



sensible decision not to collate them for his edition. Some readers, though, may wish that he had at least outlined how these northern editions differ from Gardano's more authoritative ones.

Schleuse maintains a high degree of accuracy throughout the edition. His editorial policies are sound and do justice to the stylistic variety of the pieces in *Selva*. In this respect, his decision to divide some pieces in measures of one breve and others in measures of one semibreve is particularly appropriate. As he notes in the critical report, the rhythmic organization of most pieces is compatible with one-breve measures (p. 242). The canzonettas, the arias, and the *tedesca* for five voices "Mostrav'in ciel," however, are organized in semibreves, and are barred accordingly.

Likewise, Schleuse's choice of time signatures is in most cases appropriate. Schleuse argues that the distinction between the mensuration signs C and c was often blurred in the secular repertoire of the late sixteenth century (p. 242)—originally, C suggested a beat of a semibreve, while c a beat of a minim. There are numerous exceptions to this tendency, but in Vecchi's works, and especially in *Selva*, this generally holds true. Therefore, in pieces composed of one-breve measures, Schleuse translates both mensuration signs to the modern time signature of $\frac{4}{2}$. In at least one piece, however, this choice does not fully reflect the rhythmic organization and the character of the music. The piece is the five-voice madrigal "De la mia cruda sorte," which stands out in the collection for its somberness. As Schleuse notes, the mensuration sign for this madrigal is C , which Vecchi may have used because of its long-standing association with serious affects (p. xiii). The piece's rhythmic organization conforms to the traditional implications of this mensuration sign as well. The madrigal is composed for the most part of long note values, as is evident in the incipit featuring breves and semibreves. Thus, the beat seems to correspond to a semibreve, as Schleuse

himself pointed out in his dissertation ("Genre and Meaning," p. 52). For this reason, one wonders whether $\frac{2}{1}$ would be a more appropriate time signature than $\frac{4}{2}$ for this madrigal. By using a $\frac{2}{1}$ time signature, the characteristics of this madrigal and its contrast with other pieces in the collection would be reflected in the modern notation.

As is typical with editions from A-R's series Recent Researches in the Music of the Renaissance, the graphics and the music engraving are of extremely high quality. Based on the exemplar I have consulted for this review, there seems to be only one significant typesetting issue in this edition. In the introduction to the main volume, the total number of endnotes is sixty-eight. However, the numbering of the endnotes in the main text only extends to sixty-five. This mismatch is due to the fact that endnotes 53, 54, and 55 are numbered in the text as 50, 51, and 52, respectively. This makes the last few pages of the introduction (pp. xvi–xviii) somewhat hard to navigate. In the interest of easy accessibility, it might have also been useful if the edition included a transcription of the ten-voice "Battaglia d'Amore e Dispetto," the closing piece of *Selva di varia ricreazione*. This work is omitted because it appears in another volume published by A-R Editions, edited by David Nutter (Orazio Vecchi, "Battaglia d'Amor e Dispetto"; and, "Mascherata della Malinconia ed Allegrezza," Recent Researches in the Music of the Renaissance, 72 [Madison, WI: A-R Editions, 1987]).

Schleuse's edition represents a welcome addition to scholarship on Vecchi, and brings such an intriguing collection as *Selva di varia ricreazione* to the attention of a wide audience. It is hoped that it will elicit live performances of this work, which remain rare, as well as new recordings. It is strongly recommended to anyone with an interest in Vecchi's music and more generally in late-sixteenth-century musical culture.

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MUSIC FOR VIOLA DA GAMBA FROM EDITION GÜNTERSBERG

Kremsierer Gambensonate. Sonatina in d für Viola da Gamba und Basso continuo, Kremsier nach 1680. Auch Heinrich Ignaz Franz Biber (1644–1704) bzw. August Kertzinger (1622–1678) zugeschrieben = Often

attributed to Heinrich Ignaz Franz Biber (1644–1704) or August Kertzing (1622–1678). Herausgegeben von = Edited by Marc Strümper, Günter von Zadow. Heidelberg: Edition Güntersberg, 2011. [Introd., editorial notes, and crit. report in Ger., Eng., p. 2–8; facsimiles, p. 4–5; score, p. 9–19, and 2 parts, 6 p. ea. ISMN 979-0-50174-214-1; pub. no. **G214**. €16.20.]

