

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

Unfortunately, we know very little about Anton Milling. Aside from the Ledenburg source of the present viola da gamba concerto, there are two relatively well-known English-horn concertos in the holdings of the Fürst Thurn und Taxis Hofbibliothek in Regensburg.⁵ In addition, we have found seven works for wind instruments, mostly for two oboes, two horns, and bass, in the Hudební Archiv in Kroměříž.

The above-mentioned English-horn concertos number among the earliest surviving solo concertos for this instrument. It has been reported that the Italian oboist Giovanni Palestrini, who was in the service of the Thurn and Taxis court, performed Milling’s two English-horn concertos in Hamburg in 1782, providing us with an important clue.⁶

In the Ledenburg Collection, we have so far found four entirely unknown concertos for viola da gamba and strings. This is astonishing in view of the fact that, aside from a very few of which we were aware, but that have not survived, only the concertos by Telemann, J. G. Graun, Pfeiffer, and Tartini were known until now. The present concerto is therefore a welcome addition to the repertoire.

Our edition is based on the following source:

D-OSa⁷ Dep 115b Akz. 2000/002 Nr. 529.3. Manuscript in the Ledenburg Collection with the title *CONCERTO | à 5 voc | Viola di Gamba | Violino Primo | Violino Secundo | Viola et | Basso | Del Sigre Milling*. It consists of four single parts of a total of 13 pages of music: *Viola de Gamba, Violino Primo, Violino Secundo, Basso*. The

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, 2017), www.guentersberg.de.

⁵ Anton Milling, *Concerto in Es-Dur für Englisch Horn und Streicher* (Regensburg: Molinari, 1996) and Anton Milling, *Concerto in B-Dur für Englisch Horn und Streicher* (Regensburg: Molinari, 2011).

⁶ Michael Finkelman, “Die Oboeninstrumente in tieferer Stimm- lage, Teil 5: Das Englischhorn in der Klassik,” *Tibia* 4/1999, pp. 618–24.

⁷ Niedersächsisches Landesarchiv – Standort Osnabrück.

viola part is missing. The bass is unfigured. The scribe is not known.

The missing viola part has been reconstructed by Wolfgang Kostujak based on the context and through comparison with the other concertos by Milling.

We have followed the source 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. The figuring of the bass was developed during the reconstruction of the viola part and was added by us.

Kritischer Bericht *Critical Report*

Wir vermerken die Schreibweise des Originals, wenn diese von unserer Edition abweicht. T1 = Takt 1, VdG = Viola da Gamba, V1 = Violino 1, B = Basso, N1 = Note 1.

We indicate the original reading, if it differs from our edition. T1 = bar 1, VdG = viola da gamba, V1 = violino 1, B = basso, N1 = note 1.

All. mod. T2 VdG N1–6 ¹	
All. mod. T2 V1 N1–6 ¹	
All. mod. T2 V2 N1–6 ¹	
All. mod. T3 VdG N11–12	
All. mod. T6 V2	Pause fehlt <i>rest is missing</i>
All. mod. T11 V2 N1–3	
All. mod. T18 VdG N4–6 ¹	
All. mod. T20 VdG N1	
All. mod. T27 B B8–9	
All. mod. T29 B N5–8	
All. mod. T31 VdG N9–12	
All. mod. T31 B N9	„Tutti“
All. mod. T40 VdG N8–9	

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Günter von Zadow
Heidelberg, March 2017
Translation: Howard Weiner

All. mod. T46 B	Takt ist doppelt <i>bar is there twice</i>	
All. mod. T49 VdG N8–9		
All. mod. T51 VdG	Pause fehlt <i>rest is missing</i>	
All. mod. T53 VdG N5–7 ¹		
All. mod. T63 V2 N10–13		
Largo T4 V1 N7–10		
Largo T4 V2 N7–10		
Largo T6 VdG N5–8		
Largo T10 VdG N1–11		
Largo T16 VdG N8–13		
Largo T18 V1 N4–6		
Vivace T12+12 B		siehe <i>see</i> T102
Vivace T12 V2		
Vivace T51 B		
Vivace T67 B		
Vivace T86 V1		
Vivace T90 B		
Vivace T100 VdG		

¹ Dieser Rhythmusfehler kommt mehrmals vor und wird in den weiteren Fällen stillschweigend korrigiert. *This rhythmic error appears several times and is tacitly correct in the other cases.*