in a single pass.

The path from a Venetian copyist's workshop to a German music collection could be rather short and uncomplicated; we know this from numerous examples, particularly also with regard to Galuppi's music.¹⁸ Thus, the manuscript of our viola da gamba sonata traveled over the Alps to the court of the Counts of Reuss in Greiz. The small music collection of this musically not very famous residence conveys the impression of a rather random compilation, but is characterized by a high proportion of works for viol.¹⁹ Alongside several works from the end of the seventeenth century, Galuppi's sonata is found there in the company of further works for viola da gamba from around the middle of the eighteenth century, which thus strengthens our surmised dating. The singly transmitted viol part bears the date 1741; a “Sonata da Camera” for two violins, 2 viols, and violoncello by the Greiz musician Johann Gottfried Donati is dated 1752. The viola da gamba works by Johann Friedrich Ruhe (1699–1776) may have been composed in the

¹¹ Concerning Francesco Zanetti's efforts to revive the viola da gamba, see Bettina Hoffmann, *Die Viola da Gamba* (Berlin and Beeskow: Ortus Verlag, 2014), p. 306.

¹² Michael Talbot, “Vivaldi and the English Viol,” *Early Music* 30 (2002), pp. 381–94.

¹³ Bettina Hoffmann, Introduction to *Antonio Vivaldi, opere per viola all'inglese* (Florence: S.P.E.S., 2006), pp. 36–37.

¹⁴ *Ibid.*, pp. 10–11.

¹⁵ Peter Holman, *Life after Death: The Viola da Gamba in Britain from Purcell to Dolmetsch* (Woodbridge: Boydell & Brewer, 2010), p. 169.

¹⁶ The variant “Mastro,” instead of “Maestro,” used in the title of the sonata is very common in older and regionally coloured Italian, and therefore in no way evidence of an English copyist or provenance, as suggested by Jung. See Hans Rudolf Jung, *Musik und Musiker im Reußenland* (Weimar: Hain Verlag, 2007), p. 348.

¹⁷ According to the director of the archive.

¹⁸ Janice B. Stockigt und Michael Talbot, “Two More New Vivaldi Finds In Dresden,” *Eighteenth-Century Music* (2006), pp. 35–61.

¹⁹ Hans Rudolf Jung, *Die Musikaliensammlung im Landesarchiv Greiz* (Weimar, 1958), and *idem*, *Musik und Musiker*, p. 343–48.

same period. This is also true of the chamber music pieces with obbligato viol by an otherwise unidentifiable Martini and an Anonymous, which for purely stylistic reasons can be assigned to the same decades. We can thus surmise a viola da gamba player in Greiz, who collected viol music in various settings and of various origins in the 1740s and 50s, and in this way stumbled across Galuppi's sonata. So far we do not have any direct evidence of a viola da gamba player in Greiz. But if we consider the sonata by the Greiz musician Donati with its characteristic "flageolet" in the two viol parts, which is indicative of some self-experimentation with sound, the thought springs to mind that Donati, who was hitherto known to us only as the organist on Greiz's Silbermann organ,²⁰ is himself the sought-for viol da gambist or at least was very close to him.

In any case, beyond its great musical appeal, this *Suonata à Viola da Gamba* is an enrichment: for the rather meager repertoire of the eighteenth-century Italian viol, the work of such a talented composer as Baldassare Galuppi is a valuable addition. Simultaneously, it adds a new facet to the picture of this composer.

Florence, May 2015
Bettina Hoffmann

Our Edition

The source for our edition is found under the call number "Musikaliensammlung Greiz Nr. 10" in the Thuringian State Archive in Greiz, see also page 8. It is a manuscript in an unknown hand, whose first page of music bears the following title: *Suonata a Viola da Gamba del Sigre Baldassar Galuppi, detto, il Buranello, Mastro die Capella à Londra* (Sonata for Viola da Gamba by Mr. Baldassare Galuppi, called Il Buranello, chapel master in London). It is a six-page score for viola da gamba and (unfigured) bass. The viol part is notated in alto clef, occasionally also in bass clef.

Our edition follows the clearly legible and virtually error-free model very closely. Editorial accidentals are given in parentheses, added slurs as dashed lines. Other corrections in the musical text are indicated by footnotes. Our source contains the following anomalies in the first movement: measure 5 has an additional G-Major chord in small notes, which we have reproduced. In measures 11 and 13, there are numbers between the staves, which we do not understand and have therefore omitted. In measure 35 there is a 3 above the viol part, which we interpret as a fingering.

We would like to thank Andrea Beger from the Thüringisches Staatsarchiv Greiz for her support, Bettina Hoffmann for the Introduction, and Angela Koppenwallner for the continuo realization.

Heidelberg, May 2015
Günter and Leonore von Zadow
Translation by Howard Weiner

²⁰ Ibid., p. 347.