George Friedrich Händel. Concerto à Cembalo Solo con Viola di Gambe o Braccio C-Dur. Herausgegeben von = Edited by Günter von Zadow. Heidelberg: Edition Güntersberg, 2010. [Pref. in Ger., Eng., p. 2–3, 16; score, p. 4–15, and 2 parts, 4 p. ea. ISMN M-50174-189-2; pub. no. **G189**. €13.50.]

Jean-Philippe Rameau / Ludwig Christian Hesse. Les Surprises de l'amour. Ballettoper in vier Akten; Zeitgenössische Transkription für zwei Violen da Gamba [und Cembalo] = Contemporary transcription for two violas da gamba [and harpsichord] by Ludwig Christian Hesse (1716–1772). Herausgegeben von = Edited by Jonathan Dunford; Cembalostimme von = Harpsichord part by Dankwart von Zadow. Heidelberg: Edition Güntersberg, 2010. Akt I: L'Enlèvement d'Adonis. [Introd. and editorial notes in Ger., Eng., p. 2–5; libretto in Fre., Ger., Eng., p. 3; facsimile, p. 5; editorial note about harpsichord realization in Ger., Eng., p. 2–3 of harpsichord part; score, p. 6–23, and 2 parts, 19 and 27 p. ISMN M-50174-168-7; pub. no. **G168**. €19.80.]

Jean-Philippe Rameau / Ludwig Christian Hesse. Les Surprises de l'amour. Ballettoper in vier Akten; Zeitgenössische Transkription für zwei Violen da Gamba [und Cembalo] = Contemporary transcription for two violas da gamba [and harpsichord] by Ludwig Christian Hesse (1716–1772). Erstausgabe herausgegeben von = First edition edited by Jonathan Dunford; Cembalostimme von = Harpsichord part by Dankwart von Zadow. Heidelberg: Edition Güntersberg, 2010. Akt II: La Lyre enchantée. [Introd. and editorial notes in Ger., Eng., p. 2–5; libretto in Fre., Ger., Eng., p. 6; facsimile, p. 5; editorial note about harpsichord realization in Ger., Eng., p. 2–3 of harpsichord part; score, p. 7–27, and 2 parts, 21 and 32 p. ISMN M-50174-169-4; pub. no. **G169**. €19.80.]

Jean-Philippe Rameau / Ludwig Christian Hesse. Les Surprises de l'amour. Ballettoper in vier Akten; Zeitgenössische Transkription für zwei Violen da Gamba [und Cembalo] = Contemporary transcription for two violas da gamba [and harpsichord] by Ludwig Christian Hesse (1716–1772). Erstausgabe herausgegeben von = First edition edited by Jonathan Dunford; Cembalostimme von = Harpsichord part by Dankwart von Zadow. Heidelberg: Edition Güntersberg, 2010. Akt III: Anacréon. [Introd. and editorial notes in Ger., Eng., p. ii–v; facsimile, p. v; libretto in Fre., Ger., Eng., p. 20; editorial note about harpsichord realization in Ger., Eng., p. 2–3 of harpsichord part; score, p. 2–19, and 2 parts, 19 and 28 p. ISMN M-50174-170-0; pub. no. **G170**. €19.80.]

Jean-Philippe Rameau / Ludwig Christian Hesse. Les Surprises de l'amour. Ballettoper in vier Akten; Zeitgenössische Transkription für zwei Violen da Gamba [und Cembalo] = Contemporary transcription for two violas da gamba [and harpsichord] by Ludwig Christian Hesse (1716–1772). Erstaussgabe herausgegeben von = First edition edited by Jonathan Dunford; Cembalostimme von = Harpsichord part by Dankwart von Zadow. Heidelberg: Edition Güntersberg, 2010. Akt IV: Les Sibarites. [Introd. and editorial notes in Ger., Eng., p. 2–5; facsimile, p. v; libretto in Fre., Ger., Eng., p. 24; editorial note about harpsichord realization in Ger., Eng., p. 2–3 of harpsichord part; score, p. 2–23, and 2 parts, 23 and 32 p. ISMN M-50174-171-7; pub. no. **G171**. €19.80.]

