

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 play-

ing. 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

The Trios in C major and G major for violin, viola da gamba, and bass (which is designated violoncello or basso, respectively), are preserved in the Ledenburg Collection without indication of the composer’s name. In view of other Abel works in this collection,⁵ they can however likewise be attributed to Carl Friedrich Abel on the basis of stylistic analysis. It is conceivable that these are copyist’s manuscripts of the parts of two works from the collection of *Twenty-four Trios, in score, for a Viola da Gamba, Violin, and Violoncello, by Abel, and in his own hand-writing* that the London booksellers Evan and Thomas Williams offered for sale in *The Morning Herald* from 3 April 1794, seven years after Abel’s death. The unconventional spelling *violada jamba* in the title of the C major Trio, which is occasionally encountered in manuscripts from Berlin, could point to a Berlin provenance.⁶

Thomas Fritzsch
Freyburg (Unstrut), February 2016

Our Edition

Our edition is based on the following sources:

Trio C-Dur A5:3A⁷

D-OSa⁸ Dep 115b Akz. 2000/002 Nr. 524. Anonymous manuscript in the Ledenburg Collection with the title *Trio per violino violada jamba e violoncello*, four individual parts of four pages each, with the designations

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, forthcoming.

⁵ See also Carl Friedrich Abel or Johann Stamitz, *Trio B-Dur für Viola da Gamba, Violino/Flauto traverso und Basso* (Heidelberg:

Güntersberg, 2016), G294; and Carl Friedrich Abel, *Drei Ledenburg-Sonaten für Viola da Gamba und Basso* (Heidelberg: Güntersberg, 2016), G282.

⁶ The world premiere recording of the present trios with Thomas Fritzsch (viola da gamba), for which the present edition was used, was released in April 2016 on Coviello Classics (COV 91608).

⁷ Peter Holman, “Charles Frederick Abel’s Viola da Gamba Music: A New Catalogue,” *Viola da Gamba Society Journal* 8 (2014), or future versions.

⁸ Niedersächsisches Landesarchiv – Standort Osnabrück.

Violino (treble clef), *Viola da Gamba* (treble clef), *Viola da Gamba* (alto clef), and *Violoncello* (bass clef).

Trio G-Dur A5:4A

D-OSa Dep 115b Akz. 2000/002 Nr. 529.7. Anonymous manuscript in the Ledenburg Collection with the title *Trio per violino – viola da Gamba é Basso*, three individual parts of four pages each, with the designations *Violino* (treble clef), *Viola da Gamba* (alto clef), and *Basso* (bass clef).

All seven parts are written in the same hand. The copyist is not known. Our edition follows the sources as closely as possible. Editorial additions and changes are derived from the musical context, and are indicated by square

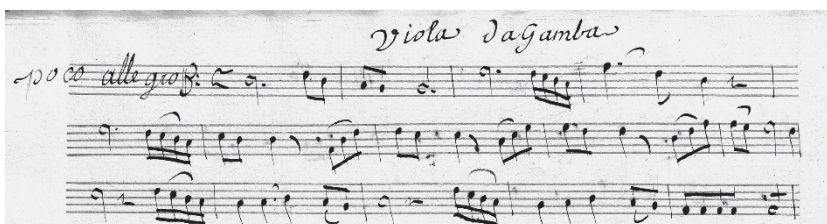
brackets (*appoggiaturas*, trills) and dashed lines (*slurs/ties*). Editorial accidentals that deviate from the source are in parentheses. All changes that could not be subsumed in this manner are listed in the Critical Report.

We would like to thank Christiane and Hans Christoph Homann from Ledenburg Manor and Isabelle Guerreau 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. We owe a debt of gratitude to Peter Holman for his help in determining the attribution.

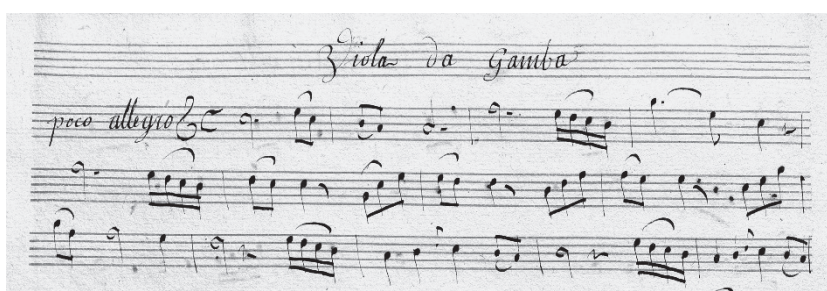
Günter von Zadow
Heidelberg, March 2016
Translation: Howard Weiner



Carl Friedrich Abel (zugeschrieben), Trio C-Dur, Beginn der Violinstimme
Carl Friedrich Abel (attributed), Trio in C major, beginning of the violin part



Beginn der Viola da Gamba-Stimme (Altschlüssel)
beginning of the viola da gamba part (alto clef)



Beginn der Viola da Gamba-Stimme (Violinschlüssel)
beginning of the viola da gamba part (treble clef)



Beginn der Violoncellostimme
beginning of the violoncello part