

Matthew Locke, *Duos for two Basse-Violls*, 1652 (für 2 Violen da Gamba), ed. Günter and Leonore von Zadow. Edition Güntersberg, 2007; G128. ISMN M-50174-128-1. Two scores, €13.50.

An attractive new edition of the Matthew Locke duos for two bass viols has appeared, thanks to Edition Güntersberg in Heidelberg, Germany. The editors are Günter von Zadow and Leonore von Zadow-Reichling. One of the most welcome

features of this edition is the provision of a second score. The format resembles that of Hortus Musicus 167, printed in 1960, which an internet search revealed as no longer available. It is referred to by the editors of the new edition, as is a version in the Musica Britannica series, published in 1972.

These Locke duos have long been favorites of viol players. There are twelve duos in all, which, if grouped by key, can comprise four suites of three movements each, two "fantazien" and a dance. There are four dances in all—two courants and two sarabandes. Each dance is in one of the four keys Locke chose for the pairs of fantasies: D Minor, D Major, C Minor, and C Major. The fantasies are imitative dialogues in which the roles of soloist and accompanist constantly alternate. The resulting changes of registers and clefs (bass and alto) can be challenging. There are occasional double stops, all of which fall comfortably under the fingers. Any upper intermediate bass gambist should find these duos playable, as well as enjoyable.

The careful editing was done with reference to a manuscript in the British Library, though it is surprising that the editors do not comment on Locke's use of slurs in many of the movements. The slurs often occur over pairs of sixteenth notes, but occasionally over eighth notes. As a rather new phenomenon in seventeenth-century viol playing, it is worth noting.

The preface in both German and English is brief but informative and includes two examples of the original notation in Matthew Locke's own hand. The page turns are all very conveniently arranged and the music is legible. Both the front and back covers of Güntersberg editions feature reproductions of a beautiful violone player, solo on the front cover and with two additional figures on the back cover, all nicely reproduced. (It would be interesting if the source of this artwork were provided.) On the inside of the back cover an impressive list of Güntersberg publications of chamber music with viola da gamba can be found.

All in all, this publication is a welcome addition to the viol duo repertoire. And, it is well timed, filling the void left by the unavailability of Hortus Musicus 167.