Johann Christian Bach. Vier Sonaten für Cembalo / Pianoforte und Viola da Gamba = Four Sonatas for Harpsichord / Pianoforte and Viola da Gamba. Sonata I: Sonata di Cembalo e Viola da Gamba obligata, B-Dur, Warb B 2b. Sonata II: Sonata Cembalo, Viola da Gamba, G-Dur, Warb B 4b. Erstaussgabe herausgegeben von = First edition edited by Thomas Fritsch and Günter von Zadow. Heidelberg: Edition Güntersberg, 2012. [Introd. and editorial notes in Ger., Eng., p. 2–9; score, p. 10–26, and 2 parts, 4 p. ea. ISMN 979-0-50174-226-4; pub. no. **G226**. €17.50.]

Johann Christian Bach. Vier Sonaten für Cembalo / Pianoforte und Viola da Gamba = Four Sonatas for Harpsichord / Pianoforte and Viola da Gamba. Sonata III: Sonata a Piano Forte e Viola da Gamba, F-Dur, Warb B 6b. Sonata IV: Sonata a Piano Forte [e Viola da Gamba], F-Dur, Warb B 15b. Erstaussgabe herausgegeben von = First edition edited by Thomas Fritsch and Günter von Zadow. Heidelberg: Edition Güntersberg, 2012. [Introd. and editorial notes in Ger., Eng., p. 2–9; score, p. 10–27, and 2 parts, 4 p. ea. ISMN 979-0-50174-227-1; pub. no. **G227**. €17.50.]

This selection of viola da gamba publications from Edition Güntersberg comprises several newly-discovered period works published for the first time, and several new editions of known but relatively obscure works. All of these pieces offer viol players opportunities to play period examples of repertoire by composers from whom there has not historically existed much, if any, music for solo gamba. Several of these works, too, provide interesting glimpses into the realm of private music making, marking changes in home keyboard preferences as well as ways for musicians to consume popular operatic tunes at home.

The *Kremsierer Gambensonate* appears in a manuscript in the Hudební Archive in the

Moravian town of Kroměříž (Kremsier in German), the home of Prince-Bishop Karl II von Liechtenstein-KastelKorn (1623–1695), bishop of Olomouc, whose court chapel became a significant musical center in the latter half of the seventeenth century. The manuscript contains two versions: one for scordatura violin tuned $a-e^1-a^1-d^2$, and one for viola da gamba in the normal $D-G-c-e-a-d^1$ tuning. The sonatina, as it is labeled on the manuscript, opens with an introductory movement of contrasting free and structured sections linked by brief adagio transition points, suggestive of Frescobaldi keyboard toccatas or Biber violin sonatas, then continues through several dance movements with variations

(Allemande–Variatio–Courente–Variatio–Sarabande–Variatio 1^{ma}–Variation 2^{da}–Gigue 1^{ma}–Gigue 2^{da}). The opening movement, with its improvisatory moments, chordal textures, and fast polyphonic passages, requires virtuosic playing abilities, as do the giges, which build increasingly richer chordal passages. The other dance movements and their variations are simpler in technique and structure, but allow a skilled player to improvise and embellish upon the foundations they provide.

The Güntersberg edition of the sonata, edited by Marc Strümper and Günter von Zadow, draws largely upon the gamba version of the manuscript, referring to the violin manuscript for comparison in instances where errors or unclear transcriptions appeared. A brief critical report in German by von Zadow lists all of these changes, which are also indicated in score by small parenthetical numbers appearing above the staves at each occurrence. The editors retained all original note values, beams, and clefs found in the manuscript, as well as most stem directions. In some cases, they added editorial figures to the basso continuo line, borrowing from the violin part for the implied harmonies; these are indicated in brackets to clearly differentiate them from the original bass figures. The score showing the solo and continuo lines, as well as the separate parts for each, are cleanly set, easily read, and well arranged to facilitate page turns. The gamba part, for example, configures the sectional introductory movement so as to avoid page turns in the longest and busiest movement, then groups each dance movement on the same page as its respective variation or paired movement.

