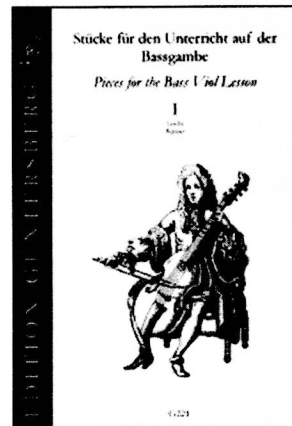


would be the next step in assembling repertoire after the student has been learning from a method book. These volumes attempt to answer the perennial question, "What should I work on next?"

While in the early days of the revival of the viola da gamba the difficulty was the slim availability of publications, selecting from today's broad array of published pieces may present its own problems. The choice of bass duets as a teaching aid is a nice idea, and the editors present their excerpts (e.g. a single movement of a Telemann Sonata) without added fingerings or bowings, rather only a few comments before each piece. The editors provide a clean copy that the teacher may mark for the student. Each volume contains a complete bibliography of each selection, so the student is able to find the rest of the piece in another recommended edition.



Volume I (Beginner) has diverse pieces, from *Frère Jacques* to the York Manuscript to an Adagio from the *Nymphs of the Rhine* by Schenck. Surprisingly, the alto clef is already introduced by the second page, which the beginner might choose to skip. It is not until the end of the book that a piece that contains bowing is included: a page from Rousseau's *Traité de la Viole* (1687), chosen particularly for its explicit use of *tirez* and *poussez* in the original edition.

Volume II (Intermediate) introduces division style and has several Ortiz *Recercadas*, as well as movements by Marais and Sainte-Colombe. Volume III (Advanced) has a Simpson *Prelude*, more Marais, and a piece by Louis de Caix d'Hervelois. All three volumes use pieces by Abel from the *Notebook of the Countess of Pembroke*, pieces meant for pedagogical use, and they have chosen liberally from some other Güntersberg publications, especially the five-volume anonymous *Königliche Gambenduos* (G033-037), various pieces transcribed for viol duets in the eighteenth century.

It is helpful to compare the first volume in this collection to a classic of its time, Alison Crum's *First Solos for Bass Viol* (Oxford University Press, 1990). Crum has also selected pieces for the beginning student, but carefully addresses bowing, the need to keep the left-hand fingers down, chordal fingerings, lute-type fingerings, etc. By paying careful attention, the student can absorb much about how to play the viol. The Güntersberg collection must be used with an outside teacher who would focus on many of the things that are discussed in *First Solos*. Crum's book is also more progressive; a new technical issue is introduced in each selection, and the alto clef is used only in the appendix. The new Güntersberg books are more wide-ranging in repertoire and less pedagogical, but are a welcome addition to this type of collection.

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Pieces for the Bass Viol Lesson, ed. R. Sutcliffe and L. von Zadow-Reichling, Edition Güntersberg, 2012. In three volumes: I (Beginner), G221, ISMN 979-0-50174-221-9, €14.90; II (Intermediate), G222, ISMN 979-0-50174-222-6, €14.90; III (Advanced), G223, ISMN 979-0-50174-223-3, €15.50.

A new three-volume set of miscellaneous bass viol pieces is available from Edition Güntersberg. The editors, Richard Sutcliffe and Leonore von Zadow-Reichling, have made an interesting collection of short pieces, mainly for bass viol duet. In their preface they explain that these selections, graded by difficulty,