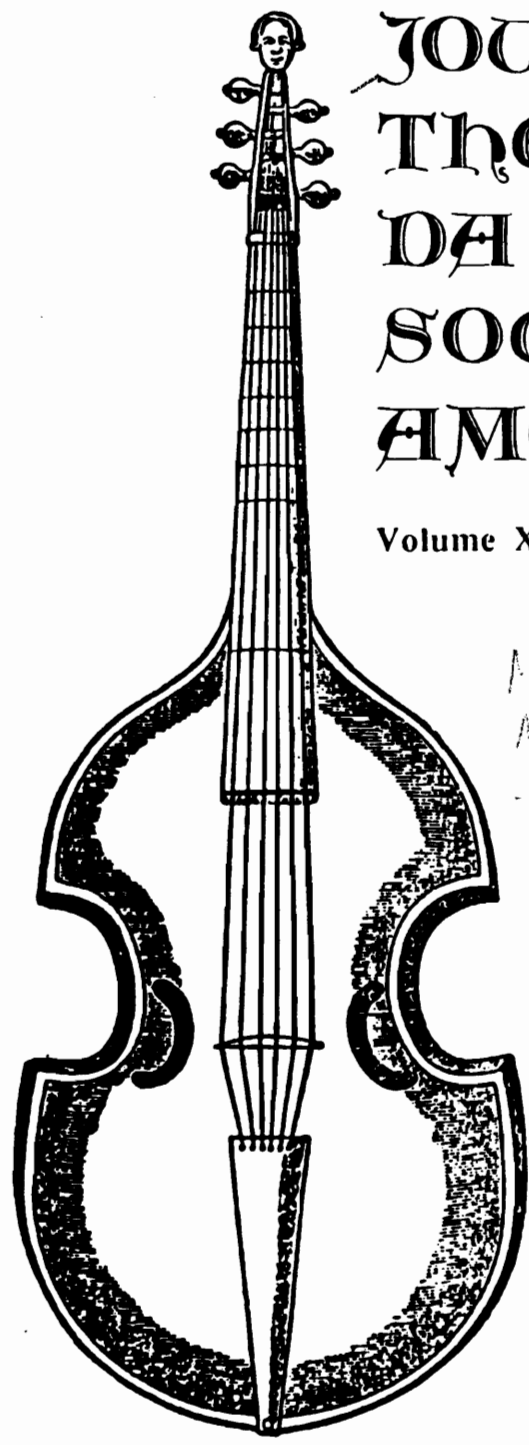


JOURNAL OF THE VIOLA DA GAMBÄ SOCIETY OF AMERICA

Volume XXX

1993



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JOURNAL OF THE
VIOLA DA GAMBA SOCIETY
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Volume 30

December, 1993

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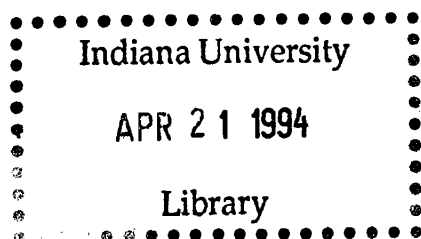
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Cover by George Glenn, founder of the Viola da Gamba
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Publications of the Society are obtainable through membership. Inquiries concerning membership, circulation, advertisements, and availability of back issues should be addressed to the Executive Secretary.

Articles, correspondence and materials for review should be addressed to the editor: Caroline Cunningham, 735 Millbrook Lane, Haverford, PA 19041. The editors welcome for consideration articles pertaining to the viols and related instruments, their history, manufacture, performers, music and related topics. Authors should consult *The Chicago Manual of Style*, 14th edition, for matters of style. Camera-ready musical examples must be written on separate sheets and identified with captions.



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ISSN 0607-0252

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EDITORIAL NOTE

A challenge to the new editor is the realization that this was the earliest Journal devoted to the study of the viol when it was undertaken in 1964, with George Glenn and Wendell Margrave as its first editors. Articles in that issue included Glenn's "An Inquiry on the Evolution of the Viol" and Margrave's "Review of Modern Methods for the Viola da Gamba". And in its first Editorial, "Breaking the Ground", Margrave pointed out that this publication "breaks the ground of our common interest in the gamba, its music, and the culture that surrounds it."

The one-year-old Society was anxious to have a way of bringing out articles "reflecting many of the special interests that drew gamba players together in increasing numbers: the professional players, the consort enthusiasts, the antiquarians, the builders and the teachers."¹ Phyllis Olson's opening chapter of her history of our Society presented in this *Journal* gives some of the details as to how this all came about, which make fascinating reading now that the Society is thirty years old!

We share many of these same objectives today; but we are acutely aware of the difficulties of maintaining the high standard set by our predecessors: Efrim Fruchtmann and Ann Viles in Memphis Tennessee. In moving north to Pennsylvania, it is to be hoped that the excellent quality of writing that has made this *Journal* such a highly respected source of scholarly information on the viol for thirty years can be carried on.

This may also be the place to ask for articles, comments and any thoughts on what our readers would like to see the *Journal* contain in future issues. This will be enormously helpful to your new editor.

Caroline Cunningham

¹ *Journal of the Viola da Gamba Society of America*, Vol.I, No.1, 1964, p.3.

**A TRIBUTE TO HOWARD MAYER BROWN
(1930-1993)**

Ian Woodfield

The recent death of Howard Mayer Brown in Venice has come as a great shock to all who knew this most generous and humane of men. One of the most productive scholars of his generation, he wrote definitively on a remarkable range of subjects, notably the French chanson, the Florentine intermedii, instruments and instrumental music and musical iconography. His loss to the world of renaissance musicology is great indeed. He was also an accomplished practical musician, a keen and able performer on the viol, and many members of this society will remember with affection his appearance at the 1990 Conclave.

I had the privilege of studying under Howard during his two years as King Edward Professor at King's College, London. One of my earliest memories is of an evening in a wine bar in the Strand. A small group of his postgraduate students had gathered there, hoping for tips about the papers we were to present at his seminar on the sources of renaissance music. A virtuoso display of bibliographic knowledge ensued. There seemed no article so obscure or peripheral that Howard could not immediately recall its content with precision and say how it related to the larger picture.

