

## Carolus Hacquart, *Chelys*, op. 3: 12 Suites for Viola da Gamba and Basso Continuo

ed. Günter and Leonore von Zadow with reconstruction and realization of the basso continuo by Dankwart von Zadow. Edition Güntersberg, 2013.

Vol. 1: Suites I-III (G233), ISMN 979-0-50174-233-2. €19.80.  
 Vol. 2: Suites IV-VI (G234), ISMN 979-0-50174-234-9. €21.00.  
 Vol. 3: Suites VII-IX (G235), ISMN 979-0-50174-235-6. €21.00.  
 Vol. 4: Suites X-XII (G236), ISMN 979-0-50174-236-3. €21.00.

When Gottfried Finger left London for good in 1701, fifteen years after his German compatriot viol player August Kühnel, he left behind a substantial music library that was subsequently put up for sale. Like Abel many several decades later, Finger was both a viol player and an impresario, well known for presenting concerts. The items in the sales catalogue for his music library mostly comprised concertos by popular composers, many with three copies of each part, hinting at the lavish forces he was able to muster. However, the only item consisting of pieces for viola da gamba solo was a copy of *Chelys* by a "Mr. Charles Hacquart." The catalogue's use of an Anglicized version of Hacquart's first name, rather than the Latinate version that actually appeared on the title page of his op. 3, is significant. It supports the supposition that a "Charles Hakert of Holland," who was given permission to return home in an official document of 1697, was the viol-playing Hacquart, and suggests that Finger had known him in London, all of which are discussed in more detail by Peter Holman (*Life After Death: The Viola da Gamba in Britain from Purcell to Dolmetsch* [Woodbridge, UK: Boydell Press, 2010], p. 17).

Carolus (Carel) Hacquart (c. 1640-?1701) was born in Bruges. In about 1670 he set out with his brother Philip for Amsterdam, where they both survived as musicians. Philip's four suites for viola da gamba solo survive in a manuscript in

the Bodleian Library in Oxford. (These pieces were published in modern edition by PRB [Baroque Music Series no. 17] in 1999.) In 1674 Philip married Ludwina Klein, the aunt of the composer of cello sonatas Jakob Klein. Carel moved to The Hague in 1679, where he presented a series of weekly concerts in the Mauritshuis and held the post of organist at the Old Catholic Church there. He published his *Chelys*, op. 3, twelve suites for viola da gamba and, presumably, basso continuo, in 1687 in The Hague. After this no further trace of him survived in the United Provinces.

The only extant copy of Hacquart's *Chelys* is a 1686 first edition which is in the library of Durham Cathedral in England (shelf mark C92). Its title page includes a now well-known engraving of a viol player, believed to be Hacquart, reproduced on the covers of these volumes by Güntersberg. Engraved in the draperies adorning the top of the first edition title page is the text: *Chelys | Carolo Hacquart |*



*Opus Tertium* | Anno 1686, without specific mention of the instrumentation. This copy consists of the solo part only; the expected bass part is missing. Some years ago Dovehouse Editions had a modern edition of Hacquart's *Chelys* in the works which, according to Dovehouse editor Donald Beecher, never came to fruition. However, somehow word of this project got out, to the extent that this planned edition that never made it into print still occasionally appears in bibliographies and catalogues. The missing bass partbook was one of the stumbling blocks. Tantalizing evidence that

indeed a bass part had actually existed was supplied by the announcement of the Amsterdam publisher Roger of a 1759 reprint of *Cheys*. Though this edition does not survive, the advertisement described it as "Pièces...à un<sup>e</sup> Basse de Viole & une Basse continue." The existence of a bass part could also be inferred from Hacquart's dedication to two lawyers, both former pupils of his, where he invokes them to play the pieces "with one another." The survival of versions with bass of nineteen (of the total of sixty) movements from the set, scattered through four manuscripts now housed in Oxford, Durham, Kassel, and Berlin, provided a way forward. The editors of this first modern edition have used the bass lines from the various manuscripts and called upon the aid of Dankwart von Zadow to supply new bass lines, based on the implied counterpoint, for the remaining forty-one movements, as well as continuo realizations for the entire collection.

