

some fame as a performer, composer, and teacher. In 1608 Fritsch acted as godfather to the son of Wilhelm Kaufmann, a string bass player in the Leipzig *Stadtpfeifer*, the city's waits. So Fritsch may have also been one of this important group, particularly around 1600 when violinists were added to their number.

Stewart's description of the pieces on the CD gives a well-considered view of the collection's contents in general. These dances, while well enough crafted, often rely quite heavily on predictable sequences and standard chord progressions with little harmonic excitement or melodic ingenuity. Some of the pavans incorporate sections in triple time, while the galliards are often attractively syncopated. But in comparison to later collections of 'art' dance music such as those by Brade and Schein, these provide relatively slight fare.

Unlike some other contemporary dance collections, Fritsch doesn't pair his pavans with galliards, and there is no sharing of thematic material. So players will need to possess both volumes and switch between them to if they wish to make their own pairs, checking for matching tonalities. Fritsch's collection is not organised along tonal lines, though there are clumps of galliards in A minor (Nos. 12–16) and F major (Nos. 17–20) that will facilitate this process. Each dance is scored for a single treble part, two inner parts inhabiting different registers, and the bass. The *Intrada* is the sole piece in five parts, needing two trebles in addition to the three lower parts.

The inner parts are provided in both C3 ('alto') and G2 down the octave ('tenor voice') clefs. But the original parts utilised a rather wider variety (C1, C2 and C3 for the Altus, for example) and it is a pity that this edition does not show which clef was used for each dance, as this is a sure-fire indication of the potential range of the part. So players of the Altus need to be aware that Paduan XI will take them up to E and Galliard XIII goes as high as F above the frets. These two pieces might well sound better with a second treble viol on this line, since neither goes particularly low. The Tenor lies consistently a 4th or 5th below the Altus, and would be well-suited to a small bass viol, or a tenor viol with a robust sound on its lower strings.

Edition Güntersberg publications are excellently clear. The scores contain introductions in German and English, while Volume 2 provides a facsimile of the composer's dedication to the two teenage Princes of Mecklenburg, who had apparently heard Fritsch play and later took lessons with him. The lengthy Preface in Latin is translated only, unfortunately for most of us, into German. The parts are easy on the eye, usually with two or three dances per opening. I was surprised to find one error that had escaped the proof readers: the sustained bass notes of Paduan IV, bars 17–19 must surely read B flat, F and G.

John Bryan

Balthasar Fritsch, *Primitiae Musicales*

Ed. Günter and Leonore von Zadow,

Edition Güntersberg

Vol. 1 12 Paduanen à 4 (G313)

Vol. 2 20 Galliarden à 4, Intrada a 5 (G314)

In the last edition of *The Viol* Stewart McCoy reviewed a CD containing several dances from this collection, published in Frankfurt in 1606, and now made available through Güntersberg's complete edition. (Fritsch's *Primitiae Musicales* is also available to download from imslp, edited by Albert Folop.) Very little is known about the composer's life, though the dedication of this set tells us that Fritsch was born in Leipzig and that he had gained