Marc Strümper contributes a lengthy introduction in both German and English that explains the provenance of the manuscript, describes the slight differences between the violin and gamba versions, and devotes much discussion to the question of compositional attribution. Several attributions have been suggested for the composer of this work. Czech musicologist Jiří Sehnal attributed it to August Kertzing (1622–1678), Kapellmeister at St. Veit Cathedral in Prague in 1658 and later Kapellmeister at St. Stephen's in Vienna from 1666 to 1678, an attribution also

supported by American musicologist Charles E. Brewer in his edition published as volume 82 of *Recent Researches in the Music of the Baroque Era (Solo Compositions for Violin and Viola da Gamba with Basso Continuo: From the Collection of Prince-Bishop Carl Liechtenstein-Castelcorn in Kroměříž* [Madison, WI: A-R Editions, 1997]). Kertzing composed the only other works in the Kroměříž archive besides this one that feature extended parts for viola da gamba; furthermore, this sonata was accompanied by an unattached page with the title heading “Balletti a 3, Violino Solo, Gamba Solo, con Violone, A: R: D: Augustino Kertzing, A 1676 in Februario.” That this inscription does not appear to belong to the sonatina is one reason why Marc Strümper, coeditor of this edition, discards the attribution to Kertzing in favor of attributing it to Heinrich Ignaz Franz Biber (1644–1704). Strümper identifies more stylistic similarities to Biber's writing, particularly the Mystery Sonatas, and suggests that it requires more virtuosic skill than any of Kertzing's compositions for viol (though Brewer regards it as stylistically consistent with Kertzing). More important, Biber was active at the court in Kroměříž from 1669 to 1670, and was a skilled viol player in addition to his reputation as a composer and virtuoso violinist. While he wrote no solo works for viol that remain extant, archival catalogs from Bamberg and Rudolstadt indicate that Biber did compose solo sonatas for viola da gamba (his opus 1), but that these were destroyed by a fire in 1735. The clean hand of the sonatina manuscript indicates that it was a copy, so it may be possible that this is a copy of one of those lost Biber sonatas, or of another work of his. Based on the watermarks in the paper, Sehnal dated this manuscript to sometime after 1680, placing it well after both Kertzing and Biber had left the area, and two years after Kertzing's death. This could certainly be a later additional copy of a work added to the collection earlier. Moreover, Biber retained close ties to the Kroměříž court after he took up residence in Salzburg, at times sending music back to its Kapellmeister Pavel Vejvanovský. While the editors of this edition firmly come down in favor of Biber's authorship of the piece, they recognize that hard evidence is

lacking to support either attribution, and thus chose to title the edition *Kremsierer Gambensonate* (“Kroměříž Viola da Gamba Sonata”) after the archive in which it is held. Regardless of the specific authorship, it presents a fine example of late-seventeenth-century virtuosic gamba repertoire from Central Europe, and satisfies a lack of solo music for gamba in the virtuosic style of Biber and his contemporaries.

George Frideric Handel's Concerto in C is another work of disputed authorship, albeit a more widely known one with a longer publishing history, a continuous performance history, and an established place in the gamba repertoire. Usually titled Sonata rather than Concerto, and belonging to the repertoire of accompanied keyboard sonatas written for obligato harpsichord with a solo melody instrument, it has been attributed to Handel in ten of the eleven surviving manuscript copies from the eighteenth and nineteenth centuries, as well as in published editions from the nineteenth century onwards. This attribution, however, has long been considered uncertain enough that the sonata appears in the “spurious and doubtful” section of the works list in the *New Grove* entry on Handel (Anthony Hicks, “Handel, George Frideric,” *New Grove Dictionary of Music and Musicians*, 2d ed. [London: Macmillan, 2001], 10:802). An alternative attribution to Johann Matthias Leffloth (1705–1731) was proposed by Alfred Einstein in 1902 (Alfred Einstein, “Zum 48. Bande der Händel-Ausgabe,” *Sammelbände der Internationalen Musikgesellschaft* 4, Heft 1 [November 1902]: 170; indeed, one extant nineteenth-century manuscript copy bears Leffloth's name as the composer). While the Leffloth attribution continues in many scholarly sources that catalog or discuss this work, the association with Handel has persisted, and more recent research by Alan Marc Karpel and Graham Pont has rejected Leffloth's authorship in favor of Handel's. Pont has argued that the sonata was composed by a young Handel on his first tour of Italy in 1706–7, noting a number of stylistic similarities between this work and some sonatas of Vivaldi and Marcello, whom Handel might have met or at least heard while visiting Venice during that trip (though there is no documentation that he did meet either composer).

