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Andreas Hammerschmidt, *Erster Fleiß: 15 Suites for consort of 5 voices* (viols, woodwind, string orchestra), ed. Leonore and Günter von Zadow. G017-G024 (in 8 volumes), Edition Güntersberg, 2000. Score and five parts (with alternate clefs for altus and tenor parts). Volumes range from €12.80 to €18.00 in price.



In the tradition of Johann Hermann Schein's *Banchetto Musicale* (1617) and Samuel Scheidt's *Ludi Musici* (1621), Andreas Hammerschmidt published his collection of five-part dances under the title *Erster Fleiß/Allerhand newer Paduanen, Galliarden, Balleten, Mascharaden, Francoischen Arien, Courenten und Sarabanden, Mit 5. Stimmen auff Violen zu spielen/sampt dem GeneralBaß* (1636). At the time Hammerschmidt was serving as the

leading organist at the Petrikirche in Freiburg and dedicated this, his first printed work, to the mayor and councilors of the town. Three years later he assumed the post of organist at the Johanniskirche in Zittau, where his responsibilities included composing vocal music, in addition to directing the soloists from the local Gymnasium and the instrumental ensemble consisting of the town musicians. The publication of his second volume of instrumental dances, *Ander Theil* (1639), attests to his popularity as a composer of secular music, although he is remembered today primarily for his fourteen collections of sacred vocal works comprising over four hundred pieces. Musicologists Johannes Günther Kraner and Steffen Voss, in their *Grove Music* article, credit Hammerschmidt with the development of the German church cantata, and point to the recognition he received posthumously as the "Orpheus of Zittau."

Nine years ago, Leonore and Günter von Zadow took it upon themselves to edit both collections of Hammerschmidt's instrumental music, basing their editions on a microfilm from

the Biblioteka Jagiellonska in Cracow, Poland. Divided into eight volumes, the ninety five-part dances and a single six-part dance are grouped by key (including parallel major or minor key), so that fifteen suites result. This was a clever idea, as it helped organize the original publications which, as the Zadows point out in the Preface, were ordered in an arbitrary manner with respect to key. Volume 1 (G017) contains Suite I in C; Volume 2 (G018) contains Suites II in d/D and III in E/e; Volume 3 (G019) contains Suites IV in F and V in a; Volume 4 (G020) contains Suites VI in d/D and VII in F; Volume 5 (G021) contains Suites VIII in g and IX in B-flat; Volume 6 (G022) contains Suites X in b and XI in G/g; Volume 7 (G023) contains Suites XII in g/G and XIII in d/D; and Volume 8 (G024) contains Suites XIV in C and XV in a. Furthermore, there are an additional two volumes (G030 & G031) of three-part dances drawn from Hammerschmidt's *Ander Theil*, although I did not have a chance to review these.

The detailed Preface appears only in the first volume (G017) and is printed in German and English. It includes some facsimile reproductions of the partbooks, as well as a title page and preliminary notes in the original German *fraktur*. It would have been nice to read a translation of the original notes (which Hammerschmidt addresses to his "Musicanten" and "Liebhabern"), or perhaps a summary from the editors, but the facsimile examples are nevertheless appreciated.

Each suite is ordered methodically: pavane, galliard, corrente, ballet, aria, and often a concluding sarabande. The original number of each dance is noted in the upper right corner of the score: for instance, AT01 signifies "*Ander Theil*, No. 1," while EF32 stands for "*Erster Fleiß*, No. 32." I wish the editors had also included an incipit with the original clef, time signature, key signature (if applicable), and notation for the first measure of each dance (for each part) in the score. This would not be necessary in the parts, but it would have been a welcome scholarly touch to the edition in the score layout.

More importantly, I would have appreciated a glance of the melodic range for each part reflected in an incipit in the score, as this would help with decisions regarding instrumentation. Such clarification of range would alert the musical director to the upper range of the first cantus part (often ascending to ledger-line pitches of B-flat and C). In rehearsing three of these suites with Viols West participants at two recent workshops, this higher range proved to be challenging for intermediate treble viol players. Similarly, the bass part often descends to a low C, which is indispensable, so the bass viol player must tune down a step if he/she does not have a G violone or 7-string viol available.

Of course, one need not use a "pure" consort of viols for these suites. I think a violin on the top part (or both cantus parts) and a violoncello on the bottom part would be viable solutions as well. And as Hammerschmidt states in his original title, basso continuo instruments are also welcome to play. This is an invitation for theorbos, harpsichords, organs, and Baroque guitars to be included! The editors observe that the original continuo figuring is "not sufficient for today's needs," and they have completely revised the figured bass in the score. I did not have an opportunity to try out the figures with a continuo player, but after a preliminary review it appears the editors have done an admirable job at keeping the

figuring accurate and useful.

While the original prints contain neither barlines nor beamed eighth notes, these modern editions feature regular barlines and modern beaming conventions. Eighth notes are beamed in groups of four to reflect the minim, i.e., half note, in duple meter, and in groups of two to reflect the crotchet, i.e., quarter note, in triple meter. This is tastefully done and makes the rhythms easy on the eye. However, I would caution the performer about the triple meter selections. In all triple meter dances, the Zadows have cut the original note values in half rather than maintain the original minim as the pulse note. Consequently, passages of what were once non-beamed quarter notes now appear as pairs of beamed eighth notes. The reason I find this significant is the fact that performers, when faced with a group of six quarter notes (or now six eighth notes), have a number of ways to interpret the passage. Perhaps the melody might be performed as two groups of three, to create a "two-against-three" hemiola feel in a triple meter measure. This sense of freedom to phrase may be slightly obscured by the editors' decisions to reduce the values to eighth notes and then to beam them consistently in groups of two. For this reason, I would advocate maintaining original note values, especially in triple meter. The modern performer realizes that "bar equals bar" when moving between duple and triple meter sections, regardless of the pulse note, but I would have preferred to read measures of two minims alternating with measures of three minims."

It is interesting to note that Hammerschmidt uses tempo indications in a handful of his dances. One finds the occasional indications of "geschwinde" followed by "langsam" to instruct the performer to take certain passages quickly and slowly. Similarly, I came across a few dynamic markings in a small selection of dances, such as "stille" passages alternating with "starck" phrases, suggesting a terrace dynamic practice for dramatic effect. The editors have neither added nor subtracted from what was originally published by Hammerschmidt, as they remark in their Preface.

As I hope the participants of the Viols West workshops might attest, these dances are fun to play and quite accessible to all intermediate players. Some numbers feature more counterpoint between parts, others are more cantus-dominated. But each suite seems conveniently to feature a little bit of both textures, as well as a fair share of homophonic dances. I especially enjoyed performing Hammerschmidt's pavanés and galliards, which so clearly reflect the early seventeenth-century, English-influenced taste prevalent in Germany at this time; for example, William Brade's and Thomas Simpson's publications come to mind.

In conclusion, we are grateful to Leonore and Günter von Zadow for providing eight volumes of very enjoyable dances. These editions have been around for a while (nine years now), and it is time they become a regular part of our consort repertoire.

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