

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

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Freyburg (Unstrut), February 2016

Pietro Castrucci was born in Rome in 1679 as the son of a harpsichordist. He became a violinist and presumably studied with A. Corelli. Father and son Castrucci were both in the service of the Marchese Ruspoli at the same time as G. F. Handel. In 1715 the Earl of Burlington summoned Castrucci to England, and in following years the London press reported about many concert appearances by the violinist. Soon after his arrival in London, Castrucci became the concertmaster of Handel’s opera orchestra, a position he held until 1737. After that, not much is known about him. In 1752 he gave a benefit concert in Dublin and died there a short time later in poor circumstances.

Pietro Castrucci published numerous works of which many have been preserved. They are largely violin or flute sonatas, but also include other chamber music works. Castrucci also developed a special viola with sympathetic strings, which he called *violetta marina*. Among other things, Handel composed an aria in the opera *Orlando* for this instrument.

It was not possible to find an original source for the present sonata.

Our edition is based on the following source:

D-OSa⁵ Dep 115b Akz. 2000/002 Nr. 527.7. Manuscript in the Ledenburg Collection with the heading *Fl: Trav: Solo del: Signor Castrucci*, six pages of music, score with melody part and unfigured bass. The scribe is not known.

The melody part of the sonata is notated in alto clef so that it sounds an octave lower than on a flute. An instrument is not designated, but the context in which this work is found in the collection clearly allows it to be assigned to the viola da gamba.

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 Gamberwerke in der Ledenburg-Sammlung* (Heidelberg, 2016), www.guentersberg.de, forthcoming.

⁵ Niedersächsisches Landesarchiv – Standort Osnabrück.

We have followed the sources as closely as possible. Editorial additions and changes are derived from Q2 (for Pla), 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
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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

Affettuoso T8 VdG N1–8		siehe see T32
Affettuoso T13 VdG N1–5		
Affettuoso T15 VdG N1–5		

Affettuoso T16 VdG N1–5	Rhythmus analog T15 <i>rhythm analogous to T15</i>
Affettuoso T18 B	
Affettuoso T21 VdG N9–11	
Affettuoso T22 VdG N8–10	
Allegro T67 VdG N1	
Allegro T76 VdG N7–9	
Giga T24 B	