The more lasting impression, however, was of his openness and generosity to students. London in 1973 was an exciting place for early music with David Munrow and Michael Morrow as the movement's leading impresarios. Student groups arose like mushrooms overnight. A hastily arranged concert in an obscure London church publicized with a handful of bills would very likely see Howard there, punctilious in support of the most tentative (and doubtless often uproarious) ventures of his students, when few others appeared ready to take the aural risk. When I later visited America, his hospitality at Chicago was of a characteristically warm and unassuming kind.

No area of Howard's work shows so clearly his belief that scholarship should inform the modern performance of early music than his contribution to our understanding of the history of the viol. After his magisterial early bibliography of printed instrumental music, all his writings on the viol had a notably practical slant. His book on the Florentine intermedii and the amusingly titled "A Cook's Tour of Ferrara" illustrated the way in which music conceived originally for voices was "orchestrated" for viols and other instruments. His introduction to 16th century ornamentation, a model of clarity in its exposition of embellishment techniques used by instrumentalists and singers, remains one

of the best guides to Ortiz and others. Then in later articles he went on to consider questions of tuning and transposition as they affected the viol. To the end of his life Howard's level of scholarly productivity remained phenomenal. His great catalogue of musical subjects in the corpus of trecento painting (currently being serialized in *Imago Musicae*) marked his return to the field of musical iconography which he had first treated in his manual for cataloguers, a slightly uncharacteristic but rather endearingly homespun volume. For the *Imago* catalogue, the full resources of his brilliant bibliographic skills were being deployed in what, like so much else of his work, seems destined to become definitive.

It was an honour to have known Howard and to have been a student of his. I owe a great deal to his guidance. Sadness at his passing is tempered by affection for the memory of the man and respect for the enduring legacy of his work.

A SELECTIVE BIBLIOGRAPHY OF HOWARD MAYER BROWN'S BOOKS AND ARTICLES PERTAINING TO THE VIOL

Caroline Cunningham

- Brown, Howard M. "A Cook's Tour of Florence in 1529," in *Revista Italiana di Musicologia*, X, 1975, 216ff., describes five-part viol consorts led by Alfonso della Viola.
- "A Corpus of Trecento Pictures with Musical Subject Matter," in *Imago musicae*, I, 1985, 189-243 (with follow-up articles in later volumes)
- Embellishing Sixteenth Century Music*, London, Oxford University Press, 1976. The indispensable guide to the uses of *passaggi* and graces as presented in ten 16th-century Italian treatises.
- A Florentine Chansonnier...*, Monuments of Renaissance Music, Vol. VII, (parts 1 & 2) University of Chicago, 1983. Brown's Introduction and edition of the pieces in Florence. *Bibl. Naz. Centr. MS Banco Rari 229* contain valuable insights, especially the section on "compositions preserved without text and instrumental music," pages 140ff.
- (with Kathleen M. Spencer), "How Alfonso della Viola Tuned his Viols and How He Transposed" in *Early Music*, IV, 1986, 521ff.
- Instrumental Music Printed before 1600: a Bibliography*, Cambridge, Harvard University Press, 1967. Viol players will find each print listed here, with its location and itemized contents.
- "Instruments and Voices in the Fifteenth Century Chanson" in *Current Thought in Musicology*, ed. J. W. Grubbs, Austin, Texas & London, 1976. This describes the iconography of some of the ways instruments were used with voices in the fifteenth century.

A HISTORY OF THE VIOLA DA GAMBA SOCIETY OF AMERICA: BACKGROUND AND FOUNDING

Phyllis Olson

PART I: PASTIME WITH GOOD COMPANY

The founding of the Viola da Gamba Society of America took place against a background of rapidly growing enthusiasm for the attractions of performing early music on original instruments. By 1962, the year of the Society's incorporation, widespread interest in the revival of these instruments had already led to the formation of a good many amateur and professional ensembles, collegia and local early music associations in America and abroad. Several national organizations were already in existence, the most prominent one in the United States being the American Recorder Society.

In Great Britain, the Dolmetsch Foundation, formed in support of the pioneering work of Arnold Dolmetsch, had been established as early as 1928. Dolmetsch's almost single-handed revival and construction of viols, recorders and other early instruments and their music had been going on by that time for more than thirty years. An annual journal, *The Consort*, has been published by the Dolmetsch Foundation since 1929.¹

As is well known, all of Dolmetsch's children grew up playing early instruments and joined with their father and mother, Mabel Dolmetsch, in a family consort that led the movement to introduce early music to Great Britain. Two of them went on to found societies: Carl Dolmetsch established the Society for Recorder Players in 1937, and Nathalie Dolmetsch, the Viola da Gamba Society in 1948. The latter organization has published an annual journal called *Chelys* since 1969; the delay in beginning its publication was probably owing to the prior existence of *The Consort*.

Suzanne Bloch, a lutenist who had studied with Arnold Dolmetsch, is credited with the founding of the American Recorder Society in 1939, all of twenty-three years before the Viola da Gamba Society of America made its appearance.

In spite of its name, the American Recorder Society soon became a sort of umbrella organization for players of any and all early instruments, both winds and strings, and its workshops have generally included instruction for viol players. ARS-sponsored activities, together with those of local early music societies and the occasional collegia to be found in

¹ For more complete information on Dolmetsch and other persons mentioned in this study, see Biographical Notes at the end of Part II.

_____*Sixteenth Century Instrumentation: The Music for the Florentine Intermedii*, *Musicological Studies and Documents*, Vol. XXX, Rome, 1973. An illuminating account of all the instruments that were used in the great sixteenth century Florentine celebrations for royal weddings and the arrival of important noblemen from abroad. The use of viol consorts and viol with other instruments as documented in printed programs.

_____*Music in the French Secular Theater, 1400-1550*, 2 vols., Cambridge, Harvard University Press, 1963. The anthology of chansons which comprises the second volume contains some delightful pieces suitable for viols, wind and plucked instruments as well as voices.

_____"Notes (and Transposing Notes) on the Viol in the Early Sixteenth Century" in *Music in Medieval and Early Modern Europe...*, ed. Ian Fenlon, Cambridge, 1981.

_____(with Stanley Sadie, eds.) *Performance Practice: Music before 1600*, The Norton-Grove Handbooks in Music, Vol. 1, New York & London, 1989.

Part I: *The Middle Ages*, Introduction (p. 3-14) & *Instruments* (p. 15-36)

Part II: *The Renaissance*. The Introduction by Brown presents what is probably the clearest statement to date of the performance practice problems of this period; and the section on *Instruments* is equally helpful.

