

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

Thomas Fritzsch
Freyburg (Unstrut), February 2016

The flutist and composer Filippo Ruge was born ca. 1725 in Rome. In the 1750s he had five collections of chamber music with flute published by J. Walsh in London before moving with his wife, a singer, in 1753 to Paris, where he remained until his death sometime after 1767. Ruge and his wife played an important role in the propagation of Italian music in mid-eighteenth-century Paris. Ruge wrote vocal music, sinfonias, flute concertos, but for the most part chamber music with flute.⁵

Our edition is based on the following sources:

F. Ruge, Sonata in G major

D-OSa⁶ Dep 115b Akz. 2000/002 Nr. 527.10. Manuscript in the Ledenburg Collection with the title page *Viola di Gamba | Solo. et Basso | del Sigr: Ruge*: Title page and six pages of music. Score with melody part in alto clef and unfigured bass. The scribe is not known.

Anonymous, Sonata in G minor

D-OSa Dep 115b Akz. 2000/002 Nr. 527.5. Anonymous manuscript in the Ledenburg Collection with the title *Sonata*. Three pages of music. Score with melody part in alto clef and unfigured bass. The scribe is not known.

Although the sonata by Ruge is specified in the manuscript as “Viola da Gamba Solo,” in the context of the Ledenburg Collection it is obvious that it is a transcription of a flute sonata, which sounds an octave lower on the viol. The compass of the viol part, *d–b-flat*², likewise speaks in favour of this assumption. However, we were

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, *The Works for Viola da Gamba in the Ledenburg Collection* (Heidelberg, 2016), www.guentersberg.de, forthcoming.

⁵ *Musik in Geschichte und Gegenwart*, Personenteil, vol. 14 (Kassel 2005), col. 656.

⁶ Niedersächsisches Landesarchiv, Osnabrück.

not able to find evidence of a corresponding original composition for flute.

It is not easy to say whether the anonymous Sonata in G minor is likewise a transcription. In any case, flute does not come into consideration, since the part contains a number of two-part passages and also lies too low. Interesting are two passages in the Allegro (mm. 20–21 and 23–24) in which the viol part temporarily moves to the lower staff, while the bass has rests. These notes



Anonymous, Sonata in G minor, Allegro, bars 23 and 24

could have just as easily been notated in the upper staff in alto clef. The change into the lower staff can only

mean that the notes in question should be played an octave lower, and we therefore have notated them in this manner. However, the resulting range is *C* to *e-flat*³.

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.

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Günter von Zadow
Heidelberg, December 2016
Translation: Howard Weiner

Kritischer Bericht *Critical Report*

Wir vermerken die Schreibweise des Originals, wenn diese von unserer Edition abweicht. T1 = Takt 1, VdG = Viola da Gamba, B = Basso, N1 = Note 1

We indicate the original reading, if it differs from our edition. T1 = measure 1, VdG = viola da gamba, B = basso, N1 = note 1

Ruge Allegro T14 B		
Ruge Allegro T17 VdG		
Ruge Allegro T21 VdG		
Ruge Allegro T32 B		siehe <i>see</i> T98
Ruge Allegro T37 B		siehe <i>see</i> T3

Ruge Andante T3 VdG		siehe <i>see</i> T34
Ruge Presto T6 VdG		siehe <i>see</i> T10
Ruge Presto T14 B		
Ruge Presto T53 VdG		
Ruge Presto T58 B		
Anon Allegro VdG T20–21		
Anon Allegro VdG T23–24		entsprechend <i>accordingly</i> T20–21
Anon Andantino VdG T38		
Anon Andantino B T38		