

Reviews

Edited by Janet Scott

Dieterich Buxtehude, *Mit Fried und Freud*. Funereal music for soprano, bass, and strings. BuxWV 76. Edition Güntersberg, G110, ed. Günter and Leonore von Zadow, 2007. Complete facsimile, 2 scores, 4 parts. 19,00 €.

Dieterich Buxtehude, *Laudate pueri Dominum*. Chiaccona for 2 sopranos, 6 viols (or other strings), and b.c., BuxWV 69. Edition Güntersberg, G123, ed. Günter and Leonore von Zadow, 2007. 1 score and 9 parts. 24,80 €.

As we come to the end of this Buxtehude year (1637-1707), I wanted to draw the gamba-playing public's attention to a series of modern editions of his works, as well as focus on two editions of lesser-known pieces for the gamba consort. Edition Güntersberg, which has paid particular attention to the German repertoire for viola da gamba, has begun publishing all the instrumental and vocal works of Buxtehude that include the viola da gamba. To date, they have published twenty of the twenty-one instrumental sonatas and at least four of the vocal works, some of which were previously only available in the collected works of Buxtehude.

This year also marks significant research concerning the music of Buxtehude. We are fortunate to have Kerala J. Snyder's revised edition of her 1987 book, *Dieterich Buxtehude: Organist in Lübeck* (University of Rochester Press, 2007, ISBN 1580462537) to mark the tercentenary of Buxtehude's death. (Readers may wish to consult Stephen Rose's review in the August 2007 edition of *Early Music*, vol. XXXV, no. 3.) This edition presents the discovery of new sources and the development of new theories about Buxtehude's music with an accompanying CD. (It also includes a discussion of Heinrich Schwab's interpretation of Voorhout's "Musical Party"—see illustration above. It has previously been thought that the listener to the right of the harpsichord was Buxtehude, but Schwab proposes that Buxtehude is actually portrayed as the gamba player to the left!)

Another ongoing project is the Düben Collection Database catalog edited by Kerala Snyder and Erik Kjellberg (www.musik.uu.se/

duben/Duben.php). During the 1670's to 1680's, much of Buxtehude's vocal and instrumental music, as well as other manuscripts from various countries and composers, was imported by the Swedish Royal Court of Stockholm. Gustav Düben (1624-90), *Kapellmeister* to the king and an acquaintance of Buxtehude, copied the music and returned the originals to Lübeck. (The copies of these manuscripts now reside at the university library in Uppsala.) Professors Kjellberg and Snyder began the project of producing a complete catalogue in 1988. At present, the database, which became available to the general public in September of 2006, contains approximately 2,300 musical works by more than three-hundred composers from the seventeenth and early eighteenth centuries; over 140 of these are by Buxtehude.

The two editions discussed in this review are *Mit Fried und Freud*, a work for soprano, bass, and four string instruments, and *Laudate pueri Dominum*, a chaconne for two sopranos, six violas da gamba, and basso continuo. Buxtehude composed a setting of the chorale *Mit Fried und Freud ich fahr dahin* in 1671 for the funeral of

the superintendent of Lübeck, Meno Hanneken, who was also the pastor of Buxtehude's church, the Marienkirche. Upon the death of his father, the organist Johann Buxtehude in 1674, Buxtehude also composed a *Klag-Lied*. Together they were published by Buxtehude in 1674; the only surviving copy now exists in the Badische Landesbibliothek, Karlsruhe (43 B 204 RH). Güntersberg's edition of *Mit Fried und Freud* presents the entire work in facsimile edition as

well as two modern scores and four separate parts. This charming work presents four musical puzzles on the chorale tune of the same name. While no specific scoring is given, a viola da gamba consort is a viable solution. The parts easily fall into the range of treble, two tenors, and bass viols. Even though Buxtehude has included the text in the soprano or bass voices for these short works, they are just as effective when performed as completely instrumental pieces. For those unfamiliar with this type of musical game, these pieces are a wonderful introduction.

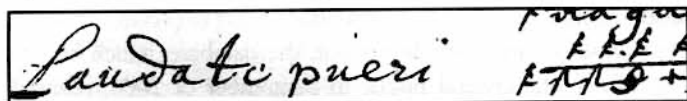
The hidden gem of this edition, however, is the strophic aria *Klag-Lied*. This work falls in the same ranges as the choral works but



Johannes Voorhout, "Musical Party," Hamburg, 1674. [Hamburg, Museum für Hamburgische Geschichte. The viol player is probably Buxtehude.]

is clearly intended to be sung, as there are seven verses. The bass part is fully figured (not realized) in contrast to the choral works. This magnificent piece is easily performed by a soprano or tenor with either two solo tenor or bass viols and continuo. The clefs have been modernized; however, the facsimile can easily be used for performance.

