

Johann Gottlieb Graun. *Trio G-Dur für 2 Violen da Gamba und Basso continuo* (GraunWV C:XV:87 (Wendt 52), ed. Michael O'Loghlin. First edition. Edition Güntersberg, 2008. Publisher # G131. ISMN M-50174-131-1. Score (realized) and three parts (basso part with figures), € 15.50.



Johann Gottlieb Graun (1701/02-1771) was an organist and composer of much renown who was, along with his brother Carl Heinrich, in service at the court in Berlin. This particular trio is most likely the work of Johann Gottlieb, but could also be the work of his brother. Nevertheless, this technically challenging trio for two violins and continuo is a fine example of early classical music and similar in style to the music of C.P.E. Bach. It is a style that viol players are generally less familiar with, and this Güntersberg edition is important for that reason.

There are thirteen contemporaneous manuscript copies of this work, only one of which is scored for two violins—the others are scored for flute, violin and continuo. In fact, the version for two violins, contained in the Berlin Sing-Akademie, is incomplete in that only one of the three parts is extant. Therefore, this edition relies on several other surviving manuscripts to arrive at what is a historically sound version of the trio.

The three movements, Adagio non tanto, Allegro non molto, and Allegro moderato, contain many appoggiaturas and ornaments not familiar to the viol player. In the foreword the editor provides rules for ornamentation according to the writings of C.P.E. Bach. There are also opportunities for each viol player to improvise cadenzas.

Edition Güntersberg provides all the tools the performer needs for a successful rendering of Graun's trio. In addition to the foreword (in both German and English), editor Michael O'Loghlin includes ample information about the manuscripts, particularly editorial decisions and variations found within the original sources. Within the edition, the viol player will find a complete score with a realized keyboard continuo part, separate parts for each of the two viol players and a continuo part that contains only the figures found in the most complete manuscript. However thorough the contents of this edition are, I would have liked more information about the continuo forces that were utilized for such a work. Are we to assume that keyboard is *not* doubled by a bowed bass player due to the timbre and range of the two bass viol soloists? Perhaps O'Loghlin could have provided some more guidance.

For viol players who are interested in some of the latest repertoire for the instrument, this Güntersberg edition of the Trio in G Major is a delightful piece, which explores the technical facility of two bass violins in an early classical idiom. As for the edition itself, the viol player cannot do better than the sound research behind the publication of this trio. I will state that the Graun trio requires advanced players, preferably those with interest in/or familiarity with the style of C.P.E. Bach and his contemporaries, but the challenge is well worth it. Playing this music on viol helps one to hear the origins of the splendid music composed during the Enlightenment.

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John Jenkins. *Three-Part Airs, Vol. IV*, for two trebles, bass and continuo, with keyboard realization; ed. Andrew Ashbee. Viol Consort Series no. 71, PRB Productions, c2008, PRB VCO71. ISBN 1-987-1-56571-324-6. Score and 5 parts, \$28.



Many viol players are familiar with the five- and six-part fantasias of Jenkins. They come up perennially as the subject of classes at Conclave, and, like Goldilocks' choice, they are not too easy, not too hard, but just right for a week's intensive study, and the joy of a lifetime's reading and re-reading. Jenkins' three and four-part music presents puzzling problems, however, and is difficult to categorize. What does he mean by the title "Air" or "Ayre" that comes up so frequently? Is it treble viol or violin music? Is it dance music? Are they grouped as dances or by keys? There is a continuo part, but do you need to have it in performance, or can you leave it out?

We will probably never know the complete answers to these questions, but we do have the latest edition of a group of airs and dances from PRB Productions, which follows the publication of three earlier sets of similar pieces. This volume, which includes an edition of Airs in C minor (VdGS Nos. 60-67) and F major (VdGS Nos. 71-74) for two trebles, bass, and continuo, is the latest set of Jenkins' Airs in three parts, edited by Andrew Ashbee, the authority on Jenkins' music. (The missing numbers, 68 through 70, are already available from Corda Music, GP 5, also edited by Ashbee.)

Most of the two-section duple-meter Air movements are rather short, fewer than thirty measures, while the three-section Airs include a third section in a compound meter. There are several Corants and Sarabands, also very short, and although there is no division-style virtuoso writing, there is the counterpoint and chromaticism we expect from Jenkins. The treble parts are treacherous at times, and many would surrender the part to the violin. The most striking thing about the edition is the inclusion of dynamic markings, fermatas, and *drag* markings in quite unexpected places, striking because you don't see similar marks in other music by Jenkins or others of his time. For these added markings, Ashbee drew on part-books from the Newberry Library that belonged to a curious figure, Sir Nicholas Le Strange (1604-1655).

Le Strange came from a royalist Norfolk family, at whose Hunstanton home Jenkins is known to have stayed and worked. It is thought that these part books are in Jenkins' handwriting, and that the additional markings, to "humour" the music with expressive directions, are in Le Strange's hand, under the guidance of music-master Jenkins.

There is an excellent article on the subject of these markings in "How to 'Humour' John Jenkins' Three-Part Dances" by Jane Troy Johnson (*Journal of the American Musicological Society*, Vol. 20, No. 2, pp. 197-208). As a source, these "Humourings" provide the strongest clues to the performance practice of the time that we have. He refers to *tempos* and how to vary the refrain, not—as many people do—by adding scores of ornaments, but rather through dynamics, loud and soft, and with tempo changes. Sometimes the *drag* coincides with soft, but not always. Ashbee has changed the