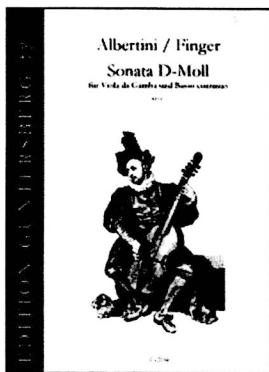


VdGSA News Sept. 2012

Ignazio Albertini, *Sonata in D Minor*, arranged for viola da gamba and basso continuo by Gottfried Finger, ed. G. and L. von Zadow. Edition Güntersberg, G204, 2011, ISMN 979-0-50174-204-2. Score with realization, solo viol, and b.c., €14.90.

The Italian violinist **Ignazio Albertini** (c. 1644-1685) apparently spent the latter part of his career in Vienna, where he was a colleague of Johann Heinrich Schmelzer. Albertini's only known work is a volume of twelve sonatas for violin and basso continuo, published in 1692, seven years after his murder. The transcription for viol and continuo of the first of these sonatas is found in a manuscript in the Bodleian Libraries in Oxford, probably done by the Moravian viol player Gottfried Finger (c. 1655-1730). Although the editors assume that Albertini and Finger were "simultaneously active" in Vienna, it is possible that Finger became acquainted with the sonatas after their publication. The transcription was made in England, where Finger spent most of his adult life.



The sonata resembles the compositions of Schmelzer and Biber, beginning with a fantasia over a tonic pedal, followed by several short sections with alternating meters and tempi. Although the work appears virtuosic at first glance, it is surprisingly idiomatic for the viol, falling comfortably under the fingers. The biggest technical challenges are passages in the upper positions, but this should not deter players who wish to expand their capacities above the frets. The editors "encourage the examination of other violin works to determine their suitability for the viola da gamba." The success of this transcription should well inspire further adaptations of the violin repertory.

In comparison with Albertini's original, Finger's manuscript is careless and should not be considered a fair copy. There are missing tempo indications, ties, continuo figures, and other errors. Regrettably, the von Zadows have made few corrections and have not included a Critical Report. In one place Finger shortened the first section and rewrote the thirty-second notes of the violin part as sixteenths. In the process he omitted four sixteenths, creating a displaced bar line. The editors added the missing notes, but in order to correspond with Albertini's later bar lines the movement begins with a stylistically improbable half-measure. A better solution would be to start with a full measure, shift the bar lines accordingly, and tie the pedal bass notes.

Dankwart von Zadow's continuo realization is correct but rather static, and accompanists should feel free to add embellishments. Performers would also be advised to study the original Albertini sonata and make further corrections.

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