

praise, and there are instrumental sinfonias, introductions, ritornelli and sometimes accompaniments in arias for the two violins.

The score will also be somewhat harder than usual to photocopy, if necessary for the purpose of performing it, because the print extends into the binding itself. If only LIM offered this score in a spiral binding as well! It would also have been helpful to include the vocal registers of the characters and the page-numbers where each appears. The entire MS score, I-Nc, Rari: 33.6, 8, is freely viewable at www.internetculturale.it, where the forces required are listed as SSSSS, AA, TTTTTT, BB, Chorus (S A T B), 2 strings (violin), bass (cello), and bc. Barbara Sachs

I'm puzzled that a copyright edition is assumed to be accessible for photocopying. There are rumours that some countries ignore copyright laws more than others. €40 is an amazing bargain compared with most other such publications: one wonders if the size of the score and the close margins were intended to make copying difficult. We (BC and I) have edited and computer-set some 30 operas from Monteverdi to Handel, and they have never been impossible to print on A4 paper, with the possibility of B4 if a larger copy is needed and sensible page turns whenever possible. We don't expect them to be photocopied. Our Poppea is a good example: just over 200 pp @ £30.00. I'd be interested to see this edition – and BC is a Legrenzi enthusiast. CB

HACQUART CHELYS

Carolus Hacquart Chelys: 12 Suites for Viola da Gamba and Basso Continuo Edition Güntersberg, 2013. 4 vols

Carolus Hacquart, viol player, teacher and composer, was born in Bruges about 1640 and lived for much of his professional life in Amsterdam. He published music for voices, composed an opera in Dutch, played the organ in The Hague, and in 1686 published this collection. Apparently he was still alive in 1701, making him more or less contemporary with Sainte Colombe.

Unfortunately, only the solo part of the publication survives, but there are a number of manuscript sources of some of the suites in which the bass part survives. This edition's introduction includes a facsimile of the Prelude for the suite in G major, very elegantly engraved, and the frontispiece serves as the illustration for the front and back covers of this excellent publication.

It is reproduced in the standard Güntersberg format – A3 folded to A4 booklets on good quality paper, with a generous introduction, each volume containing three of the suites. There is a full score with continuo realisation, a score with the figured bass and solo part, and separate parts for the solo and the continuo player, thus catering for all performance preferences. The layout is elegant and clear, free of editorial interventions save where an accidental is suggested. Where the sources lack a surviving bass line, one is provided, and the critical notes specify where this is the case. The four volumes are very reasonably priced: three of them at €21.00 and one at €19.80.

So what of the music itself? It is all eminently playable, lying easily under a good hand, and using the range of the 6-string viol occasionally up to d', but no higher. Each suite has either four or five movements, mostly Prelude, Allemande, Courante, Sarabande, Gigue, and are indeed French in style if you compare them to the music of Hotman or Dubuisson, but not if you compare them to that of De Machy or Marais. They are generously chordal, and one can see how Schenk's music developed from this. They are not as technically ambitious as his music nor do they have his melodic charm, but they have their own beauties which make them well worth playing. The chords lie nicely under the hand and bow and he has a particular predilection for string crossing, which makes them excellent studies, if a bit predictable. Of the 12 suites, 3 are in D major, 3 in d minor, and one each in G, e, F, a, g and C.

Several of the Preludes have a grave-vivace-grave format, and the e-minor suite in Volume 3 opens with an extended Fantasia with a succession of slow-fast-slow sections, strikingly original: some beautiful slow chordal passages, followed by a 'vivace' with rapid string crossings. It is very satisfying to play and well worth performing. There is no source for the bass part for this movement, but there is for the remainder of the suite, and one can see that they could work unaccompanied, as the solo part includes most of the harmonic bass. Indeed Schenk's *Scherzi Musicali*, published in 1701, states that the basso continuo is optional, and, as is well known, Marais published the bass part for his first book three years after the appearance of the solo book.

This publication is important as it fills out our knowledge of the development of the viol technique later in the 17th century. It is in considerable contrast to Marais' 1st book (1686) and De Machy's (1685) both of which need the low AAA string, and utterly different (as is everything) from Sainte Colombe's. Shem Mackey's recent article in *Early Music* about the 1683 Collichon 7-string bass viol demonstrates a possible connection with St. Colombe's invention, news of which seems to have travelled only slowly outside France. This music shows yet again that English divisions had a stronger influence in the Netherlands and Germany.

But more significantly it adds repertoire which offers interesting challenges to aspiring players of the solo repertoire of the bass viol, beautiful music which demands good playing: yet another gap filled by these enterprising publishers. Robert Oliver

A BAROQUE ORGAN BOOK

Ein barockes Orgelbuch (Österreich, 1690-1731)... edited by Rudolf Scholz Diletto Musicale (DM 1474), 2013. 90pp, €27.95.

The collection was assembled between 1690 and 1731 at the Hall convent, which had been founded in 1569: according to the founding charter, music was to be performed and enlarged in scale "for ever". The MS was almost certainly copied by Elias de Silva, who was musician and tutor to