The new Güntersberg edition of the sonata supports the Handel camp. Editor Günther von Zadow collaborated with Pont in extensive archival research, during which they examined eleven extant manuscript copies, several of which had been unknown before this. The edition that von Zadow and Pont have curated—von Zadow's preface acknowledges Pont's collaboration in this edition, though the latter is not identified as coeditor by the publisher—draws primarily on two manuscripts: one found in the University Library in Lund, Sweden, that contains only the harpsichord part, which the editors selected for its numerous corrections and added embellishments; and the second of two manuscripts located at the Staats- und Universitätsbibliothek in Hamburg, of which the viola da gamba part fits almost exactly with the harpsichord part from the Lund manuscript. The Lund manuscript also supplies the title heading “Concerto,” which the editors opted to use for this edition in acknowledgement of the soloistic showcasing of both instruments and a nod to other early keyboard repertoire by Handel that fits the category of the unaccompanied concerto—though the editors do consistently refer to the work as a sonata in their discussion of it in the preface to the Güntersberg edition. The preface, provided in German and English, is relatively brief, containing a short historical context for the work and a barely passing mention of the attribution debate, though it does cite published scholarly discussions of this sonata in the footnotes. Its discussion of the manuscripts and published editions that Pont and von Zadow consulted is slightly more detailed, with descriptions of the two manuscripts from which the new edition is compiled. Given the typical scholarly detail in the prefaces of most Güntersberg editions, and the interesting historical debates regarding this piece, a longer and more detailed prefatory essay might have been desirable, but the prefatory remarks here focus on identifying the innovations and contributions of this particular edition. Von Zadow does provide a list of the eleven manuscript sources surveyed, highlighting the two that form the basis of this edition. He also provides a critical report charting the editorial changes made to reconcile the two manuscripts and

correct scribal errors—surprisingly few, in fact, at an average of two per movement.

The score and parts are cleanly and clearly set in this edition. Particular care shows in the setting of the harpsichord part, arranged to cleanly line up the page turns with the repeated sections and movement endings. The harpsichord part includes several curious details found only in the Lund manuscript: the addition of figures to the left hand bass line in the second movement, and an embellishment marking consisting of two vertical strokes indicating a downward mordent. The explanation of this latter marking, however, appears only in a footnote at the end of the preface; it would have been practical to have reiterated its meaning in a footnote within the harpsichord part as well. There are several performing instructions in Italian in the harpsichord part, mostly indicating immediate segues to the following movements, that do not appear in the string parts of the edition. While presumably this is because those indications originate in the Lund manuscript and do not appear in the Hamburg manuscript from which the gamba part is taken, it would serve the performers well to have consistent performing instructions in all parts, especially as the third and fourth movements begin tutti.

Perhaps the strangest editorial choice found in this edition is the inclusion of an alternate solo part for viola. Although the title page of the Lund manuscript (reproduced on the cover of this edition) identifies the instrumentation of the work as “con Viola da Gambe o Braccio,” and it is certainly not unusual for editions of works for viola da gamba to include alternate parts for cello or viola with appropriate changes of clef and bowing indications to accommodate the performance needs of modern string players, such an addition here is befuddling because the two parts are identical: both parts are in alto clef, there are no editorial bowings that would need to be altered for underhand or overhand bow positions, and the pitch range of the piece falls easily within the range of either instrument. In short, there is no reason that a violist could not read from the viola da gamba part, and the editors have provided no information to suggest why they felt it necessary to include an extraneous performing part, rather than identify-

ing one single part as applicable to either instrument.

