Introduction

The number of extant compositions for viola da gamba by Carl Friedrich Abel (1723–1787) seems to be limited especially if we bear in mind the fact that he gave over 400 documented public performances in London, as well as the penchant for music novelty and the expectations of the audience regularly attending the subscription concert series organised by Abel and Johann Christian Bach (1735–1782) in London in the years 1765–1781. Apart from Abel's activity, he did not seem to pay much attention to preserving his legacy as a composer for viola da gamba. For economic reasons, compositions for viola da gamba were rarely printed, with one exception in the case of Abel – the *Six Easy Sonattas*, probably published in London in 1772, edited so as to enable performance of the compositions on various instruments, including viola da gamba. This childless bachelor and freelance entrepreneur struggling with severe alcohol addiction towards the end of his life failed to make proper arrangements in order to preserve his estate and works after his death. There was no descendant, patron or institution to take care of his material and intellectual property. Abel's nearest relative – his brother Ernst Heinrich – preferred to monetise his movable property, as was a common practice in England, to pass into the possession of random buyers who attended the sale of Carl Friedrich's effects. Two of the most important manuscript sources for Abel's work: the Pembroke Manuscript (GB-Lbl Add. MS 31697) and the Second Pembroke Manuscript (private collection of Elias Kulukundis, deposited in D-LEb), belonged to his notable pupil Elisabeth Spencer, Countess of Pembroke, other, such as the Drexel Manuscript (US-NYp Drexel MS 5871), were scattered; however, our knowledge of Abel's compositions for viola da gamba is constantly expanding.[1]

New sources for works by Abel 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 received the manuscript from Abel, or bought it on auction of the composer's effects, and 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.[2]

Count Joachim Carl Maltzan probably acquired the manuscripts containing gamba music by Abel, J. C. Bach and Andreas Lidl while in London, and then brought them to Milicz. The manuscripts were produced

[1] Peter Holman, *Charles Frederick Abel's Viola da Gamba Music: A New Catalogue, Revised Version*, "The Viola da Gamba Society Journal" vol. 8 (2014), pp. 77–117; Idem, *Life after Death: the Viola da Gamba in Britain from Purcell to Dolmetsch*, Suffolk 2010; Stephen Roe, *The Sale Catalogue of Carl Friedrich Abel (1787)*, in: *Music and the Book Trade from the Sixteenth to the Twentieth Century*, ed. Robin Myers, Michael Harris, Giles Mandelbrote, London 2008, pp. 105–143; Michael O'Loghlin, *Frederick the Great and his Musicians. The Viola da Gamba Music of the Berlin School*, Hampshire 2008; Fred Flassig, *Die solistische Gambenmusik in Deutschland im 18. Jahrhundert*, Göttingen 1998; Simon McVeigh, *Concert Life in London from Mozart to Haydn*, Cambridge 2006; Thomas Fritsch, *A time when all was Abelish*, "The Viola da Gamba Society Journal" vol. 8 (2014), pp. 65–71; 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.

[2] 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.

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.

The newly discovered works by Abel are a previously missing element linking part of other extant sources together. The works have concordances in the *Six Easy Sonattas*, the Drexel Manuscript and the Second Pembroke Manuscript, as well as in cello sonatas. They provide examples of practices unknown thus far in the transmission of Abel's work, as well as a whole range of his achievements as a composer: from simple, didactic sonatas to more advanced, virtuosic works which probably reflect the way the composer played himself.

The bar selected as the logo of the "Maltzan-Sammlung" series is the very first occurrence of Abel's handwriting 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[1]	RISM ID no. (in collection 300044500)[2]
[C. F. Abel]	*Duetto*	G major	pp. 1–8	A	A3:5A	300044501

The edition is based on the copy of a duo 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.[3] This is the only known source of this composition attributed to Carl Friedrich Abel. The scoring was established based on musical analysis, taking due account of the fact that the work is included in a manuscript where all the other pieces are compositions for viola da gamba.

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

[1] Peter Holman, *Charles Frederick Abel's Viola da Gamba Music: A New Catalogue...* Updated version in preparation.

