

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

Hausmann'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.

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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

instruments, apparently with a special love for the viola da gamba. Her extensive archive survived, largely forgotten, until it was deposited into the Niedersächsisches Landesarchiv in Osnabrück in 2000.

The collection's significance as a repository of gamba music is only gradually coming to light. It contains many previously unknown works, including sonatas and trios by Carl Friedrich Abel and, most remarkably, the only known surviving copy of Telemann's long-lost twelve fantasias for solo viola da gamba, which the composer published in 1735. These fantasias were issued by Güntersberg, in facsimile and a modern edition edited by Thomas Fritsch, to much acclaim earlier this year.¹ Güntersberg has also issued some of the Abel works from the collection and seems to have more in the offing. The Telemann fantasias will be the subject of a review in the next issue of the *Journal of the Viola da Gamba Society of America*.

Juan Bautista Pla and his younger brother, José, were both virtuoso oboists who made their fortunes travelling together around Europe playing duo concerts. Their compositions, which were mostly for two oboes or two flutes, were catalogued by Josep Dolcet in 1987.² The present sonatas do not appear in Dolcet's catalogue. The sources for the sonatas in this edition are two manuscripts in the same copyist's hand from the Ledenburg Collection, one attributed to Pla and the other without attribution. The first sonata bears the heading, "e. Flauto Trav: Solo: Transp: del: Sigr: Juanna Batta Pla." It consists of a score with the solo part in alto clef and an unfigured bass line. A second version of this sonata is preserved in a manuscript in a different unknown hand in Bern as a sonata for "Oboe Solo et Basso," where the solo part is in treble clef and the bass line includes figures.

The Anonymous sonata published in this edition comes from another manuscript in the same copyist's hand in the Ledenburg Collection, which describes it as having been transposed from a flute piece. The logical assumption that these transcriptions were prepared for the viol is based on the range, the use of alto clef, and the large volume of music for the instrument in the collection.

Both sonatas in this edition are clearly in a mid- to late-eighteenth-century style. The editors reasonably speculate that the two, sharing several traits, might be by the same author. As was typical of the time, both are in three movements (fast-slow-fast). Both have a first movement in 2/4, and second and third movements in 3/4 time. On the other hand, the two pieces are different enough in style that it would be impossible to say decisively on purely musical

¹ Georg Philipp Telemann, *Twelve Fantasies for Viola da Gamba Solo*, G281 (2016). Concurrent with this edition, Thomas Fritsch also released a CD recording of the these rediscovered pieces (Coviello Classics COV 91601).

² Josep Dolcet, "L'obra dels germans Pla: Bases per a una catalogació," *Amario musical* 42 (1987), pp. 149-181.

grounds that they are by the same composer. The sonata by Pla, in B-flat major, is more clearly in the *empfindsamer Stil*, not quite as mannered as many of C.P.E. Bach's pieces, but nevertheless full of expressive, chromatic appoggiaturas, especially in the middle movement that is marked *Cantabile*. The anonymous sonata, in C major, is of a more lighthearted nature throughout. Its second and third movements are characterized by figures with triplets preceded by grace notes, vaguely reminiscent of Boccherini. Though these are transcriptions, both sonatas lie well on the instrument and can be played to great effect on the gamba.

In addition to informative introductory remarks by Thomas Fritsch and Günter von Zadow, the edition includes a critical report that lists questionable readings, and facsimile images from the first page of each sonata. The manuscripts look clean enough to imagine playing directly from them without difficulty. It would be nice to have an entire facsimile, although since Güntersberg editions tend to be very reliable, a facsimile would probably be more of a luxury than a necessity. The edition provides separate solo and bass parts, a score combining the two, and a second score that includes a keyboard realization of the harmonies. The text of the Pla is derived from the Ledenburg copy, but with figures taken from the version in Bern for oboe, which was presumably the original instrument.

It is wonderful to have two more elegant sonatas in our repertoire that sound good and are gratifying to play.

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