_____"Trecento Angels and the Instruments They Play" in *Modern Musical Scholarship*, ed. E. Olleson, Stocksfield, 1980, p. 112-140.

academic institutions provided a wide variety of opportunities for early music string players in the 1950's.

Some American viol players also made their way to England to attend the annual VdGS Summer School, the Dolmetsch's Haslemere Festival, and also other events in Great Britain. The existence of all these possibilities probably goes a long way toward explaining why no American organization specifically set up for the viola da gamba was formed until the relatively late date of 1962.

The Viola da Gamba Society of America was modeled after its British counterpart, but there are striking differences in the backgrounds out of which the two societies came. The brief and oversimplified description of them would contrast the long-time leadership of the Dolmetsch family, and their high profile in the musical world, with the relatively obscure amateur endeavors of the group of viol players in rural Maryland who became VdGSA founders; but a closer look will show that the Americans also had very special individual backgrounds, both musical and non-musical, which had great influence on the society they established. These people were not so widely known, but a good deal of information about them surfaces in VdGSA publications, newspaper articles and other sources. It is possible, therefore, to form an accurate, though necessarily incomplete, picture of the circle of early music enthusiasts who became the Society's founding members, and to take a measure of their influence on its subsequent history.

At the center of this group is George Glenn, who is indisputably the Society's founder. It was his project, and he did most of the work. Those around him, of course, served as sounding boards for his ideas, and entered into the undertaking in various ways, providing essential help and some of their own ideas, but in the main they seem to have considered themselves beneficiaries of his efforts and not originators. Chief among Glenn's helpers was his wife Eloise.

By profession George Glenn himself was an artist, although he had a doctor's degree in medicine. Music became for him an avocation at the relatively late age of thirty-eight, but he entered into it with a thoroughness and enthusiasm that was part of his nature, for he was essentially a person who loved to start new projects. Since he always seemed able to do this without forgetting his earlier interests, the wide range of his accumulated experience had made him a stimulating conversationalist. He was also, above all, very sociable and outgoing, and he loved to entertain.

George Glenn was born on January 14th, 1914, in Saxis, Virginia, a small community on a point of land along the eastern shore of the Chesapeake Bay, just south of the Maryland state line, where the peninsula is only seventeen miles wide. His father owned the general store in the

town, serving the watermen whose crabbing and oystering provided the economic mainstay of the area. He also ran the only movie theater in the town, one provided with a carbon arc projector.²

Good cooking was important in the Glenn family; George himself became a fine cook and made it an important avocation throughout his life, to the benefit of many a gamba-playing gathering. His only known musical activity before taking up the recorder was playing cornet in the Temperanceville High School Band, in Temperanceville, Virginia about eleven miles east of Saxis.

George Glenn received his M.D. from Tufts University, in Medford Massachusetts, and soon thereafter entered the United States Navy, serving in Europe and Africa during World War II. After the war his career interests changed, and he began to study painting and sculpture, entering the Corcoran Art School in Washington, D.C., where some of his works were later exhibited. At this time he worked as a biologist for the United States Fish and Wildlife Service, and while there he met Eloise Johnson, a botanist and editor for the Department of Agriculture, who was to become his wife.

Eloise was also a person of diverse interests, holding degrees in mathematics and botany from Duke University, and one in journalism from Simmons College, combining all of these in her work at the Department of Agriculture.

The Glenns were married on September 14, 1946. In 1949 they settled into a new home in Turkey Point, Maryland, on the shore of the South River, several miles south of Annapolis. In 1950 their son and only child, David, was born.

At this time, George was making regular trips to New York City to study with Hans Hoffmann at his well known School of Fine Arts. While there, he became acquainted with such famous artists as Jackson Pollock and Franz Kline, and is said to have once engaged in a shouting match with Pollock over the question whether it was true that "art was dead", Pollock's expressed view.³

After a few years, Eloise took a position teaching second and third grade at a nearby public school, while George worked at home and watched their small son. Before long she moved up to the post of principal, later being transferred to be principal at Severna Park Elementary School

² For details about the lives of George and Eloise Glenn I am indebted to their son, David.

³ Hans Hoffmann established his School of Fine Arts in New York City in 1932, and a summer art school in Provincetown, Massachusetts, in 1934. George Glenn attended both schools during the 1940's and 1950's.

in Severna Park, Maryland, where she remained until her retirement in 1978.

The Glenns' discovery of early music took place in December of 1952, as a direct result of a brief visit George made to Hargail Music Press in New York, during one of his periodic trips, at which time the proprietor, his friend Harold Newman, suggested that he might learn to play the recorder. George bought an instrument and brought it home in time for the Christmas holidays. He and Eloise, who was also much intrigued, immediately set about getting their friends interested and inviting them for playing sessions.

The popularity of this pastime was immediate, and the Glenns purchased other recorders. A newspaper article published four years later recounts that the Glenns' collection by that time numbered ten instruments, two of each size from sopranos to basses.⁴

Being, however, "an exuberant artist of gusty enthusiasms," to quote from the article, Glenn already had ideas of branching out to other instruments. It was reported that soon to arrive from abroad were a "leg-of-mutton spinet" and a viola da gamba, the first to be played by Eloise and the second by George. The paragraph is rounded off with the statement, "Neither of them knows how to play these instruments, but both are looking forward to the fun of learning to do so."

The circle of early music aficionados that formed around the Glenns as a result of his energetic proselytizing consisted mostly of professional people who were well educated and interested in a variety of fields. Among them were an astronomer and his wife (who was an expert on Persian language and culture), a clergyman, a physicist, a psychiatrist, a poet-professor at St. John's College, Annapolis, and so on. Most of these friends were to become founding members of the new Viola da Gamba Society of America when it was formed in January of 1963.

Next to the Glenns, the person who was later to figure most importantly in the history of the Society was Wendell Margrave, who hailed from Fairfax, Virginia, west of Washington. A genial and affable person possessed of a ready wit, Margrave was one of the few regular visitors at Turkey Point who had an extensive musical background. He was a good foil for George Glenn in a conversation, and shared his enjoyment in taking up new interests. In Margrave's case, these included above all learning to play new instruments. However, he had also been educated to a high degree in other fields, having received a Bachelor's degree in French and a Master's in Psychology before going to Cornell University to earn a Doctorate in Music, with a major in composition.

⁴ "Recorder is One Interest of Versatile Elementary Principal" in the *Evening Capital*, Annapolis, Maryland, November 10, 1955.

