

Johann Pfeiffer. *Concerto Viola di Gamba, Violino 1, 2, Basso continuo*, ed. Günter and Leonore von Zadow. First edition. Edition Güntersberg, 2008. Publisher # G144. ISMN M-50174-144-1. 2 scores (not realized & realized) and 4 parts (basso part with figures) € 21.80.

Gabriel Schütz. *Sonata A-Moll, Viol 1, 2, Basso continuo* ed. Günter and Leonore von Zadow. First edition. Edition Güntersberg, 2008. Publisher # G140. ISMN M-50174-140-3. 1 score (realized) and 3 parts (basso part with figures) €13.80.

Günter and Leonore von Zadow and Edition Güntersberg have delivered two gems in these first editions of Pfeiffer's Concerto and Schütz's Sonata. Both are excellent pieces for viols, and the publication is filled with detailed editorial notes, analysis and thoughtful commentary, incorporating facsimile examples from various score and part sources.

Johann Pfeiffer (1697-1761) spent most of his career as Kapellmeister in Weimar and later Bayreuth, composing in numerous instrumental and vocal genres of the period. In addition to this concerto, only a sonata for viol and obbligato harpsichord survives. With the original manuscript of the concerto lost during the Second World War, two nineteenth-century copies were used to prepare this edition: one source was from solo parts from German-speaking countries, while the other, copied by Johannes Klingenberg, served as the primary source for this edition.

The Pfeiffer concerto is scored for 2 violins, viola da gamba, and continuo. According to Zadow, although "both the instrumentation (two violins, viola da gamba and continuo) and the sequence of movements are also found in many of the sonatas of the period, this work is clearly a solo concerto." Some of the other commentary refers to the influence of the Berlin School on Pfeiffer and elements of North German *empfindsam*, or sentimental, style. The inclusion of separate realized and unrealized continuo parts is excellent and the solo part is clear and easy to follow.

According to Johann Mattheson, Gabriel Schütz (1633-1710) "performed in such a manner on the viola da gamba ... that one considered him one of the best masters in the Holy Roman Empire." Schütz studied with Simpson and Brade, who were active performers in Northern Germany. On a trip to Italy at age twenty-two, he stopped in Nuremberg where he was persuaded to stay despite various other job offers. He remained there until his death. Zadow compares Schütz's sonata to those of Stuttgart composer Johann Michael Nicolai in its structure of alternating fast and slow sections. This sonata was part of a manuscript anthology bequeathed to Durham Cathedral by Philip Falle and also contains other music from the European continent, including music by Nicolai.

While not for the beginner or lower intermediate viol player, I would recommend both these pieces; they are both technically challenging and musically rewarding. The Pfeiffer offers chordal and arpeggiated passagework, while the Schütz is filled with challenging sixteenth-note interplay between both viol parts. The scholarship in these editions is excellent and very informative. Let's hope that the Zadows and Edition Güntersberg continue to publish editions of this quality for performers, students and enthusiasts to enjoy.

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