

# New Comma Baroque

Bold Historically Informed Performance. Period.



## THE TWILIGHT KINGDOM: WANING OF THE VIOL IN EUROPE

*Emmanuel Episcopal Church of La Grange's artists-in-residence New Comma Baroque return in a special program of rare gems from the twilight years of the viol: from well-known master Carl Philipp Emanuel Bach to lesser-known Johann Gottfried Mente and Christian Wilhelm Podbielski, to the so-called 'last gambists' Carl Friedrich Abel and Franz Xaver Hammer, join New Comma Baroque's Phillip Serna and Emily Katayama on a virtuosic exploration of late repertoire for the viola da gamba – including the Chicago premiere of a newly-discovered work by Abel found in Poland in 2016!*



## THE TWILIGHT KINGDOM: WANING OF THE VIOL IN EUROPE

**Suite in a-minor** for viola da gamba and continuo, 1759  
Adagio a la Francese  
Scherzando  
Menuet  
Polonaise

Johann Gottfried Mente  
(1698-1760)

**Sonata in C-Major**, A2:69 for viol and continuo  
*from the Maltzan Collection PL-Pu 7836 pp. 123–128 (autograph)*  
Moderato  
Adagio  
Allegretto

Carl Friedrich Abel  
(1723-1787)

*Performing parts are based on the first edition edited by Sonia Wronkowska. Edition Güntersberg ([www.guentersberg.de](http://www.guentersberg.de)) from sources owned by Count Joachim Carl Maltzan (1733-1817) held by the Library of the Adam Mickiewicz, University in Poznań, Poland.*

**Sonata in G-Major** for viola da gamba and continuo  
Largo  
Allegro non molto  
Presto e Scherzando

Christian Wilhelm Podbielski  
(1741-1792)

### INTERMISSION

From **27 Pieces** for unaccompanied viola da gamba, Drexel 5871  
Abel

Carl Friedrich

Allegro, WKO 208  
[Allegro], WKO 205  
Allegro  
Tempo di Menuet, WKO 201

**Sonata No.3 in D-Major** for viola da gamba and continuo  
Adagio  
Allegro  
Menuetto  
Scherzando

Franz Xaver Hammer  
(1741-1817)

**Solo in D-Major**, Wq137, H.559 for viola da gamba & harpsichord  
Adagio ma non tanto  
Allegro di molto  
Arioso

Carl Philipp Emanuel Bach  
(1714-1788)

*Performing parts based on the critical edition Carl Philipp Emanuel Bach: The Complete Works ([www.cpebach.org](http://www.cpebach.org)) were made available by the publisher, the Packard Humanities Institute of Los Altos, California*

*Carl Friederich Abel (1723-1787) - Sonata in C-Major, A2:69 for viol and continuo*

*In 2016, musicologist Sonia Wronkowska located 25 sonatas & 2 duets by Carl Friedrich alongside a sonata by Johann Christian Bach in Poland. Often labelled as 'the last gambist' and a 3rd-generation viol performer, Carl Friederich Abel (1723-1787), was son of Christian Ferdinand Abel, performer in court ensembles led by Johann Sebastian Bach. After studies Leipzig and a post to Johann Adolf Hasse's court orchestra in Dresden, Abel joined the London court of Queen Charlotte where he befriended Bach's son, Johann Christian with whom he established the Bach-Abel Concerts running from 1765-1781. The sources were owned by Count Joachim Carl Maltzan (1733-1817) held by the Library of the Adam Mickiewicz, University in Poznań, Poland. Since Telemann's 1735 Fantasias for solo viol were located in 2014 - alongside several concerti for viola da gamba, one the only surviving one by Abel - this is among one of the largest finds of viol music in the 21st century!*

*Johann Gottfried Mente (1698-1760) - Suite in a-minor for viola da gamba and continuo, 1759*

*Johann Gottfried Mente (1698-1760) was son to a Royal Prussian customs inspector, city judge, and organist with whom he studied keyboard instruments, viola da gamba and lute. He held the position as organist of the Liebfrauenkirche in Liegnitz, Silesia (Polish Legnica) for 33 thirty-three years. In his Grundlage einer Ehren-Pforte (1740) Johann Mattheson (1681-1764) published Mente's autobiography, highlighting his prowess on the viola da gamba, exemplified by Mente's Suite in a-minor for viola da gamba and continuo, 1759. Originally published in 1759 by Johann Gottlob Immanuel Breitkopf in Leipzig, the only surviving copy of Mente's Suite is held by Russian State Library in Moscow.*

*Franz Xaver Hammer (1741-1817) - Sonata No.3 in D-Major for viola da gamba and continuo*

*Franz Xaver Hammer was a gambist and cellist who worked under Joseph Haydn as cellist of the Esterhazy's court ensemble in Eisenstadt and at the Eszterháza palace. Like Abel, Hammer shares the distinction of 'the last gambist' until the Early Music revival at the end of the 19th-century/ beginning of the 20th century with figures such as Arnold Dolmetsch. Much of his music for viola da gamba, viola d'amore and baryton survive and are being performed more as they have become more widely available.*

*Christian Wilhelm Podbielski - Sonata in G-Major for viola da gamba and continuo*

*The Sonata in G-Major for viola da gamba and continuo by Christian Wilhelm Podbielski survived in the hand of cellist Franz Kirchberger, who copied the work before Królewiec (modern Russian city Kaliningrad) was destroyed during the Second World War. Polish culture thrived in the 18th century in in Królewiec (Prussian Königsberg) throughout the 18<sup>th</sup> century even after Frederick I (Frederick the Great's father) was crowned King of Prussia at Königsberg Castle in 1701. That city remained a provincial capital of Prussia, later of East Prussia after the First Partition of Poland in 1772. Christian Wilhelm Podbielski was the youngest of the 12 children of Königsberg's Altstadt Kirche organist Gottfried Podbielski (1689-1763). C.W. Podbielski would become the most widely known as the teacher of E.T.A. Hoffman (1776-1822), who remembered him in his Die Serapionsbrüder 'the Serapions Brethren' (1819) and Lebensansichten des Katers Murr 'The Life and Opinions of the Tomcat Murr' (1820). Podbielski's piano sonatas were published in 2 collections, in 1780 and 1783, exemplifying a style similar to C.P.E. Bach and exhibiting characteristics of the so-called Berlin sonata form.*