Margrave had achieved such proficiency on so many different musical instruments that he seemed almost to be a musical "Jack of all trades." Ensemble playing sessions, of course, benefited greatly from his expertise, for he came prepared to join in on flute, violin, keyboard, cello, string bass, recorders or bass viola da gamba, all of which he played very creditably and with great enjoyment. As a musician around town, Margrave also conducted, performed and taught, and for a long time served as music critic for the *Washington Star*. Evidently he did not really want a full-time position in music, for which he would clearly have been well qualified. Instead, he earned his living primarily as an editor and educational writer of manuals for the United States Navy.

Among the others who visited Turkey Point were Paul Smith and his wife, Frances, who drove down regularly from their home in Harrisburg, Pennsylvania. Smith was an accountant who played harpsichord as an avocation; his wife was a professional artist who spent time at playing sessions making sketches of the players and their instruments. Although he never played viol, Smith was later to be the third president of the Society.

Another friend who often came of an evening was Marina Hiatt, who played treble viol and later became the Society's first treasurer. Ms. Hiatt had a professional degree in chemistry, but at that time was at home raising small children.

One of the key members of the group who helped to found the Society was David Burchuk, proprietor of Dale's Music Shop in Silver Springs, Maryland, a suburb of Washington. It was here that the Glenns took their son, David, for cello lessons, and where it is likely that they first met Wendell Margrave, who was his cello teacher. Burchuk was a fine violinist and had a string quartet which met Friday nights at his home in which Margrave played cello. David Glenn fondly remembers going to the Burchuks' with his parents on those evenings, because during the visit while the music was in progress he was allowed to go into another room to watch "Zorro"—a special treat, since the Glenns had no television.

The Glenns' interest in the revival of early music inspired them to make contact with as many professional players and musicologists who came into the area as they could. Often these people would be invited to the Glenns' house for a visit.

One of the earliest visitors was Carl Dolmetsch, who made annual American tours as a player of recorder and viol during that period, joined by harpsichordist Joseph Saxby. They visited the Glenns several times, both at Turkey Point and later, after the Glenns' move to Fiddlers' Hill, which was a few miles north and also in Maryland.

On a happy occasion in the late 1950's, the Glenns made the acquaintance of the members of the Antiqua Players, a group based at the University of Pittsburgh and directed by Colin Sterne, which on that

occasion was giving a concert in Washington. Colin Sterne played flute and recorder in the ensemble and his wife, Roberta, the harpsichord. The bass violist in this ensemble was Karl Neumann, who later said to his wife that "a very knowledgeable and enthusiastic couple" had come up after the concert to talk to them. Soon after, the Neumanns and the Sternes were invited to the Glenns' home. It was, according to Dr. Sterne, the first of "several marvelous visits" at Turkey Point. "In between gorging ourselves on George's seafood dishes, we played viol music, joined by George's viol-playing friends."⁵

This meeting with Neumann was of great importance, for he seemed to the Glenns from the start to be the sort of person who would make an excellent impression as the president of a viola da gamba society. Neumann combined the interests of professional performance and musicology, and was also able to get on with amateurs. It is certain that he was approached on the subject of the presidency at some point before the Society was incorporated, and one may even ask if it would have formed at all if he had not been willing to serve.

Born and educated in Czechoslovakia, Karl Neumann had come to America in 1945 at the age of forty-two to take the position of principal cellist in the Columbus Symphony in Columbus, Ohio. Upon the demise of that orchestra two years later, he joined the Pittsburgh Symphony and remained there for fourteen years. Viola da gamba had been a second instrument for him since his student days, and in the 1950's he joined the Sternes as viol player with the Antiqua Players, which performed widely in the United States and Europe. Karl and his wife Editha, who was also a fine player of the viol, became good friends of the Glenns' and strong supporters of the new Society when it was finally established.

In 1961 the Neumanns moved to Hattiesburg, Mississippi, having both received appointments to the faculty of Southern Mississippi, his in Musicology and hers in German. Their move took place the year before the Society was incorporated, and meant that when Karl agreed to be its first president, he and his wife had to look forward to an annual trek of a thousand miles each way to attend the Conclaves.

In the course of persuading ever more people to take up playing early instruments, George became concerned over the constant problem of finding instruments for them to play. Therefore in the mid-1950's he began to look toward amateur instrument-making as a partial solution. Piqued by the challenge and keen to demonstrate that it was feasible for an amateur maker to be successful, he decided to try making a harpsichord. Succeeding with that effort, in the next decade or so he went on to produce two other, smaller harpsichords, two rebecs, a tenor viol and a "minnesinger" harp.

⁵ Letter to the author, May 24, 1992.

With the skills he developed in making these instruments, he was also willing and able to make instrument repairs for his friends.

At the same time the Glenns often had instruments arriving on order, continually enlarging their collection. In an article in the *Washington Star* from 1959, Wendell Margrave described some of them: "a large Neupert harpsichord, a consort of four fidels, a guitar-fidel made by Eugen Sprenger, a viola d'amore, a one-keyed baroque flute, a psaltery and other recorders."⁶ A later inventory would add a chamber organ by Harold Westover, a portative organ, a complete set of crumhorns, a vielle or two, a Baroque violin, a small viola and a lute.

The best of the instruments owned by the Glenns was a fine seventeenth century bass viol acquired in 1956 from Eugen Sprenger, featuring a beautiful lion's head, and considered to be a Stainer—an attribution later changed to being from the "Stainer School."⁷ Pictures and measurements of this instrument were published in the *Journal of the Viola da Gamba Society of America*, Volume VI of 1969.

In 1956 and 1957 the Glenn household grew to include not only more instruments but also two very large flesh-and-bone presences. One, a gift to David on his sixth birthday, was a burro christened Mr. Jones, after a not-so-well-liked neighbor, who had in fact sued (unsuccessfully) to have the animal removed from Turkey Point on the grounds that it was livestock and not a pet. The burro's owners were forever gleeful over the report of the suit's outcome that was carried in the local paper under the heading "Mr Jones is a Jackass!" The burro happily remained with the family until his death at the age of thirty-five.

Shortly after this episode, the Glenns also acquired a very large English mastiff named Braun. "Jonesy" and Braun, or one of his successor mastiffs, were always on hand when visitors came to play, the burro around in back of the house, the mastiff lounging on the front porch or lumbering out to meet the arriving guests, which, it must be admitted, often made a viol-player's participation in a consort session at the Glenns' begin on a high note of trepidation.

