

would be necessary to prepare these pieces for performance, and to make the music better suited to the viol.

For centuries almost all composers wrote fugues, many as part of their conservatory training and for the joy of puzzling out how to write them. Klengel might have given offense in trying to surpass Bach's *WTC*, which may be partly why his work was described by Riemann as containing "inconceivable pedantry and poverty of invention." Mr. Ballinger's arrangement rescues Klengel from the oblivion of that harsh judgment.

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Carl Friedrich Abel, *Sonata, viola da gamba solo and basso* (from the Pembroke collection), WKO 152, ed. Günter and Leonore von Zadow. Edition Güntersberg, G188, 2010. ISMN M-50174-188-5. Score with keyboard realization and 2 parts, €13.80.

Georg Friedrich Handel, *Concerto in C major for harpsichord and viola da gamba or viola*, ed. Günter and Leonore von Zadow. Edition Güntersberg, G189, 2010. ISMN M-50174-189-2. Score and 2 parts, €13.50.

David Funck, *Stricturæ viola-di gambæ (1677)*, for 4 violas da gamba, ed. Günter and Leonore von Zadow. Edition Güntersberg, G205, G206, G207, 2011. Vol I: ISMN 979-0-50174-205-9, €14.50. Vol II: ISMN 979-0-50174-206-6, €19.50. Vol III: ISMN 979-0-50174-207-3, €14.50. Each with score and 4 parts.

Continuing to excel in quality modern performing editions of viol literature, Leonore von Zadow-Reichling, Günter von Zadow, and Edition Güntersberg have delivered more gems with Abel's *Sonata*, Handel's *Concerto*, and the 3 volumes of David Funck's *Stricturæ viola-di gambæ*. Filled with detailed editorial notes, analysis, and thoughtful commentary, each of these publications is clear, easy to follow, and a must-own for any student or collector of viol music.

With an excellent introduction by Peter Holman, the Edition Güntersberg publication of **Carl Friedrich Abel's *Sonata for Viola da Gamba Solo and Basso*** is well realized and informative. In one of the best sets of critical notes from this publisher, Holman describes the manuscripts owned by Elizabeth Herbert, Countess of Pembroke (1737-1831), which contain many of Abel's surviving works for viol. The sonata featured in this review includes an unfigured bass part, indicating (according to Holman) that it can be performed with or without keyboard accompaniment. Holman compares the Pembroke manuscript with Berlin manuscripts of WKO 149 and 150, concluding that by 1770, it was Abel's custom to use the cello as continuo without harpsichord.

The sonata itself is set in a three-movement form: Allegretto-Adagio-Allegro. Both the Allegretto and Allegro require technical facility to accomplish the chords and scale-like passagework, often running up to *d'''* many times in the Allegretto. Most notable in the Allegro are string crossings in the arpeggiated passages, requiring significant bow control. The middle Adagio is beautifully decorated, and probably the most melodically and harmonically interesting movement of the entire sonata.

The Edition Güntersberg's publication of Georg Fredrich Handel's *Concerto in C major for harpsichord and viola da gamba* led to a collaboration between Günter von Zadow and Graham Pont, examining "no less than eleven surviving manuscript copies" of the work in order to make a case for Handel's authorship instead of Johann Matthias Leffloth (1705-1737). Ten of the sources examined specify Handel as the composer.

The concerto is in four movements: an Adagio in 3/4, an Allegro in 4/4, an Andante in 3/2 and a closing Vivace in 6/4. The Adagio and Andante are easily playable by most gambists, both amateur and professional, with the opening Adagio containing a limited amount of notated ornamentation. Examination of the fast movements, however, demonstrates that Handel's *Concerto* requires a greater technical ability for the demanding sixteenth-note passagework, as well as comfort in the higher range of the bass viol. Additionally, the Allegro needs a good deal of bow control for passages containing much string-crossing.

What is most interesting about this edition is the information contained in the critical notes. Included is a facsimile of one page of the harpsichord manuscript from the University Library of Lund, Sweden. This work, often labeled a sonata, contains the title *Concerto*. Stemming from the research for the 2009 Edition Güntersberg publication of Handel's *Sonata in G major for viola da gamba and basso continuo*, this current edition's preface is both fascinating and exciting in that this edition is the beginning of a dialogue reinforcing the idea of Handel's authorship of this work, destined not to be the last word on the subject.

Least familiar in this group of publications are the three volumes of the four-part ***Stricturæ viola-di gambæ* by David Funck (1648-1701)**. According to the excellent introduction by Leonore von Zadow-Reichling and Günter von Zadow, we know that Funck thought of himself as Bohemian and was born in Sankt Joachimsthal in what is today the Czech Republic. Funck later became a student of jurisprudence, poetry, and music at the University of Jena. He held a variety of posts—secretary to Princess Eleonore of Schleswig-Holstein, composition teacher and choirmaster in Reichenbach, and organist in both Wunsidel and Ilmenau. Funck's life was not without scandal, and his exploits were enough to fill two novellas, as several biographers describe it.

Funck's *Stricturæ viola-di gambæ* is a collection of forty-three varied four-part pieces. Demonstrating a great deal of variety in style and length, the works range from short homophonic dances to longer contrapuntal works—the longest, *Sonata 23*, containing eighty-five measures. Among the types of various compositional forms found in the three volumes are dance forms such as allemandes, courants, sarabandes, ballets, giges and voltas, as well as sonatinas, airs, intradas, and fugues.

The instrumental ranges vary greatly, some utilizing the extremes of the bass viol. Participants at the 2011 Conclave in Chicago were treated to an excellent performance of one of these sonatas, coached by Boston-area gambist Zoe Weiss with fellow members of the 2011 Consort Cooperative Shirley Hunt, Amalia Bandy, and Polly Grace Sussex.

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