The second more substantial work, *Laudate pueri Dominum*, Bux-WV 69, a setting of Psalm 112 of the Vulgate (Psalm 113 in the King James version), is scored for two sopranos, six violas da gamba, and continuo. The only copy of this work is found in Uppsala



and exists in two versions: the first in organ tablature (Q1: SUU Vok. mus. i hskv. 84:38) and the second as a set of parts (Q2: SUU Vok. mus. i hskr. 6:17). These parts are clearly intended for viola da gamba, and the lowest part is marked violon, which Güntersberg has interpreted as meaning violone. The clefs of the original viola da gamba parts are soprano, two alto, two tenor, and bass. Here the clefs have been modernized to two treble, two alto, and two bass. While easier to read for the average gamba consort, this modernization perhaps obscures the scoring of the work which may have been treble, two tenors, two basses, and violone. The work is representative of the German cantata of this time. The gamba consort parts are not extremely difficult, while the vocal parts are rather challenging, offering long melismas and wide tessituras. The separate parts always offer at least two voices on the same part, and the vocal parts always include the continuo line. This is a wonderful detail for those who are used to playing consort or ensemble music from scores and like to see what is happening around them. Perhaps the most unusual aspect of this piece is that this joyous text, "Praise O ye servants of the Lord," is set in D minor and accompanied by a viol consort, which at this period in Germany was more frequently associated with funeral music.

Both of these editions have informative introductions written by Annette Otterstedt, who many will know from her wonderful book *The Viol*. Otterstedt has provided a thorough background to these works. Unfortunately, only *Laudate pueri Dominum* is provided with an English translation. The scores and parts are easy to read and the editors have made a conscious effort to provide easy page turns. The unfigured continuo part has been well realized for *Laudate pueri Dominum* by Dankwart von Zadow.

For those looking for a different style for their consort, these works are a perfect introduction to the German cantata style and show us the musical genius of Dieterich Buxtehude. Güntersberg's editions present practical, well-edited works that respect the originals. It is wonderful to see an editor who is so dedicated to bringing the gamba playing public lesser-known works.

✂ Richard Sutcliffe, Brussels, Belgium

J.S. Bach, *Six Preludes and Fugues* for three viols (tTB/ttB/tBB), ed. Peter Ballinger. Viol Consort Series no. 49, PRB Productions, 2003. ISBN 1-56571-240-4. Miniature study score and 3 parts, \$18. Parts only, \$14.

The music of Johann Sebastian Bach has long held great appeal to players, scholars, and audiences alike. No surprise, then, editions of his music in transcription for a huge variety of instruments continue to appear. This present collection is a selection of music from the *Well-tempered Clavier* (WTC) transcribed by Peter Ballinger for 3-part viol consort and builds on PRB's ever-expanding Bach library.

The *Well-tempered Clavier* comprises two books of preludes and fugues, composed by Bach "for the profit and use of musical youth desirous of learning, and especially for the pastime of those already skilled [in the study of composition]." The books were compiled in 1722 (Cöthen) and 1744 (Leipzig) and, though widely circulated during Bach's lifetime, did not appear in print until well after his death in 1801. Each book contains twenty-four pairs of preludes and fugues, corresponding to every major and minor key. Although the *Well-tempered Clavier* was not the first pantonal collection, it is by far the most influential, having a strong impact on Haydn, Mozart, Beethoven, Verdi, Gounod, and Schoenberg, to name just a few. Musically, the *Well-tempered Clavier* pieces encompass an extraordinarily wide range of styles. The preludes are typically free in form, although some exhibit Baroque features. The fugues are composed of two to five voices (though most are three- and four-voiced) and employ a full range of contrapuntal devices, including fugal exposition, thematic inversion, stretto, etc.

PRB's recent edition draws primarily from Book II (Bach's second collection), presenting six pairs of preludes and fugues that are intended to augment other already available viol transcriptions of Bach's 3-part fugues (PRB VC003 and PRB VC042A/B). In the preface to this new collection, Peter Ballinger points out that while Bach's fugues have been subject to transcription ever since Mozart's day, his preludes have been less touched. A viol player himself, Ballinger has assiduously steered clear of C sharp major and minor by transcribing the pieces from their original keys into ones that are more "viol-friendly." He has also very cleverly thought to "share the glory" of various lines, passing roles back and forth among performers and ensuring that the tenor viol player gets ample opportunity to play both melody and bass. The result is a collection of lovely music that would likely have otherwise never been accessed by viol players, simply by dint of its original keyboard format and advanced reading skills required.

Key issues aside, these pieces are still very demanding and will challenge even the strongest players. Take the first prelude and fugue (Number 3 in WTC Book II). Now in C major (originally C# major), all three parts are characterized by lines that leap around,