

different in the music from the other two, but again, Nicolai has crafted beautiful viol writing using the conventions of 17th-century German/Italianate forms.

This new Güntersberg edition strikes a nice balance between the scholarly and the practical. There is a preface in both German and English, including a short bio of Johann Michael Nicolai and discussion of the manuscript in which this sonata was preserved. There is even a snippet of that ms. shown in facsimile, with a critical report of scholarly decisions made in the editing process. The music is presented in full score, with the solo viol parts in treble clefs and a keyboard realization, but with figures present. The separate solo viol parts for the players are in alto clef with page turns solved. The notes are easy to read in both score and parts, and the same high standards indicated by the cover art and paper quality show in the musicology. The *Ciacconi* that ends the piece is particularly beautiful, with a challenging but not impossible bass part. It is one of those bass lines that could have been played by organ, theorbo, or various kinds of "violone," but it also lies well on a bass viol and is a joy to practice and play. The two upper viol lines are also interesting. They lie mainly on the top three strings, with only an occasional B-flat above the frets in the first viol part. This particular edition was certainly a family affair, with editing and preface produced by Lenore and Günter von Zadow, and keyboard realization by Dankwart von Zadow.

**Golts** The music of Christoph Schaffrath has become popular with viol players in recent years who are looking for 18th-century solo music with keyboard, a welcome addition to the well-known J.S. Bach, C.P.E. Bach, and Telemann gamba sonatas. Hannelore Mueller had edited a Peters edition of a Schaffrath sonata back in 1978, and in 2001 Dovehouse/Loux had released two sonatas edited by Don Beecher. This Güntersberg edition (also 2003) of the Sonata in A Major (one of the two also published by Dovehouse) is again edited by the von Zadow couple with a scholarly intro by Australian viol player and authority on the Berlin School, Michael O'Laughlin. As in the Nicolai, there is a reproduction of some of the source manuscript (this one from Berlin), but no critical report this time. It's nice to see what survives and what the editors have to work with in doing their scholarly work, even if you are not a musicologist. Much of the cembalo part to this piece is "obbligato" but the sections with figured bass have been realized in the score with small noteheads.

For viol players wondering about the technical challenges of this work, I would say it is less demanding than the J.S. or C.P.E. Bach gamba sonatas but more difficult than the Telemann sonatas. There are high D's in the piece, so a player needs to be comfortable (or willing to work) above the frets, and there are some double-stops in parallel thirds: a hallmark of the Berlin gamba school, so influenced by galant keyboard idioms. But this is a charming piece. I intend to learn and perform it, and am already enjoying the trustworthy editing and elegant print presentation. The catalog of new Güntersberg publications for viol printed in the back of each edition shows familiar works as well as ones never before published. They are making a valuable contribution to our field and I think players at many levels will enjoy owning and using their publications. They are not inexpensive, but are fairly priced for the quality.

☞ Brent Wissick, Chapel Hill, NC

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**Johann Michael Nicolai, *Sonate C-Dur für 3 Bass Gamben und Basso Continuo***, ed. Leonore and Günter von Zadow. Edition Güntersberg, Erstausgabe G041, 2003. Score and three parts, figured bass realized, 17.00 €.

**Christoph Schaffrath, *Sonate A-Dur für obligates Cembalo (Hammerklavier) und Viola da Gamba***, ed. Leonore and Günter von Zadow. Edition Güntersberg (G048), 2003. Score and one part, figured bass realized, 14.50 €.

The two new Güntersberg editions being reviewed here are both handsomely and elegantly presented. The cover paper is glossy and sturdy, and the engraving of a young woman playing the viol which represents the publication series is striking. It helps set the standard for the quality of the musical editing inside the cover as well.

Viol players in North America have known the Nicolai trios for three basses and continuo in D major and A minor since 1981, when they were published by Dovehouse. Here is one more (published in 2003), this time in C major. There's nothing all that new and

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