

Matthew Locke Duos for two Basse-Violls Guntersberg Edition (G128)

This edition is a must for viol players! Editors Leonore von Zadow-Reichling and Gunter von Zadow have produced a fine edition in which the preface (in both English and German) give us some background information about the original manuscript. There is also a small sample of the facsimile of 'Here end the Duos for two Basse- Violls, Composed in 1652' and the characteristic chords show that these duos can only be played on bass viols. The editors are keen to point out that they have followed the original manuscript closely: original clefs, note values and ties, and replication of the beaming (of notes) as 'we believe that this too, expresses something about the musical intention'. As a concession to modern notation however, note values have been changed from notes that extend over bar lines to tied notes.

These pieces are conveniently laid out according to key in this new edition. Numbers 1-3 D minor, 4-6 D major, 7-9 C minor, 10-12 C major. However, the composer did not indicate these groupings in his scores and as a result musicologists have structured them as above. The editors also point out that the duos could also be grouped in two suites of six movements, as in the Stainer and Bell edition, *Chamber Music 1*, ed. Michael Tilmouth, Musica Britannica 31, pub 1972.

The only edition of the Locke Duos that I possess is the one published by King's Music, in the hand of the late Joy Dodson, and it is now looking rather worn. So when the opportunity came to review a new edition of the Locke Duos, I was very keen to see it. I have found that the numbering in the King's Music edition a bit frustrating, but the Guntersberg Edition provides a booklet in which the numbering is easy to follow; in fact two separate parts are included in the price of €14.00. The music is well laid out and easy to read; there are bar numbers in this edition (unlike the King's Music one) and I particularly appreciated the fact that note groupings reflect the phrasing. For example: Fantazie no. 1, bar 13; in the King's Music edition the quaver and semiquavers on the third beat are joined (or beamed together), but the Guntersberg edition separates them as the phrase (or motif) suggests, as Locke intended. This is very useful for those new to this music as the more one plays Locke, the more there is to find in the phrasing. Thinking of the music in context, viol player Andrew Banks once pointed out to me that as these duos were written in the middle of the Civil War in England, no one knew who to trust. If you play this music with that thought in mind then the phrasing does reveal itself more... all cloak and dagger stuff!

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