Overall, however, this edition offers a refreshing take on a familiar sonata that deserves to be better known. In drawing from different manuscript sources than previous editions, it emphasizes the soloistic interplay of the two instruments, placing this work alongside other sonatas for gamba and obbligato keyboard such as those of J. S. Bach. In reasserting Handel’s authorship, it also doubles his extant solo gamba repertoire (the only other confirmed work being his Sonata in G Minor for viola da gamba and continuo, HWV 365b). This sonata offers sparkling Italianate fast movements and gracefully singing slow movements that allow ample opportunities for improvised embellishment and virtuosity by professional performers, yet is technically straightforward enough to be accessible to intermediate players.

In previous work, Graham Pont has suggested that Handel may have written this sonata for the renowned German gambist Ernst Christian Hesse (1676–1762), who played the gamba part in the performance of Handel’s oratorio *La Resurrezione* in Rome on 8 April 1708, coinciding with Handel’s trip to Italy (Graham Pont, “Handel’s Souvenir of Venice: The ‘Spurious’ Sonata in C for Viola da Gamba & Harpsichord,” *Early Music Performer* 23 [March 2009]: 16). Ernst Hesse’s biography includes a colorful—though perhaps apocryphal—episode regarding his early training: between 1698 and 1701, the young Hesse traveled to Paris to study with the great French gamba players Marin Marais and Antoine Forqueray, whose rivalry with each other was widely known, leading Hesse to study with Marais under his own name, and with Forqueray under the name “Sachs.” Supposedly Marais and Forqueray bragged to each other about their German prodigies, and arranged a performing duel to see whose student was superior. Hesse arrived alone and admitted the ruse, then attempted to placate his teachers by playing first in the style of one, then of the other. For his efforts, he was rejected by both teachers and sent back to the court of his employer, the Landgrave Ernst Ludwig of Hesse-Darmstadt. In any case, Ernst Hesse went on to have a distinguished performing career in Germany and Italy. He also

passed on his virtuosity to his son, Ludwig Christian Hesse (1716–1772), who became one of the last great virtuosos of the viola da gamba before the instrument faded from popularity.

It is to Ludwig Christian Hesse that the Güntersberg edition of Jean-Philippe Rameau's opera-ballet *Les Surprises de l'amour* transcribed for two violas da gamba owes its existence. The younger Hesse worked in Berlin as private teacher to Prince Frederick William II, and produced numerous opera transcriptions for two or three gambas to play with his royal pupil, though he does not appear to have written any original compositions. While many of these transcriptions were destroyed in World War II, listings for them in Georg Thouret's *Katalog der Musiksammlung auf der Königlichen Hausbibliothek im Schlosse zu Berlin* (Leipzig: Breitkopf & Härtel, 1895) indicate that Hesse transcribed many French operas, indicating the German court's desire to keep up with the musical trends in Paris. Several manuscripts of Hesse's transcriptions, including that of Rameau's *Surprises*, survive in the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz.

Les Surprises de l'amour is more properly termed *actes de ballet* than opera; it comprised several self-contained acts whose plots were unrelated to each other, and which could be rearranged, exchanged for new acts, and reordered in various performances and publications. The version published here—containing *L'Enlèvement d'Adonis*, *La Lyre enchantée*, *Anacréon*, and *Sybaris*—most likely dates from 1757. While the overarching theme is love, and many of the characters and episodes depicted come from classical mythology, there is no overall plot. Instead, each act is like a miniature opera, made up of overtures, airs, choruses, and dance movements.

Hesse's transcription does a remarkable job of drawing out full harmonies, inner voices, and details of orchestration from Rameau's full score, rather than simply transcribing the melody lines and bass accompaniment. The upper gamba line carries most of the melodic weight, supplying some chordal harmonies as well, while the lower part functions primarily as basso continuo, though the two lines also share occasional moments of dialogue and interplay. The transcription works best in the ener-

getic overtures, plaintive and often pastoral airs, and the dance and character movements, which allow the gambists to interact with each other and employ the arsenal of French baroque expressive techniques familiar from the viol repertoires of Marais and Couperin. By contrast, in the choruses and some of the linking sections, there are often odd moments of musical stasis where some action may likely have occurred on-stage, but without any indication of such, the instrumental parts feel empty and awkward. Hesse often provides specific expressive markings, including dynamic changes and articulation notations. In the upper part, Hesse supplied a curious notation consisting of a superscript numeral 3 followed by a dotted line; according to editors Jonathan Dunford and Günther von Zadow, who apply Michael O'Loghlin's term "figured treble" to it, it denotes sequences of parallel thirds (or sometimes sixths), and is an optional embellishment of which an individual player may include as much or as little as desired, according to judgment and ability. The Güntersberg edition indicates these embellishments as small grace notes in parallel to the notated line.

