

**Valentin Haussmann *Five Paduans and Galliards a6*  
edited by Günter and Leonore von Zadow,  
Edition Güntersberg G280 €19.80**

Valentin Haussmann (c.1560-c.1612) will not be a familiar name to many, but his music clearly deserves wider circulation, and this publication is a welcome step in the right direction. He is credited as being among the first German composers to write substantial music specifically for instruments, and was extraordinarily prolific; 1598 instrumental dance movements are known of, as well as Lieder and sacred music. Most of his music was printed in Nuremberg by Kauffmann: the collection from which these pieces are selected is dated 1604, neatly half way between Holborne's 1599 collection and Brade's of 1609 – which will offer a broad indication of what to expect.

The 1604 publication describes the pieces as '*auff Instrumenten, fürnemlich auff Fiolen lieblich zugebrauchen*' – that is, they are intended for instruments of any type, but will be particularly lovely on viols – and that stands as a very fair claim. I have to thank my friends at Anne's Tuesday viols for agreeing to 'test-drive' these pieces

The verdict was unanimous: we found these very rewarding pieces to play, even at first acquaintance, and the music is clearly of a quality and variety that will reap rich rewards on deeper acquaintance. These dances can stand alongside the Holborne five-part collection and hold their heads up high. Haussmann uses homophonic textures a little more freely than Holborne, especially in the Galliards,

and likes to use 'antiphonal' textures, but textures are always well balanced, and no individual part feels like harmonic 'padding'. I suppose we should not be surprised that a composer who churned out 1598 instrumental dances turns out to have a sound grip of his craft, but these dances do not, absolutely not, have any feeling of having been churned out. For any consort that plays a6 and regrets the shortage of Holborne, this will help to fill the gap. Thoroughly recommended – more would be welcome.

The 'package' is up to Güntersberg's usual high standards in typesetting quality, staff sizes, page-planning, paper quality, introductory material, and value for money... for €19.80, we get a 21-page score and six part-books with a Pavan-Galliard pair on each page, offered in alternative clefs.

I have to record a few minor quibbles. Firstly, the Altus part-book as it stands involves a first tenor player either swapping clefs or changing instruments; it makes sense for all five pieces to be offered in alto clef, as the part goes no higher than D5. This is being kindly addressed by the publishers at my suggestion – those who buy the present edition will be able to download extra pages, further printings will include them. The other quibbles are trivial: the composer's name is mis-spelled on the covers of the part-books, and I think an editorial accidental is fairly obviously called for in the Cantus part, Paduan 1, seventh bar. (Curious readers can look at the sample page on Güntersberg's website.)  
*Piers Snell.*