

beginners. The heavy-quality paper is spiral bound, so it easily stays flat on a music stand. It is a welcome addition to the growing body of teaching material for the viol, certainly worth the consideration of teachers.

The volume ends with a charming “jigge” by Tobias Hume. My only complaint is that there aren’t fifty more pages.

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Hermann Gustav Jaeschke: Variations for Viola da Gamba and Piano on a Theme from the Opera *Jakob und seine Söhne in Egypten* by Étienne-Nicolas Méhul (Militsch, after 1840)

ed Günther von Zadow. Edition Güntersberg (G325), 2020. ISMN 979-0-50174-325-4. €14.80.

Carl Friedrich Abel: Concerto a Viola da Gamba Concertata in G major for Viola da Gamba, two Violins, Viola, and Basso, A9:2. Reconstructed after the Violoncello Concerto in B-flat major WKO 52 and the Flute Concerto in C major WKO 51

ed. Thomas Fritsch and Günther von Zadow. Edition Güntersberg (G331), 2020. ISMN 979-0-50174-331-5. €24.50.

In 2014, Polish musicologist Sonia Wronkowska completed her cataloguing of a trove of manuscripts she had discovered. The collection was begun in the second half of the eighteenth century by Joachim Carl von Maltzan (1733–1817), a Silesian prince and gamba player, and continued by his heirs well into the nineteenth century. In 2016 Edition Güntersberg published some of this music, focusing on repertoire from the eighteenth century and including twenty-three works by Carl Friedrich Abel. Now, with the first publication of Hermann Jaeschke’s variations for viola da gamba and piano, Güntersberg turns their focus toward a later period of this collection. Count Maltzan promoted viola da gamba playing and composition for the instrument well into the nineteenth century. Thomas Fritsch’s recent CD, *The 19th-Century Viol* (see separate review in this issue), features several of the nineteenth-century works from the Maltzan Collection, including the Jaeschke variations. Also featured on the CD is a viola da gamba concerto by Abel that Fritsch and Günther von Zadow have reconstructed from two surviving versions that exist, one for cello and one for flute.

Hermann Jaeschke (1818–after 1846) was a talented violinist in the Maltzan court orchestra. Blind from birth, he was well

known in his day to have memorized all the standard solo and chamber repertoire. In his CD liner notes, Thomas Fritsch quotes a letter from Adolph Hesse to Louis Spohr describing performances by the blind virtuoso. The variations for viola da gamba and piano on a theme from an opera by Méhul were written sometime after Jaeschke finished his studies in 1840. The rich, romantic introduction leads to two variations full of flashy passage-work in the style of Louis Spohr, not terribly hard for a professional player. This is the kind of writing that, once learned, can be tossed off to showy effect. After a slower section with a variation in minor, the finale again allows the player to dazzle the listener. This is a very attractive piece, and one that will work nicely for chamber players who have access to a fortepiano of the correct period, a voluptuous bass viol, and the imagination to create a sound that successfully blends these two instruments, a sound most of us have not yet heard.

Lamenting the dearth of concertos for viola da gamba from the eighteenth century—only a handful exist—Thomas Fritsch and Günther von Zadow decided to see if perhaps other gamba concertos could be found in versions surviving for other instruments. Since the mid-twentieth century, musicologists have speculated that Abel’s concerto in B-flat for violoncello was likely an arrangement of a concerto for another instrument. Fritsch and von Zadow point out in their introduction that another version of this same piece exists for flute in C. Could the ancestor of both these versions be an unknown concerto by Abel for viola da gamba?

Von Zadow and Fritsch have based their reconstruction of the orchestra parts primarily on the parts from the cello concerto, while they have taken into account the more highly elaborated rhythms of the solo part from the flute concerto, thus supplying us with the most complete musical information in their new edition. The editors decided that for gamba, the key of G major fits the instrument the best.

This is an early piece, likely from Abel’s years in Dresden. The concerto is perfectly charming, but not a showstopper. It could be useful as an easy, tuneful piece for someone to learn who has, say, a first opportunity to perform with a string orchestra.

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