

stylistically it would be hard to tell that these pieces are not by Marais; they are comparable with the plainer and easier portions of Marais' five books, advisedly aimed at those players who enjoy the *jeu de mélodie* style more than the *jeu de l'harmonie*, while offering occasional challenges to those who like to be stretched. Morel employs the same range of ornaments, and offers the same level of guidance on fingering, bowing, *tenues* and so on. He also uses a notation very like the modern 'laissez vibrer' for selected chordal notes below the melody – which here the editors have (curiously) not only disregarded, but failed even to mention that they have done so.



All four suites have the same core structure, *Prélude, Allemande, Courante, Sarabande, Gigue*, with occasional *doubles*, shorter dances, character pieces, a *Fantaisie* and a *Rondeau* added in to the mix. Apart from a single *Menuet* pair, we don't get the multiple-choice dances that we find in Marais' more extended suites, and in fact all four suites can comfortably be played in one sitting – without the slightest danger of ennui.

Packaging is generous, and up to Güntersberg's usual high standards. Written introduction and editorial comment (in German and English) appear only in the first of the pair of volumes – on the reasonable assumption that these will be bought as a pair. Each pair of suites comes as a reference score, solo part, separate (figured) bass line, and a score including a keyboard realization (as usual, very nicely done). Engraving is very competently done, with good choices about design, layout, staff-size, paper – absolutely comfortable to play from.

I do have a few grumbles. For my taste, the *tenue* lines are too lightly printed for a feature that is so essential to performance. In passages where the melody is notated, stems-up with chordal notes underneath, I would suggest the editors might have done better to follow the example of the original score much more of the time. The prevalence of inappropriately lowered augmentation dots (see circled notes in example below) I find quite irritating, as has been mentioned in previous reviews. Bar 5 of the third suite has a mis-placed *tremblement*.



None of these minor gripes will get in the way of my treasuring this pair of volumes; they will be coming off the music shelves on a regular basis. Enthusiastically recommended.

Piers Snell

Jacques Morel

*Premier Livre de Pieces de Violle –
Four suites for viola da gamba and basso continuo*
(Paris, 1709)
Ed. Günter and Leonore von Zadow
Edition Güntersberg 2 volumes G321/G322

This is very welcome indeed. Many will be familiar with Morel by way of the delightful Chaconne for flute, viol and continuo, but now we have a modern edition of his first (only) *Livre* of viol pieces... which present no disappointment. Briefly stated, if you love Marais' five books, you'll love this one.

Morel identifies himself in the *avertissement* as Marais' pupil of several years, and it really shows. While perhaps not reaching the highest heights of inspiration of his teacher (perhaps this feeling just reflects a briefer acquaintance), this is music that clearly comes from the same place. Indeed,

Augmentation dot position in extract from Jacques Morel, *Premier Livre de Pieces de Violle*

