

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

Friedrich Schwindl was a very well-known violinist and composer in the eighteenth century. Born in Amsterdam in 1737, he was active in Brussels, London, Paris, The Hague, Zurich, Geneva, and from 1780 in the court chapel of Margrave Karl Friedrich of Baden-Durlach. He died in Karlsruhe in 1786. He published many instrumental pieces, including twenty-eight symphonies and fifty chamber music works of which twenty were trios. The author and composer Christian Friedrich Daniel Schubart wrote: “Schwindel, a popular and famous violinist throughout Germany. He does not compose weightily, but all the more appealingly for amateurs. His playing is fluent, and his spirit attuned to sweet melancholy: accordingly, he became a favorite composer for the sect of the sensitive.”⁵

Charles Burney reported about his visit in Nymphenburg Castle in 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 on that instrument; his hand is firm and brilliant, his taste and expression are admirable, and his steadiness in time, such as a *Dilettanti* is seldom possessed of.”⁶ The above-mentioned composition could very well have been the present Trio, which is a transcription of a trio for two flutes and bass (see p. V), since no original compositions for viol by Schwindl are known.

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

⁵ Christian Friedrich Daniel Schubart, *Ideen zu einer Ästhetik der Tonkunst* (Vienna, 1806), pp. 231–32.

⁶ Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces*, vol. 1 (London, 1773), pp. 139–40.

Our edition is based on the following sources:

Q1

D-OSa⁷ Dep 115b Akz. 2000/002 Nr. 529.2. Manuscript in the Ledenburg Collection with the title *Sonata | Viola da Gambo Primo | Violino Secondo | et | Basso | Del Sigr Schwindl*, three individual parts of a total of 11 pages, with the designations, *Viola da Gambo* and *Viola da Gamba* (alto clef), *Violino Secondo* (treble clef), and *Basso* (bass clef). The copyist is not known.

Q2

Print *Six Sonates a Deux Flutes & Basse Continue ... Composées par F. Schwindl, Oeuvre Troisieme*, Amsterdam ca 1765, RISM A/I S 2570: Sonata IV. Three individual parts with the designations *Primo*, *Secondo*, *Basso*. The bass is figured.

The Trio in Q1 coincides very closely to that in Q2. There are indications that Q2 served as the model for Q1, in which the first part was notated in alto clef for the viola da gamba, and thus sounds an octave lower. Otherwise, no alterations were made for the viol. Q1 does

however contain several errors and omissions. Therefore, the printed source Q2 served as our primary source.

Our edition follows the source Q2 as closely as possible. Editorial additions and changes are derived from the musical context and partly also from the reading in Q1, and are indicated by square brackets (appoggiaturas, trills) and dashed lines (slurs/ties). Editorial accidentals that deviate from the source are in parentheses. All changes that could not be subsumed in this manner are listed in the Critical Report.




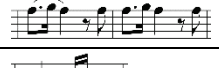
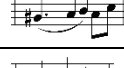




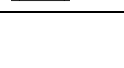
We would like to thank Christiane and Hans Christoph Homann from Ledenburg Manor and Martin Schürer from the Niedersächsisches Landesarchiv for their support, as well as François-Pierre Goy, Peter Holman, and Andrew Ashbee for calling our attention to the Ledenburg Collection.

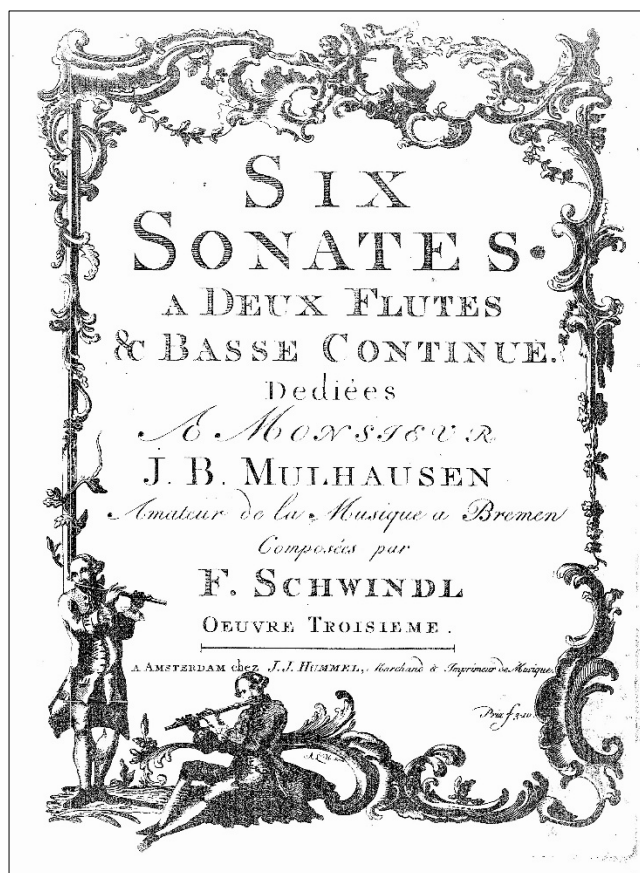
Günter von Zadow
Heidelberg, April 2017
Translation: Howard Weiner

Kritischer Bericht *Critical Report*

Wir vermerken die Schreibweise unserer Hauptquelle Q2, wenn diese von unserer Edition abweicht. T1 = Takt 1.

We indicate the reading in our main source Q2, if it differs from our edition. T1 = bar 1.

Allegro T80 VdG	
Largo T1–2 VdG	
Largo T12 VdG	
Largo T21–T22 VdG	
Largo T38 V	
Largo T46 V	
Vivace T30 V	
Vivace T61 VdG	
Vivace T76 VdG	
Vivace T76 V	



Friedrich Schwindl, *Six Sonates*, Titelseite, Quelle Amsterdam, Q2
Friedrich Schwindl, *Six Sonates*, title page, Amsterdam source, Q2

⁷ Niedersächsisches Landesarchiv – Standort Osnabrück.