While the manuscript in the Staatsbibliothek zu Berlin is the primary source for this edition, the editors also consulted the printed edition of Rameau's 1757 version of *Les Surprises* for comparison and to resolve any scribal errors or harmonic questions. For the two-gamba edition, they provide two performing scores showing both gamba parts—one score uses the original treble clef notation for the upper instrument, to be played one octave down, and the other provides an alto clef option for the upper line. The lower line is in bass clef in both scores. The original vocal text for each movement appears at the start of the movement, although no text underlay is provided. Accompanying each volume is a preface in German and English that provides historical context both for the original work, and for Hesse and his transcriptions. For this edition, the editors also include a newly-created part for harpsichord ad libitum, constructed by Dankwart von Zadow, to help flesh out some of the missing harmonies and instrumental lines lost in the transcription process, as well as incorporating the basso continuo figures

found in Rameau's published version. The editorial note accompanying the harpsichord part in each of the four volumes clarifies the intent of this addition: rather than functioning as a literal continuo realization, it is more akin to a piano score of an opera in representing the full orchestral writing distilled onto a keyboard. Performers may choose to play it, alter it, simplify it, or leave it out altogether. When played as written, it has a tendency to obscure the viol parts, lies awkwardly under the fingers, and feels rather over-composed—however, it was entertaining to play, and did convey the orchestral richness and sheer volume that are lost when these pieces are played on gambas alone. It does suggest that some keyboard support of the gamba lines is desirable, though perhaps not as busy a rendition as this edition provides; happily, the left hand of the keyboard part also includes figures, allowing a continuo player to create an original realization as desired. While it is doubtful that every note and movement of these four *actes de ballet* that comprise *Les Surprises de l'amour* can or should make it to the concert hall in this instrumentation, Hesse's masterly and idiomatic transcription for two gambas offers a great many enjoyable moments for players and listeners, and allows gambists a previously unknown gateway into Rameau's repertoire.

Finally, another recently discovered set of manuscripts have generated the first published edition of **four sonatas for viola da gamba and obbligato keyboard by Johann Christian Bach**. Given Bach's long friendship and performing collaboration in London with the acclaimed German gambist and composer Carl Friedrich Abel (1723–1787), it seemed likely that Bach would have composed for the viola da gamba, but no such works were known to exist. There was circumstantial evidence, however, in the form of legal records concerning a lawsuit that Bach brought against London publishers James Longman and Charles Lukey in 1773 for publishing pirated editions of his music; among these were listed a sonata for harpsichord or piano forte with accompaniment by viola da gamba. At a Sotheby's auction in 1992, a private collector purchased a set of previously unknown manuscripts that included four sonatas for keyboard and viola da gamba by J. C. Bach. German gambist

Thomas Fritsch (coeditor of this edition) eventually persuaded the new owner to allow him access to the sonata manuscripts, and performed the sonatas at their contemporary world premiere in 2008.

Like the Handel concerto earlier in this review, the J. C. Bach sonatas fit into the eighteenth-century tradition of accompanied keyboard sonatas, but they also reflect decidedly postbaroque tastes in style and instrumentation. In particular, an interesting question of keyboard instrumentation arises: in the primary source manuscripts, the title pages of the first two sonatas (in B-flat major and G major) label the keyboard instrument "cembalo," while the third and fourth sonatas (both in F major) call for "piano forte." Several printed editions published in London in the 1770s that incorporate these sonatas or individual movements arranged for alternate instrumentation such as violin or flute all call for "harpsichord or piano forte." At the time these were written, the fortepiano was gaining popularity as the preferred keyboard instrument for music making in the home, so titling the sonatas as playable on either a harpsichord or a fortepiano was certainly a wise marketing move for publishers. J. C. Bach himself had a hand in introducing and popularizing the square pianos built by Johannes Zumpe in London, so it certainly seems possible that he could have written these sonatas intentionally for the piano rather than harpsichord. Indeed, the stylistic gestures and figurations of the keyboard part in all four sonatas are more reminiscent of Bach's solo piano works, as well as those of Muzio Clementi, than of midcentury harpsichord writing. Additionally, both the keyboard and gamba parts feature extensive dynamic markings, a feature that would highlight the capabilities of the fortepiano. While all four sonatas certainly are playable on harpsichord, the combination of fortepiano and gamba creates a distinctive mixture of new and old, with a particularly sweet and intimate sound.