In September of 1959, the Glenn family with their pets and instruments moved northward across the river to Edgewater, Maryland, taking up residence in a house of modest size built on a hill along a winding, unpaved and mostly one-lane road, about a mile through the woods from the nearest highway. Wooded land surrounded the house, almost obscuring the view of a small building below in a hollow, which was to be used as an artist's studio. The property was immediately dubbed

⁶ W. Margrave, "Ancient Instruments Enjoy Revival Here", *The Washington Star*, August 16, 1959.

⁷ According to an evaluation made by Peter Tourin in 1980.

"Fiddler's Hill", and before long George Glenn succeeded in getting the name of the lane leading in from the highway changed to "Fiddler's Hill Road."

At about this same time, as opportunities arose to provide period music for various programs being given in the area, George organized the West River Consort. The Glenns' son David, having taken cello lessons at an early age, was the bass viol player, while George played treble and Eloise played tenor. A number of friends formed a pool of instrumentalists from which to draw according to need.

By far the most popular activity, however, was gathering at the Glenns' to play house music. The good times that were had during these musical evenings and weekends quintessentially embodied the spirit of "pastime with good company" which was epitomized in the famous song attributed to Henry VIII immortalizing the pleasures of similar gatherings in the sixteenth century.

The Glenns believed that the recorders and viols were so accessible to beginners that virtually anyone could learn to play them and have fun doing so. The goal was to be able to do a creditable job of playing one's part in a consort. The Glenns were not interested in becoming technically advanced players and performing solo music. The rhetorical character of the fantasias for viols and their unique nature as a type of musical conversation had made a deep impression on them, and together with other types of renaissance ensemble music, gave them the kind of satisfaction that they sought.

The friends and acquaintances who were inspired by the Glenns to take up playing recorders and viols may have had some initial doubts about their capabilities, but the enterprise as a whole was an amazing success. Of course, concessions to the limited experience of so many new viol players had to be made. Problems with tuning, wrong strings, wrong notes, etc., were common, but the participants, most of whom were quite serious, tempered their occasional frustration by making these musical faux pas a source of merriment, or if all else failed, by a break for conversation.

Slow tempos were so much the norm in the Society's early days that they inspired Wendell Margrave to invent the term "Crypto-octophile," which he defined as "someone who is secretly counting eight while everyone else is counting four." Most players were hardly aware of the slow tempos however, for the complexity of the music gave them plenty to think about without going any faster. All in all, the novelty, the presence of congenial companions and the very real musical pleasures being discovered were uppermost in their minds.

A contemporary presentation of the way the Glenns and their circle thought about amateur music playing is to be found in Wendell Margrave's previously quoted article for *the Washington Star*:

The interest in these instruments and their music is no longer confined to scholars, professional players and antiquarians. Their historical use was to reinforce singing, and to provide for the noble and the wealthy an active and interesting pastime. And today the amateur musician, whose leisure comes from the shortened work-week rather than from wealth or social position, is coming into his own with the same instruments and the same music that engaged amateurs of the 11th to 18th centuries.

The reason for the growing popularity of these instruments is easy to find. The music is relatively simple particularly "consort" music. A consort was a group of instruments playing together. Consorts were "whole" if all the instruments were of the same kind, "broken" if they contained different instruments, for example, recorders with lutes, fidels, and cornetti. A beginner can learn to play well enough to carry an independent part in a consort in a month or so...

Toward the end of the article, Margrave turns to the subject of amateur playing at the Glenns', drawing a vivid picture of a lively scene at Fiddler's Hill just a few years before the emergence of the Society:

The Glenn house is the gathering place of many neighbours and friends who come to make music. I have played my viola da gamba there on various occasions with the rector of the nearby church, a professor of engineering at the Naval Academy, a research physicist, a crab fisherman, school teachers, farmers, other professional musicians, government officials, diplomats, wives, children and sundry (other people)...George can always find a cantus firmus piece or an In Nomine that has one easy part out of five or six for the tyros to start on...George plays gamba, guitar, and assorted winds. Eloise plays the keyboard instruments and the alto gamba. Everybody plays recorder. Everyone has a wonderful time. And the music of Lassus, Byrd, Gibbons, Simpson, Locke, Purcell, Josquin, Willaert and Sweelinck comes to life again."⁸

⁸ W. Margrave, August 16 1959 article.

Out of these "wonderful times" came the inspiration to found a viola da gamba society in America.

PART II: FROM COMPANY TO SOCIETY

The decision to found a Viola da Gamba Society of America was made in 1962 at a meeting at the Glenns' attended by a number of friends and amateur musicians from their usual circle. No contemporary records of the meeting are known to exist, but reference is made to it in a brief paragraph in the *Viola da Gamba Society of America News* of December, 1970, more than eight years later:

The Society was born in 1962 with about twenty members. After a happy evening of viol-playing (at the Glenns') by these twenty or so people it was decided on the spot to form an organized fellowship, one that could encourage other such groups, help to promote and raise the standard of viol playing, and offer its members services related to the viol.⁹

All of the persons mentioned in Part I who lived in the general area of Fiddler's Hill are believed to have been present. Almost certainly present also were Mr. and Mrs. James Fitzgerald, friends of the Glenns through nonmusical connections. Fitzgerald was the owner of the Chesapeake Instrument Corporation, a technology company that specialized in oceanography and undersea defense. Although neither he nor his wife had ever played viol themselves, they took a great interest in the Society and subsequently hosted the first annual Conclave.

As a person with scholarly instincts and a keen interest in the abundant research in early music that he saw going on, George Glenn had already begun to consider publication of a journal which would prove valuable to both musicologists and professional players. One of his foremost intentions in developing his ideas for the Society was to make it a leading resource for scholars and performers on the viola da gamba.

On the other hand, his desire to see the spread of amateur consort playing seems to have been closest to his heart. His feelings on the subject are evident in some of the letters he wrote to prospective members in the early days of the Society. One written to George Kelischek, viol maker and founding member, on March 31 1963, for example, includes the following paragraph:

We are trying to have people who play the viols form consorts (chapters) in their communities and to become affiliated with the Viola da Gamba Society. I live on a farm south of the city of Annapolis and have twelve members (six players of viols)

⁹ "Membership Drive", *VdGSA News*, Vol.VII, No.1, p.4.

who meet regularly to play old music on the instruments the music should be played upon. Well-known performers such as Dr. Neumann and his wife Editha, and Mr. and Mrs. Colin Sterne of the Antiqua Players of the University of Pittsburg, visit us a few days each year to play with us and give us encouragement. If this can be done in a rural area, I do not see why every town of any size cannot have a chapter or a consort for making old music.

