

kensetzung und die Unterscheidung bei kurzer Artikulation zwischen Punkten und Strichen, um möglicherweise bedeutungsvolle Information in der Quelle nicht zu verschleiern. Unsere Absicht war, die heutigen Spieler mit Material zu versorgen, dass so genau wie möglich dem entspricht, was die Musiker ehemals benutzen, das andererseits aber verständlich und frei von offensichtlichen Fehlern ist. Angesichts der fortlaufenden Entwicklung unseres Wissens über die historische Aufführungspraxis hoffen wir, dass die obigen Richtlinien unserer Edition dazu verhelfen, den Test der Zeit zu bestehen.

Wir danken dem Direktor der Bibliothek der Adam Mickiewicz University in Poznań, Dr. Artur Jazdon, für

seine Zustimmung zur Veröffentlichung der Werke und zum Abdruck von Manuskriptbeispielen in dieser Einführung. Wir danken auch Professor Peter Holman für seine Ratschläge, sowie Leonore von Zadow-Reichling und Mark Caudle für ihre aufführungspraktischen Korrekturen.

Sonia Wronkowska und Günter von Zadow
Warschau und Heidelberg, Oktober 2016
Übersetzung aus dem Englischen:
Günter und Leonore von Zadow

Introduction

New sources for viola da gamba works by Carl Friedrich Abel (1723–1787), Johann Christian Bach (1735–1782), and Andreas Lidl (? – before 1789) have recently been found in Poland, in the Library of the Adam Mickiewicz University in Poznań, originating from the Maltzan family palace in Milicz (former Militsch). From the 16th century to the end of World War II, the Silesian town of Milicz was a state country owned by the German noble family Maltzan. Count Joachim Carl Maltzan (1733–1817) was the link between the provincial, then-Prussian town of Milicz and London concert life of that time. The professional life of this amateur of the viola da gamba was connected with two places where the viola was a much appreciated instrument in the second half of the 18th century – Berlin and London. At the start of his career as a politician, from 1764, Maltzan was a Prussian diplomat and may have had contact with viola da gamba music as well as the virtuoso Ludwig Christian Hesse at the court of Friedrich Wilhelm II in Berlin. The years 1766–1782, when he was a Prussian Minister Plenipotentiary in London, coincided with the famous Bach-Abel Concerts. Maltzan returned to his home country in the year of Abel's journey to Prussia (1782), and visited London in the very year Abel died and his possessions were sold at auction (1787). Joachim Carl governed Milicz from 1786, employing a music ensemble with repertoire prominently featuring works for viola da gamba. It is possible that Maltzan was a regular attender at the Bach-Abel Concerts, or even one of Abel's noble patrons and pupils. Maltzan may have performed the gamba part himself, both of the works brought from

England, and of pieces composed and dedicated to him by his court musicians and local composers.

Since 1945, due to the nationalisation, the music documents along with the entire Maltzan palace library have been stored in the University Library in Poznań. Over one third of the 109 pieces, dating from the 18th and early 19th centuries, are for viola da gamba. Sources of English origin are the oldest materials preserved in the collection; however, they bear no traces of a direct connection with the Maltzans or Milicz. Due to Joachim Carl's preferences, the viola da gamba was an important element of the musical life at Milicz in the first half of the 19th century, also during his son Joachim Alexander Kasimir Maltzan's administration. This is evidenced by the extant works dedicated to the Maltzans.¹

Count Joachim Carl Maltzan probably acquired the manuscripts containing gamba music by Abel, J. C. Bach and Lidl while in London, and then brought them to Milicz. The manuscripts were produced in Britain between 1759 and 1789. All manuscripts are written on paper with watermarks and countermarks of English paper mills. These three sources contain 30 pieces of music in total:

PL-Pu 7836: a large codex, partly Abel's autograph, called the Maltzan Manuscript, with 27 works for viola da gamba by or attributed to Carl Friedrich Abel and one sonata for pianoforte and viola da gamba by Johann Christian Bach;

PL-Pu 7457: manuscript of a sonata for viola da gamba by Abel;

¹ Sonia Wronkowska, *Muzyka na dworze rodziny Maltzan w Miliczu w XVIII i XIX wieku w świetle zachowanego repertuaru. Katalog kolekcji* [Music at the Maltzans' court in Milicz in the 18th and 19th

centuries in the context of preserved repertory. Catalogue of the collection], unpublished master's dissertation, Adam Mickiewicz University in Poznań 2014. English version of the catalogue in preparation.

PL-Pu 7458: autograph of a sonata for viola da gamba by Andreas Lidl.

The names of the three composers appearing in these manuscripts are connected with London's concert life in the second half of the 18th century.

The subscription concert series organised by Bach and Abel in London in the years 1765–1781, was successful and popular among English aristocracy. The years-long friendship, artistic collaboration and business partnership between two German immigrants and court musicians of Queen Charlotte ended with Bach's death in 1782, leaving Abel with a hefty debt.¹ The sonata by Bach included in the Maltzan Manuscript among Abel's works is a viol version of the sonata for a keyboard instrument and violin published in 1773 in London. The viol versions of Bach's sonatas for keyboard and violin

made history due to illegal copies which led to Bach suing publishers James Longman and Charles Luckey in court in 1773.² Both legal and pirated copies described in the court documents were transcriptions of the viol prototypes, possibly intended for being performed by Abel.

The bar selected as the logo of the "Maltzan-Sammlung" series is the very first occurrence of Abel's hand ductus in the Maltzan Manuscript on page 71. The composer added a missing bar to the manuscript copy, which shows that he supervised the production of this collection. Abel also added cadenzas to some of the sonatas in the copies.

