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

Ernst Ludwig Gerber reported about Anton Raetzel (Retzel):

"Retzel (Anton), Kapellmeister of the Duke of Hollstein, born around 1724 in Brunswick, where his father was choirmaster-organist, sang there in the opera in 1746, then chose the bassoon as his instrument and showed himself to be a good composer for voice as well as for instruments in the style of the Graun brothers. He then went to Strelitz, where he married a singer and pupil of [Giovanna] Astroa. From there, together with his wife, he entered as Kapellmeister the services of the Duke of Hollstein. In 1760 he wrote a large cantata for the Sondershausen chapel in honor of the birthday of the Prince of Schwarzburg.

Except for six sonatas a tré for violins or flutes, which were engraved in Amsterdam, one also has manuscripts of various church cantatas, violin concertos, oboe concertos, sinfonias, etc. from his labor."[5]

The Breitkopf catalogues and inventories from 1761–1770 list a number of works by Raetzel, including solo concertos for violin (2), cello (4), and oboe, as well as six trio sonatas for flutes or violins. However, the present viola da gamba concerto seems to be the only one of his compositions to have come down to us.

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-OSa[6] Dep 115b Akz. 2000/002 Nr. 529.6. Manuscript in the Ledenburg Collection with the title *CONCERTO |*

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[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] Ernst Ludwig Gerber, *Historisch-Biographisches Lexicon der Tonkünstler ... Zweyter Theil* (Leipzig 1792), p. 272.

[6] Niedersächsisches Landesarchiv – Standort Osnabrück.

à 5 voc | *Viola di Gamba* | *Violino Primo* | *Violino Secundo* | [*Viola*] *et* | *Basso* | *Del Sigre Raetzel.* It consists of four single parts on a total of 16 pages of music: *Viola di Gamba, Violino Primo, Viola, Basso.* The Violino Secundo part is missing. The bass is unfigured. The scribe is not known.

The missing Violino Secundo part has been reconstructed by Wolfgang Kostujak based on the context.

We have followed the source 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. The figuring of the bass was developed during the reconstruction of the Violino Secundo 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, Va = Viola, 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, Va = Viola, B = basso, N1 = note 1

Vivace T6 V1 N8–10	
Vivace T36 V1 N9–11	
Vivace T42 V1 N4–8	
Vivace T52 VdG	Takt fehlt *bar is missing*
Vivace T55 B N7–13	nicht lesbar *not readable*
Vivace T56 B N1–3	nicht lesbar *not readable*
Vivace T58 B N4–6	nicht lesbar *not readable*
Vivace T59 V1 N1–2	
Vivace T61 VdG N7–10	
Vivace T66 V1	
Vivace T67 Va N1–3	
Adagio T1 V1 N3–4	
Adagio T2 V1 N1–2[1]	
Adagio T9 Va N1	
Adagio T20 Va	
Adagio T22 Va N1–2	

Adagio T24 VdG N5–6	
Adagio T28 VdG N1–2	
Adagio T28 B N1–3	nicht lesbar *not readable*
Adagio T29 B N1–2	nicht lesbar *not readable*
Adagio T53 Va	
Adagio T60 Va N1–2	
Adagio T72 Va	
Adagio T74 V1 N–2[1]	
Adagio T97 Va	
Adagio T99 Va	
Adagio T100 B	
Adagio T104 V1	
Un p. Vivace T30 V1	
Un p. Vivace T36 VdG	
Un p. Vivace T40 B	
Un p. Vivace T69 VdG	
Un p. Vivace T115 VdG	
Un p. Vivace T116 B	
Un p. Vivace T128 V1	
Un p. Vivace T133 V1	

[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.*