This and other writings of the same sort by George Glenn give us reason to believe that his decision to form a society stemmed largely from his missionary zeal for persuading as many people as possible to become amateur consort players. In addition he seems to have been convinced that, since it was only a matter of time until such a society would be formed, it should be done by an amateur.

Following the mid-1962 meeting, George took the first legal steps toward incorporating the Society. The earliest official document in the archives is a response to his application to the Maryland State Department of Assessments and Taxation for the reservation of the corporate name: The Viola da Gamba Society of America, Inc. Dated August 24, 1962, the response states that the name is "available for corporate use" and that it will be reserved for thirty days.

For some reason, no further action was taken within the time period allotted; a second document from the same Department then renewed the reservation for a period of thirty days forward from October 8th. Even this deadline was not met, perhaps testifying to a certain amount of vacillation on the part of the founder. Shortly thereafter, however, on November 15th, 1962, Articles of Incorporation were signed and the existence of the Society became official. Barham R. Gary, a lawyer, was the signer of the Articles, along with two witnesses, Hazel T. Bell, an associate and Peggy J. Reese. There was also a witness "as to us all," Bennet Crain, Jr.

Article Sixth of the document appoints five directors who will serve "until the first annual meeting or until their successors are duly chosen and qualify." The five were George and Eloise Glenn, Karl and Editha Neumann and Marina Hiatt.

Some members of the present Society may be surprised to learn that the Society was originally organized as a private corporation. *Article Fifth* authorizes the issuance of up to 10,000 shares of common stock at a par value of \$1.00 each.

At the time of incorporation, nothing was written down about the reason for choosing to structure the Society as a stockholding company, but ten years later an article was printed in the *VdGSA News* which helps to

explain it. Neither the author of the article nor the source of information is named, but it was almost certainly Eloise Glenn writing for the purpose of informing members about the recent reincorporation of the Society as a nonprofit organization.

Its first two paragraphs read as follows:

In 1963 George Glenn decided to form a society for people in America interested in the viola da gamba. Because he had heard of several similar organizations which had been hurt by dissension in the first years of their existence, he decided that the society should be totally controlled by someone very interested in it until it became established enough to stand alone.

Four people: George Glenn, Eloise Glenn, Marina Hiatt and James Fitzgerald, made an initial contribution of money to pay legal fees, and an attorney drew up incorporation papers according to the laws of the State of Maryland to form a stockholding company: the Viola da Gamba Society of America, Inc. Stock in the value of one dollar per share was issued to these people and stock was later purchased by Karl Neumann, Editha Neumann, Verne Swann, and Wendell Margrave. The moneys realized covered all the expenses of the incorporation and the original mailings to prospective members.¹⁰

Financial records show that in 1963, when dues began to come in, sales of stock ceased, and no new shareholders were added to the original eight. The existence of stockholders as such remained entirely in the background, and the Society functioned from the beginning very much like a nonprofit corporation, which in a literal sense it was.

The ownership of stock in the Society could mean nothing financially, for it was never intended to turn a profit. At most it gave the stockholders the satisfaction of owning a stake in the success of the venture, and, perhaps more importantly, it gave the founder a sense of there being something substantive to back up the corporation of which he was now head.

Although the issuing of corporate stock in 1962 was little noticed and did not affect the activities of the Society in any obvious way, it did allow George Glenn a fairly free hand in running the organization. Be that as it

¹⁰ "Society Reorganization", *VdGSA News*, Vol.IX, No.2, p.2.

may, most members were entirely content with the arrangement. George's indefatigable efforts for the Society in its early years were almost entirely responsible for the successful accomplishment of all the goals originally laid out for it in the Statement of Purposes contained in the *Article Third* of the *Articles of Incorporation*, and they met with considerable gratitude and admiration from all concerned.

The *Statement of Purpose* reads as follows:

To propagate the interest in the playing of the viola da gamba and the traditional music written for those instruments; to form local chapters of viola da gamba players throughout the United States of America; to publish an annual magazine in which will appear articles written by members of the society and other authorities on the history of the viola da gamba, and music for and methods of playing those instruments; to hold annual conventions where members will conduct the business meeting of the society, and will be given the opportunity of playing in consorts and of taking instruction under some well-known gambist; to encourage publishers to publish music written for the viola da gamba; and to foster musicological research in all fields pertaining to the viola da gamba (viol).

Just a month or so before the turn of the year 1962-1963, when the activities of the Society were expected to begin in earnest, the Glenns received a visit at Fiddler's Hill from the well-known viol player, music director and editor, Sydney Beck. As Beck remembers, he was brought to the Glenns' by their mutual friend, David Burchuk, after a concert at the Library of Congress in Washington. The program was entitled "Elizabethan Poetry and Music"; Beck and his New York-based Consort Players together with Basil Rathbone had performed.

The warmth and irrepressible enthusiasm of the hosts and their guests left a lasting impression, George and Wendell Margrave, both obviously dynamic and enlightened aficionados of the viol, led the discussion, and I believe that some of the basic ideas on setting the objectives of the Society were hatched on that occasion.¹¹

Beck, who was at that time Head of the Rare Book and Manuscript Collections of the Music Division of the New York Public Library, also expressed his interest and support for the Society, which was undoubtedly

¹¹ Letter to the author from Sydney Beck, 1993.

very heartening and gratefully received. When George composed his original letter of invitation to prospective members a month or two later, he listed Beck as one of six persons "who had helped to make the formation of the Society possible." Beck says in a recent letter that the budding Gamba Society was a project close to his heart, although he was too much occupied with work and travel to keep in close touch with the Glenns in the years that followed. "However," he adds, "I have always felt that it was in capable hands from the start."¹²

As previously mentioned, the Society had no formal members until January, 1963. Membership card number one, dated that month, went to Karl Neumann and the next to Editha Neumann. With the Neumanns, the Hiatts and the Glenns in the vanguard, the members of the already existing circle that centered on Fiddler's Hill might be considered to constitute a "first wave." The next wave would be those who were to join after hearing about the Society by means of a letter from George Glenn or by word of mouth.

