

Valentin Haussmann: Five Paduans and Galliards à 6 (Nuremberg, 1604)

ed. Günter and Leonore von Zadow. Edition Güntersberg, G280, 2015, ISMN 979-0-50174-280-6. Score and parts, €19.80.

Valentin Haussmann (ca. 1560–ca. 1613) was born and died in Gerbstedt, Saxony, near the Harz Mountains. He traveled extensively in German-speaking areas and Poland. His connections to the south included forefathers from Nuremberg and attendance at schools in Regensburg and Linz. However, his career was concentrated in Saxony: Magdeburg, Leipzig, Hannover, Dresden, Wolfenbüttel, and his native Gerbstedt, where he maintained a residence his entire life. Most of his published music was printed by his friend Paul Kauffmann in Nuremberg. He worked as organist, editor of music, poet, and was an unusually prolific composer, one of the earliest in Germany to write specifically instrumental music. He published more than thirty collections, vocal and instrumental, in his lifetime and edited editions of music by Morley, Vecchi, and Gastoldi.

The five pavan and galliard pairs published here by Güntersberg were the only six-part pieces interspersed in a much larger collection of predominantly of five-part music:

VALENTINI Haussmanns Gerbipol. Neue fünffstimmige Paduane und Galliarde, auff Instrumenten, fürnemlich auff Fiolen lieblich zugebrauchen. Gedruckt zu Nürnberg durch Paulum Kauffmann. MDCIIII. (Valentin Haussmann of Gerbstedt: *New Five-Part Pavans and Galliards for Instruments, especially delightful for the use of Viols*. Printed in Nuremberg by Paul Kauffmann, 1604)

The complete collection was published as a set of partbooks. In these six-part pieces the parts were labeled, from highest to lowest: Cantus, Quinta vox, Altus, Tenor, Sexta vox, and Basis. The copy in the City Library of Bautzen, one of several which survives, served as the source for the Güntersberg edition. The original books used a total of six clefs among the different parts. To facilitate performance, Günter and Leonore von Zadow's new edition limits the clefs to those normally encountered in modern editions of consort music, with middle voices given in both alto and octavated treble clefs for convenience. (In the first release of the edition, two of the pieces in the Altus part were given in octavated treble clef only, but a revised part with alto clef versions for all five pieces is available for free download from the publisher's website.)

Despite the quality and quantity of Haussmann's music, he is not well known. Since 1975, the London Pro Musica Edition has produced a handful of publications devoted to his dance music. More recently, in 2014, Güntersberg issued a *Passameza a 5* (G260) and a small collection containing a

Phantasia a 4, *Fuga prima*, and *Fuga secunda* (G261).

Haussmann's six-part pavans and galliards are well-constructed, charming dances. On first reading they might seem a touch understated in character, especially to those of us familiar with the racy cross relations in some of the more familiar, later English pavan and galliard pairs. However, when played with enough rhythmic poise and vitality, the strength of the writing becomes apparent, and they are quite effective. They are not formulaic, and have the freshness of Italianate dance music. A group of two or three of them could make a nice set on a program. They are fun to play, and while they could admirably serve intermediate viol players as an introduction to consort playing, they are sufficiently musically interesting to engage experienced players.

As we have come to expect from Güntersberg, the edition itself is of high quality. The editors describe it as a practical edition, and as such it works beautifully, with the requisite thought given to clefs and page turns, even in the score. At the same time, the informative introduction provides enough information to answer any questions likely to occur. In sum, these pieces are a welcome addition to the repertoire.

John Moran
Arlington, Virginia

Juan Bautista Pla and Anonymous, Two Sonatas for Viola da Gamba and Basso

ed. Thomas Fritsch and Günter von Zadow with continuo realization by Dankwart von Zadow. Edition Güntersberg, G289, 2016, ISMN 979-0-50174-289-9. Score and parts, €19.80.

Gambists who have not heard of Juan Bautista Pla (ca. 1720–after 1773) are not alone. The Spanish oboist and composer is hardly better known today among oboists. In a certain sense he is in good company with, and clearly a suitable foil to, the famous though ever-elusive Anonymous. These two sonatas, published for the first time in this Güntersberg edition, prove that it is well worth the effort to get to know both composers better. It might even turn out that, in this case, Anonymous and Pla are one in the same. Maybe yes, maybe no.

The primary sources for both sonatas are manuscripts from what is being called the Ledenburg Collection, an intact eighteenth-century collection of primarily manuscript music, an extensive proportion of which is devoted to the viola da gamba. This valuable trove was originally assembled at Schloss Ledenburg, a castle near Osnabrück that served in the eighteenth century as the art-filled home to a Hanoverian cavalry officer and his wife. Their daughter Eleonore von Grothaus (1734–1794) grew up in this rarified atmosphere, writing *Sturm und Drang* poetry and playing several