Sonia Wronkowska
Warsaw, October 2016

Our edition

Attribution	Diplomatic title	Key	PL-Pu 7836	Copyist	Thematic catalogue number ³	RISM ID no.
J. C. Bach	<i>Sonata, a Piano forte, e Viola da gamba obl:to di Sig: Bach</i>	C major	pp. 103–110	A	WarB B3b	300044517

The edition is based on the copy of the sonata from the manuscript collection with shelf mark PL-Pu 7836, held in the Library of the Adam Mickiewicz University in Poznań, named the Maltzan Manuscript.⁴ This is the only known source of this version of the composition.

The copy is a gamba version of the sonata for piano or harpsichord with violin accompaniment op. 10 no. 2 (WarB B3[a])⁵. Four gamba versions of Bach's sonatas for a keyboard instrument with violin accompaniment are known and are believed to be the primary versions of the printed editions⁶. However, an analysis of the copyist's errors leads to the conclusion that this version may be secondary to that for violin.

In our edition we have endeavoured to be faithful to the source as far as possible, adapting the original to unambiguous notation understandable to a contemporary performer.

All editorial modifications of the musical text have been duly noted. Melodic, harmonic and rhythmical errors have been corrected: accidentals have been added in parentheses, missing ties are dashed, while all other supplementary marks have been placed within square brackets. Performance-related corrections concerned the articulation and fingering – unclear slurs and fingering have been verified so as to ensure the notation is convenient for musicians. For readings considered to be erroneous, the original text has been provided in the critical report and the rectified reading in the edition itself. Changes in notation which do not affect performance and have the

¹ Peter Holman, *Life after Death: the Viola da Gamba in Britain from Purcell to Dolmetsch*, Suffolk 2010; Simon McVeigh, *Concert Life in London from Mozart to Haydn*, Cambridge 2006.

² John Small, *J. C. Bach Goes to Law*, „The Musical Times”, vol. 126, no. 1711 (1985), pp. 526–529.

³ Ernest Warburton, *Johann Christian Bach, Thematic catalog*, New York 1999.

⁴ Contents of the Maltzan Manuscript, see: Introduction to: Carl Friedrich Abel, *Duetto in G-Dur für zwei Violon da Gamba*, ed. Sonia Wronkowska (Heidelberg: Güntersberg, 2016), G301.

⁵ Johann Christian Bach, *Six Sonatas for the Harpsichord or Piano-forte; with an Accompaniment for a Violin. Humbly Dedicated to the Right Honorable Lady Mellbourne [...] Opera X*, London 1773 (RISM A/I B333).

⁶ WarB B2b, B4b, B6b, B15b. See: Johann Christian Bach, *Vier Sonaten für Cembalo / Pianoforte und Viola da Gamba*, 2 vol., ed. Thomas Fritzsche and Günter von Zadow, (Heidelberg: Güntersberg, 2012), G226 and 227.

sole purpose of adapting old notation conventions and individual habits of the copyist to contemporary standards have not been indicated. In this way, conventionally omitted accidentals have been added, superfluous courtesy accidentals have been deleted, while some that may be helpful to performers have been added. Abbreviations in musical notation, e.g. symbols for repeated notes have been printed in full. The values of appoggiaturas have been interpreted without this being reported in the critical commentary, since these were often unclearly written as quarter notes or 8th notes. The notation of triplets with a “3” has been standardised, while all the other tuplets are not marked with numbers, as in the source. Heading titles and tempo markings have been provided in the original spelling.

These editor’s interventions do not go beyond the rectification of passages considered to be unclear or erroneous from a musical and performance perspective. To avoid imposing our own interpretation, we did not unify or complement analogical passages. We have kept details of the manuscript notation which may affect the per-

former’s interpretation, such as beaming and differentiation of the short articulation into dots and strokes, so as not to obliterate potentially meaningful source information. Our intention was to provide performers with a material as close as possible to that used by erstwhile musicians; equally comprehensible and, in this case, free from evident errors. Considering the evolving state of knowledge of historical performance practice, we hope the above assumptions help our edition stand the test of time.

We thank Dr. Artur Jazdon, Director of the Library of the Adam Mickiewicz University in Poznań, for his consent to publish the works and to include manuscript samples in this introduction. We are also grateful to Professor Peter Holman for consultations as well as to Leonore von Zadow-Reichling and Mark Caudle for performance-related corrections.

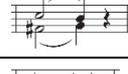
Sonia Wronkowska and Günter von Zadow
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Translation from Polish: Maria Bysiec

Kritischer Bericht *Critical Report*

Wir vermerken die Schreibweise des Originals, wenn diese von unserer Edition abweicht. T1 = Takt 1, VdG = Viola da Gamba, r.h. = Pianoforte rechte Hand, l.h. = Pianoforte linke Hand, N1 = Note 1

We indicate the original reading, if it differs from our edition. T1 = bar 1, VdG = viola da gamba, r.h. = pianoforte right hand, l.h. = pianoforte left hand, N1 = note 1

I Allegro T20 r.h.	
I Allegro T21 VdG	

I Allegro T37 VdG	
I Allegro T37 r.h.	
I Allegro T37 l.h.	
I Allegro T39 l.h.	
I Allegro T50 l.h. N1	
I Allegro T75 r.h. N1–3	
II Tempo di Minuetto T16 VdG N1	
II Tempo di Minuetto T64 l.h. N1	