The first President, Karl Neumann, Secretary George Glenn, and Treasurer Marina Hiatt took office on January 1st of 1963, emerging, so to speak, from the provisional board of directors. According to Glenn's plans, Neumann was to have the position of greatest visibility, while he himself would remain out of the limelight, working on the *Journal* and maintaining the Society's communications center.

At the same time the Glenns began to draw up a list of membership prospects, turning to makers and dealers in early music and instruments for names of their customers, among other sources, and asking all who joined to send in names of other potential members. In March and April the first news of the new society began to arrive in mail boxes around the country by way of a form letter which began:

During the past year a group of players and lovers of the viola da gamba and the music written for it have come together and formed the Viola da Gamba Society of America, Inc., in order to carry out the following OBJECTIVES:

1. To encourage the formation of consorts [chapters] in communities and educational institutions throughout this country and Canada;
2. To publish a magazine that will contain authoritative articles on all aspects of the viola da gamba and its music:
History and evolution of the da gamba [sic] and its related instruments,

¹² Sydney Beck's letter, 1993.

Musicological treatment of the different periods of gamba music.

Problems in the construction of the viola da gamba;

3. To compile and publish as complete a catalogue of da gamba music, both published and unpublished, as possible;
4. To publish a directory of da gamba players of the United States and Canada;
5. To hold an annual conclave where members can gather to give recitals, hear well-known players perform and lecture on techniques of playing the instrument, and hold discussions on all aspects of the viola da gamba;
6. To interest music publishers in making available hitherto unpublished da gamba music.

George then included a list of "some of the people who have helped make the formation of the society possible" with brief biographical notes. Chosen to represent various different interests within the field, they were Karl Neumann, Colin Sterne, Wendell Margrave, David Burchuk, George Kelischek and Sydney Beck.

An invitation to join the Society by sending in the enclosed registration card with five dollars for a year's dues followed. The letter concluded with a request for the names and addresses of any friends who might be interested, and was signed by George Glenn, Secretary.

More letters went out in June and more responses came in, making the members who joined between April and August 1963--a sort of "second wave." Among them was Elizabeth Cowling, a faculty member in the music department of the University of North Carolina, and three of her viol students, including Amy Charles. The musicologist Howard Mayer Brown joined in June, and Arthur Loeb, Martha Whittemore, Elizabeth Hatch and Arthur Middleton in July.

By midsummer, with a gratifying membership list of more than fifty people in hand, the Glenns felt it was time to hold the first meeting. Invitations went out to all current members on July 19th, inviting them to attend the "First Annual Conclave" of the Society at the home of Mr. and Mrs. James Fitzgerald, in Bay Ridge Maryland, on Sunday August 11th, 1963.

The cover of the invitation was graced by a reproduction of the famous portrait of a viol player from the second edition of Simpson's *Division-Viol* (1667), which had already been chosen as the Society's logo. The choice of this portrait, often thought to be a portrait of Simpson himself, bears witness to the Glenns' conception of the relationship of the new society to the older one in Great Britain. As viol players know, there are two versions of the portrait, the one in the first edition showing him

with a hat on, and the other without the hat. The logo of the Viola da Gamba Society of Great Britain is the hatted Simpson taken from the first edition. In later years, Eloise Glenn was heard to say that George felt that the hatless Simpson would make a good symbol for the American Society, as Americans are supposedly a bit less formal than the British.

The term "conclave" was also George's choice. Although never explained by him in writing, its meaning as derived from the etymology in *Webster's Dictionary*, *con + clavis*, or "locked away with a key", can be satisfactorily applied to any group of people at least partially sequestered from the outside world, and doubtless comes as close as any to fitting George's conception of the occasion.

The first annual Conclave was unique in that it lasted just one afternoon. Although some members remained in the evening to play, this Conclave was primarily a welcoming party and first general meeting for the new Society.

On August 10th the *Annapolis Evening Capital* carried a preliminary article entitled "Festival Features Viola da Gamba." In it the viola da gamba is described, and George Glenn is quoted as saying that he thought there were about one hundred and twenty players of the instrument in the United States at that time (which may have been an underestimate.) The next week the paper followed up the article with a photograph of some of the fifty-five people who attended. The Fitzgerald's home on the shores of the Chesapeake Bay south of Annapolis where the first Conclave was held, was by all accounts a very beautiful spot. President Karl Neumann began the afternoon's proceedings with a welcoming speech, which was followed by a meeting, a musical program and a "splendid buffet." The whole event struck a chord in the hearts of all who attended and was the subject of a number of glowing thank-you letters to the Glenns in the days that followed.

A month later a "Report of the First Annual Conclave" was sent to the membership as Volume I, Number 1 of the *Newsletter of the Viola da Gamba Society of America*. Written in the form of a letter signed by George Glenn, it contained a two-page description of the event, including the musical program. We learn from it that the featured group that afternoon was the Antiqua Players of Pittsburgh, with Colin Sterne, director, playing flute, Roberta Sterne, the harpsichord, and Karl Neumann, the viol. Of course this was a special "return engagement" for Neumann, who had been teaching at the University of Southern Mississippi for two years.

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Town Hall and Carnegie Hall, in
New York; at the World Fair in
Brussels, for the U. S. Department
of State; and throughout Europe

burgh Symphony Orchestra, he
studied old music in Prague.
Mrs. Neumann is assistant pro-
fessor of German at Southern.



ENJOYMENT FROM THE PAST—An evening of Elizabethan music marked the first annual meeting of the Viola

(Courtesy of the *Evening Capital*, Annapolis, Maryland)

"Photograph taken at the first annual Conclave of the Viola da Gamba Society of America, held August 11th, 1963, at the home of Mr. and Mrs. James Fitzgerald in Bay Ridge, Maryland. Shown with their instruments are Karl Neumann, president of the Society, and Mrs. Neumann. Looking on are Mrs. Fitzgerald, George Glenn, and Colin Sterne."

The Antiqua Players performed two baroque sonatas by Telemann, assisted by Editha Neumann, who played baroque violin in one of them and bass viol in the other. Two sonatas by Buxtehude were performed by the Neumanns with harpsichordist Betsy Orr, a well-known Annapolis keyboard player. The Neumanns also joined with members of the West River Consort in performing Gibbons' "London Street Cries," and the three Glens along with Marina Hiatt played a Tavernor *In Nomine*.

