

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.<sup>1</sup>

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;

**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.

In the years 1776 and 1777, the former baryton player of Prince Nikolaus Esterházy – Lidl – was giving concerts in London, where he lived permanently since 1778, known as a musician playing the baryton and viola da gamba, and probably died before 1789. A press announcement from 1777 informs of Lidl's benefit concert scheduled for 28 May and directed by "Mr. Bach", what can be interpreted as his connection with J. C. Bach at

<sup>1</sup> 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 col-

lection], unpublished master's dissertation, Adam Mickiewicz University in Poznań 2014. English version of the catalogue in preparation.

the beginning of his London career. In 1784 Lidl reportedly also performed in Berlin for Friedrich Wilhelm II<sup>1</sup>. More than 20 works for viola da gamba by the composer are preserved in manuscripts, none of them appeared in print<sup>2</sup>.

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	Shelfmark	Copyist	RISM ID no.
A. Lidl	<i>Sonata a Viola Da gamba Solo e Violoncello di And: Lidel</i>	C major	PL-Pu 7458	A. Lidl	300044537

The edition is based on the autograph of the sonata with shelf mark PL-Pu 7458, held in the Library of the Adam Mickiewicz University in Poznań. This is the only known source of this sonata by Andreas Lidl.

The manuscript in 30 x 24 cm format consists of 4 folios originating from the John Taylor paper mill. It could have been written while Lidl was in London, between 1776 and 1789. The handwriting of Lidl was identified as a result of comparison with the composer’s authorisation signature “Lidl mppia” [Lidl manu propria] on an example of his printed music E-Mn M/741(6)-M/743(6)<sup>3</sup>.

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 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 performer’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

<sup>1</sup> Barbara Boisits, Sonja Gerlach, *Lidl Andreas*, in: *Die Musik in Geschichte und Gegenwart*, B. 11, Kassel 2004, pp. 90–91; Peter Platt, Terence Pamplin, *Lidl Andeas*, in: *The New Dictionary of Music and Musicians*, vol. 14, London 2001, pp. 657; David J. Rhodes, *The viola da gamba, its repertory and practitioners in the late eighteenth century*, “Chelys: The Journal of the Viola da Gamba Society”, vol. 31, 2003, pp. 36–63; Peter Holman, *Life after Death: the Viola da Gamba in Britain from Purcell to Dolmetsch*, Suffolk 2010, pp. 266–301.

<sup>2</sup> See: Fred Flassig, *Die solistische Gambenmusik in Deutschland im 18. Jahrhundert*, Göttingen 1998; Viola da Gamba Society, *Thematic index of music for viols*, online publication ([www.vdgs.org.uk](http://www.vdgs.org.uk)); Répertoire International des Sources Musicales (RISM), online catalogue ([opac.rism.info](http://opac.rism.info)), RISM ID no. 240001931, 240001935, 240001933.

<sup>3</sup> A. Lidl, *Six sonatas for violin, tenor & violoncello, humbly Dedicated to Her<sup>y</sup> Honorth Esq<sup>r</sup>, Opera 4to*, London 1778? (RISM A/I L 2378).

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 sam-

ples 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  
Warsaw, Heidelberg, October 2016  
Translation from Polish: Maria Bysiec

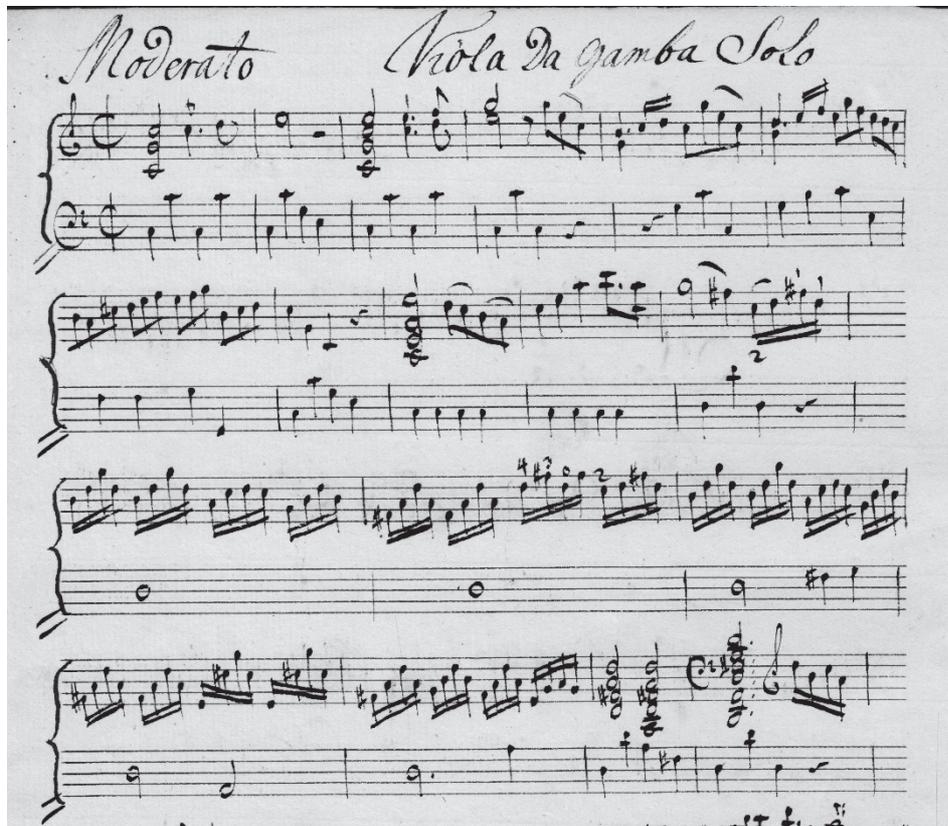
## Kritischer Bericht *Critical Report*

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

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

I Moderato T25 VdG	
--------------------	---

I Moderato T25 B	
II Adagio Cantabile T19 VdG N15–16	
III Capriccio T17 VdG	
III Capriccio T35 VdG	
III Capriccio T35 B	



Manuskript PL-Pu 7458 S. 2: Anfang der Sonate C-Dur  
Manuscript PL-Pu 7458 p. 2: Beginning of the Sonata in C major