The edition consists of four volumes, sold separately, each containing three of the twelve suites. Each volume has four booklets: a viola da gamba part; a bass part that includes figures; a score containing the viola da gamba and bass parts, on a two-line system; and a further score that includes a realization of the figured bass. The editorial bass parts are indicated with an asterisk in the score at the beginning of the appropriate movements. Those familiar with Güntersberg editions will not be surprised to learn that the edition is attractively produced on good paper, laid out to facilitate reading and page turns. Hacquart seems to have ordered the sonatas so that they generally become progressively more difficult. The three suites in the first volume would be suitable for intermediate players, with some movements playable by very advanced beginners. The second volume would still be within the grasp of an upper intermediate player, while the final two volumes include various moderately challenging difficulties, including more chords and double stops, that will sound best when played by advanced players. The first four suites are all in D minor, followed by two in D major, so that in the first two volumes all the pieces have the same tonal center. As suites become longer and more difficult in the second half of the collection, he moves to a different key for each suite, so that nos. 7–12 are in the following keys: G, E minor, F, A minor, G minor, and C. Each suite consists of five movements that in nearly all cases are: Preludium, Allemande, Courante (in 3/4), Sarabande, and Gigue. Several of the Giges include nice variations, like written-out ornaments.

While all the suites are musically distinguished, in a style somewhere between Schenk and Buxtehude—though generally not as technically challenging as either of these composers—certain items stood out as especially interesting in my perusal of them. Suites V, VI, VIII, and XII are all very strong throughout. Suite V in D includes more elaborate figuration and more chords than any of the earlier pieces and has juicy variations in the Sarabande. Suite VI, also in D, has particularly interesting implied counterpoint in the

Preludium and a fair number of chords throughout. Suite VIII in E minor begins with a marvelous, inventive Fantasia instead of a Preludium, and has excellent variations in the Sarabande. Suite X in A minor also has excellent Sarabande variations. Suite XI in G minor includes an especially fine Allemande and Gigue. Suite XII in C is probably the grandest of the set.

Because of Hacquart's use of double stops, chords, and much implied counterpoint, these pieces can be played successfully by just one viol. However they sound even fuller with basso continuo, so it is great to have the bass parts, about a third of them from different original sources and about two-thirds reconstructed for this edition. Hacquart is a composer of high caliber, so it is wonderful that these suites are available in a very good modern edition. With their generally progressive nature they will appeal to players at a wide range of ability levels. Güntersberg's new edition of Hacquart's *Cheys* is a welcome and valuable addition to the available solo repertoire for bass viol.

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### John Moss, *Lessons for the Base-Viol (1671), Suites 1–4* (tuning: ffeff)

ed. Stephen Morris. PRB Publications (Viol Consort Series no. 85A), 2014. Score & parts, \$21.00

### Martha Bishop, *Prelude and Fugue, Trope on In Nomine, and Hijaz for solo treble, tenor, and bass violas da gamba*

PRB Publications (Contemporary Instrumental Music Series no. 34), 2014. \$8.00.

### Sarah Mead, *Fantasia sine nomine (autem cum In nomine) for five viols*

PRB Publications (Contemporary Consort Series no. 80), 2013. Score & parts,  $\tau$ TBB, \$9.00.

**D**espite succeeding John Jenkins in the King's Music, John Moss is a relatively unknown composer. His *Lessons for the Base-Viol* was published in London in 1671 and contains twenty-six suites for the viol in tablature with a thoroughbass. PRB has just published a volume of the first four of these suites. Each suite consists of an Alman, a Corant, a Saraband, and a Jig alman.

The current edition is very legible, featuring a large font size for easy reading, and can accommodate any possible contingencies. Included are a lyra viol part in tablature, a transcription into staff notation (in octavated treble clef) with bass line, and a hybrid score that includes both the