The Güntersberg edition divides the sonatas into two volumes, each commencing with the same historical introduction in German and English by Thomas Fritsch and Günter von Zadow, as well as a full list of the primary source manuscripts and secondary source print editions from which the current edition draws, and editorial

notes about standardization of markings and clefs. The gamba parts in the source manuscripts were written in a transposing treble clef, but the editors have included two copies of the gamba parts, one in treble clef and one in alto clef. The sonatas themselves are brief works of just two movements apiece, typically an opening AABB allegro movement followed by a rondeau or other character piece, and have a charming *galant* style with a hint of the early nineteenth century. The gamba parts have been arranged to set one sonata on each side of a single folded sheet, thus avoiding page turns, while the keyboard part lines up page turns neatly with the repeats.  though the parts have been carefully edited for the most part, the alto-clef gamba part for the first sonata in B-flat major contains a misprint in the time signature of its second movement, marking the meter as common time where it should be $\frac{3}{8}$; however, the time signature is correct in the treble-clef gamba part and the keyboard score.

This edition is an invaluable contribution to the viola da gamba repertoire. The discovery and publication of these sonatas expands the known output of J. C. Bach, settling some questions about the compositional fruits of his longterm collaboration with Abel. Moreover, it presents an unusually late example of virtuosic writing for the

viola da gamba at a time when the instrument was already regarded as old-fashioned and going out of style, thus extending the later chronological limits of the viola da gamba repertoire. Finally, it affords gambists a rare period-sanctioned opportunity to pair with fortepiano, for a sonic combination that proves surprisingly effective. This group of sonatas makes a fine addendum, and perhaps bookend, to the mid- and late-eighteenth-century *galant* style gamba sonatas by C. P. E. Bach and Abel.

Overall, this array of new publications for the viola da gamba by Edition Güntersberg makes some fine contributions to the instrument's repertoire, expanding it chronologically and stylistically. There is much to offer players and audiences alike in these works. Although all four works have their technical challenges, most are within reach of upper-intermediate gambists, and elements such as the "figured treble" in the Rameau allow higher-level players to embellish as they wish. The intimate performing forces also make these works easy to program for performance, yet also enjoyable to read through with friends in private—much as Hesse and Bach, at least, intended.

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BISHOP'S ADAPTATION OF LE NOZZE DI FIGARO

Henry Rowley Bishop. *Mozart's The Marriage of Figaro*, Adapted for Covent Garden, 1819. Edited by Christina Fuhrmann. (Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries, 55.) Middleton, WI: A-R Editions, 2012. [Introd., p. ix–xix; 9 plates; score, p. 3–217; crit. report, p. 219–37; appendix of items from the autograph score, p. 239–70. ISBN-13 978-0-89579-720-9. \$252.]

It is now widely known and accepted that, after their premieres, eighteenth- and nineteenth-century operas were often altered and adapted for subsequent productions. These modifications could be simple, such as the inclusion of substitute arias, or quite complicated involving character changes and large sections of new music. In spite of the ubiquity of this practice, only in the last twenty years or so have scholars paid attention to some of the more extreme adaptations, examining them as a

source of great insight into the audience expectations and the performance practices of a certain time and place. Christina Fuhrmann's edition of Henry Rowley Bishop's English-language adaptation of Mozart's *Le nozze di Figaro* is a splendid contribution to this field of study, providing a window into the practice of adaptation in nineteenth-century London. As Fuhrmann states in the introduction: "Bishop's *Figaro* . . . is an important example of typical practice that scholars of opera, Mozart, musical