

Andreas Lidl
Six Sonatas for Viola da Gamba and Violoncello
Ed. Günter and Leonore van Zadow
Edition Güntersberg, two vols, G381 and G382

Lidl (? - before 1789) was and is most renowned as a virtuoso player of the baryton. Having worked with Haydn at Esterhazy, that epicentre of baryton playing and composition, he travelled widely through Europe. He introduced London (1776) to the baryton and, Peter Holman suggests, concentrated on that instrument to avoid a direct clash with the already well-established Carl Friedrich Abel.

He is survived by a sizeable corpus of works (despite the disappearance of even more music), although very few directly associated with the baryton. Instead, his chamber music and solos and sonatas specify viola da gamba – at times fulfilling the tenor role we normally associate with the viola.

The six sonatas made available here survive in two sources in Paris and provide repertoire for what was also Abel's favoured performing arrangement – gamba and cello without continuo. Each is in three movements (fast/slow/fast) with lively and urbane allegros, and slow movements full of that 'sensibility' so highly prized by his contemporaries. The style is typically early classical – like Abel – with elegantly turned themes and lively passagework.

Much of this music lies well within the compass of a good player, but there are moments of serious virtuosity in some very high-lying passages, double stops and chords, and cross string writing at speed. The slow movements present some challenges to the editor and the player as they survive in more and less elaborated versions – a sort of penny plain and tuppence coloured situation! Where such ornamented versions exist, editors Günter and Leonore van Zadow have made the excellent decision to present both together, with the decorated version as a varied repeat of the more restrained. This has the double advantage of encouraging players to develop their own variants with a clear idea of the original line and the composer's own style of decoration. The cello parts are essentially functional with only occasional demands beyond the provision of a bass line and could, of course, be played on a viol too.

As always with Edition Güntersberg the music is generously laid out – without page turns in mid-movement. Included are a score and a separate part, both of which contain the music for both instruments.

These elegant and attractive sonatas should appeal to players looking for more post-baroque repertoire which is attractive and rewarding to learn and play, and make a valuable addition to the available repertoire of late eighteenth century music for gamba solo.

Philip Redfern

*Sheet music reviews are coordinated by Jenny Tribe, 63 Leckhampton Road, Cheltenham, Glos, GL53 0BS (email jenny_tribe@hotmail.com). Please send any music direct to her. If you are interested in joining the panel of reviewers, Jenny would be pleased to hear from you. **More reviewers needed – see page 5.***

Music reviews for *The Viol*: a new coordinator needed

Jenny Tribe, who has coordinated reviews of sheet music (and occasionally books) since the VdGS newsletter was relaunched as *The Viol* nearly two decades ago, has decided that it is time to step down. We are enormously grateful to her for her efficient organisation over so many years. Though Jenny is happy to continue for a while, we are on the lookout for a new volunteer. Jenny writes:

The post is not very arduous. It entails:

- Receiving publications which publishers want reviewed (which is rather fun – being the first person to see new music!).
- Making a note of the details of each publication, also when it arrived and when it went out to review.
- Sending out details of publications which are awaiting review to likely reviewers. We have a small panel of volunteers – professional as well as amateur players – who are happy to write the occasional review.
- Posting the music out to whoever has offered to write a particular review. Postage costs can be claimed.
- Sending out a polite reminder to reviewers, if necessary, when the deadline for the next issue of *The Viol* is approaching!