[2] Répertoire International des Sources Musicales, online catalogue (opac.rism.info).

[3] See page IX.

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 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.

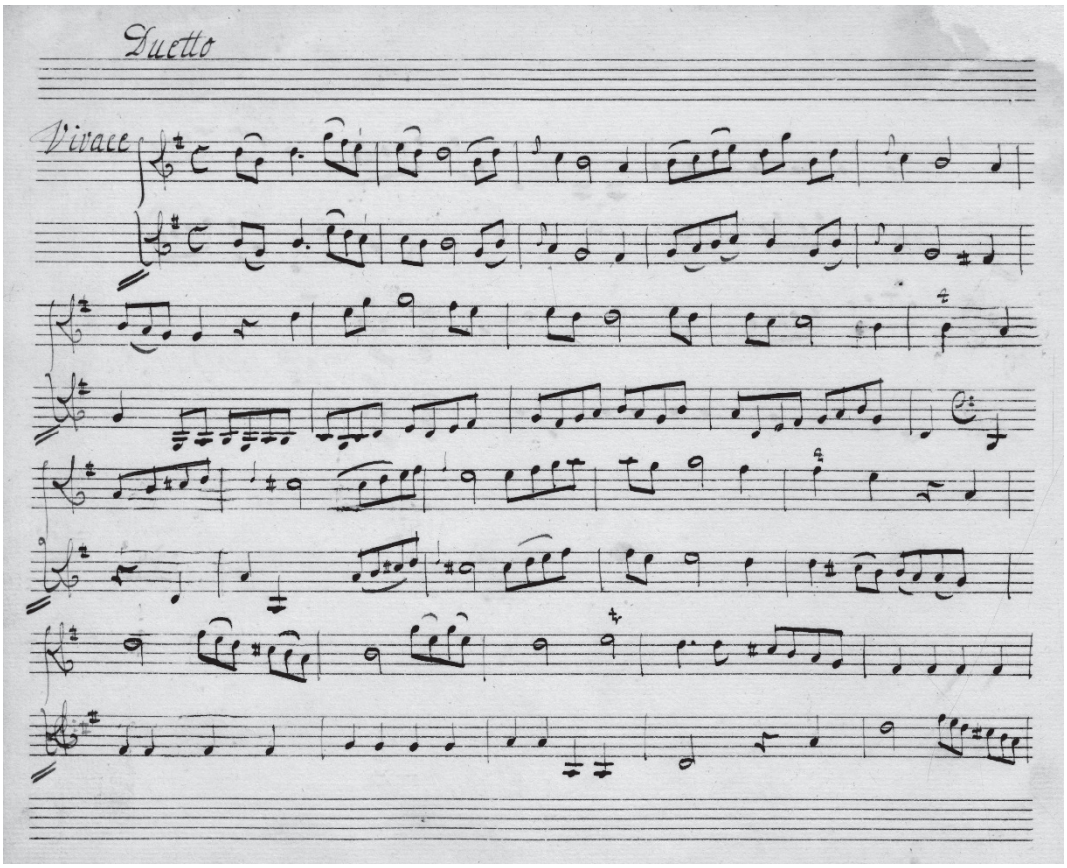
Sonia Wronkowska and Günter von Zadow
Warsaw, Heidelberg, October 2016
Translation from Polish: Maria Bysiec

Kritischer Bericht *Critical Report*

Wir vermerken die Schreibweise des Originals, wenn diese von unserer Edition abweicht. T1 = Takt 1, VdG1 = Viola da Gamba 1, N1 = Note 1

We indicate the original reading, if it differs from our edition. T1 = bar 1, VdG1 = viola da gamba 1, N1 = note 1

II Siciliano T20 VdG1 N1–3	
II Siciliano T21 VdG1 N4–6	
III Tempo di Minuet T27 VdG1 N1–5	



Maltzan-Manuskript S. 1: Anfang des Duettos G-Dur
Maltzan Manuscript p. 1: Beginning of the Duetto in G major