Some business was attended to, in particular voting to enlarge the board of directors to a total of nine by electing four new members: Elizabeth Cowling, Harold Westover, James Fitzgerald and Martha Whittemore, a professional cellist and gambist from New York.

At the close of the meeting the nine members of the board still included the three members who were also officers. Soon after the Conclave, the officers were separated from the board and new people were added. Elizabeth Cowling was elected first Vice President, an office which had not been filled before, and she left the board. What happened after that is unclear, but by the time the first issue of the *Journal* appeared in May 1964, there were eleven official board members, with only Eloise Glenn and Editha Neumann from the original group. The nine names added were Sydney Beck, Wendell Margrave, Arthur Middleton, Colin Sterne, Harold Westover, David Burchuk and Martha Whittemore.

Everyone who was at the first Conclave recalls it as a wonderful occasion. A letter from Neal Bozarth called it "wholly delightful" and continued:

The conclave, not only for its wonderfully informal opportunity to meet and enjoy at close hand the playing of master artists, but also for the equally rewarding chance to meet and know other amateurs in this part of the country, was an openhearted, raging success.

The remainder of the year 1963 was taken up with work on the first issue of the *Journal* and the second issue of the *Newsletter*. At the same time, George again fired off a number of membership letters to new prospects. When the first issue of the *Journal* came out in May 1964, he sometimes sent a copy of it along with his letter. The result of these efforts led to a "third wave" of new members, those who joined in late 1963 or 1964.

Among these were a number of people who were already or eventually to become widely known as performers, makers or musicologists, including Mary Anne Ballard, Marjorie Bram, James Caldwell, Albert Cohen, Judith Davidoff, Yolanda Davis, Robert Donington, Peter Farrell, Alison Fowle, Efrim Fruchtmann, Willis Gault,

John Hsu, Gordon Kinney, Murray Lefkowitz, Gian Lyman, Shirley Marcus, Carol Marsh, Hazelle Miloradovitch, Barbara Mueser, Frank Traficante, and Alfred Zighera.

From this group, two were to make contributions of great practical significance to the Society: Marjorie Bram, professional player, author, and music educator, who was to be the Society's second president, and Dr. Efrim Fruchtman, performer and musicologist then on the faculty at Arizona State University, but soon to move to Memphis State University and to take over as the Editor of the *Journal* in 1973.

Some nonprofessional musicians who became members as part of the third wave were also to be of great assistance to the Society in the future as officers, board members, and editors. Among these there were Dr. Edgar Hoover, George Bachmann, Newton Blakeslee, Commander Albert Folop, and Dr. John Vickrey.¹³

Toward the end of 1963 George sent out a second *Newsletter*, encapsulating in five pages the news of the year as reported by Society members. There was an item about Gian Lyman and the viol consort in Montreal directed by Otto Joachim with which she played. She was also engaged in "the difficult task" (more than just difficult it would seem) of making a survey of viol makers and a catalogue of their instruments from the origin of the instrument to the end of the nineteenth century."¹⁴

In another news item from this *Newsletter*, Sydney Beck was named as music director for "The Golden Age," an off-Broadway musical in which music by Morley, Byrd and other renaissance composers was to be played on original instruments. It was also mentioned that his Consort Players had performed at the White House the previous Spring. Not surprisingly the instrumentation used by the group was that of the broken consort (flute, treble and bass viols, lute, bandora and cittern) as specified in Morley's *First Book of Consort Lessons* of 1599 and 1611, which Beck had edited by uniting all six part-books and reconstructing any parts which were still missing.

We also learn from this *Newsletter* that South Bend Indiana was the seemingly unlikely home of a new performing viol consort headed by Yolanda Davis and including Elizabeth Lauer and Elizabeth Hatch. Also, the Antiqua Players of Pittsburgh were getting off to a new season of concerts, Frank Traficante replacing Robert Donington as the viol player in this group. Another item tells that Martha Whittemore had toured as viol

¹³ Newton Blakeslee was on the editorial staff of the *National Geographic* in Washington.

¹⁴ After Gian Lyman's untimely death in 1974, her study was continued and expanded by Peter Tourin. At present the project is being carried on by Dr. Thomas MacCracken, with support from the Smithsonian Institutions.

player with the Robert Shaw Chorale and Chamber Group in the previous season.

The *Newsletter* went on to grapple with the knotty problem of what term to use in referring to a player of the viola da gamba. Dr. Arthur Loeb, a physicist from Cambridge Massachusetts, wrote:

What could I write about the name of our instrument? It is a knee-viol, and so we are not knee-ists, but violists. But since violists are usually considered of the braccio type (but never called braccists!), we must make the distinction. "Violist da gamba?"--not too bad. "Viola da gamba player?"-- Perhaps! But not gambist! I think "violist da gamba", while a mixture of languages, is at least more acceptable than a 'cellist (violoncellist or porticellist?). With the music for our instrument, matters are much easier: viol music is a perfectly good English word!

It is surprising that Dr. Loeb did not refer to the more precise meaning of "gamba", but we can be grateful that neither "kneeist" nor "leggist" has received general acceptance as a name for the player of our instrument.

A portion of the December 1963 *Newsletter* gives some charming reports of some local early music programs and social events. The West River Consort, composed of the Glenn family and friends, had performed Schütz with the church choir at St. Anne's, an eighteenth-century church in Annapolis, and had presented a program of medieval Christmas music on portative organ, fiddle, recorder, and gothic harp at a meeting of Epsilon Chapter of Delta Kappa Gamma, also in Annapolis.

The Glens had received visitors at Fiddler's Hill. Mr. and Mrs. George Kelischek had been by in September, and had brought instruments and a "do-it-yourself" kit for building a treble viol. Also, Carl Dolmetsch and Joseph Saxby had been house guests in October, having given a concert at the Key School in Annapolis during one of their annual tours of the United States. The Dolmetsch-Saxby concert program, which is in the Society's archives, shows that Dolmetsch played treble viol in pieces by Locke, Marais and Abel, and various recorders in other renaissance and baroque works. Some modern pieces were also presented. The Glens and the Hiatts are listed among the many patrons, and George Glenn very likely was the person responsible for a page of notes about the instruments, illustrated by very precise drawings, such as this one:

BIOGRAPHICAL NOTES



Having completed its first year, with its organizational structure firmly established and with the very successful first Conclave to look back upon as the high point, the Viola da Gamba Society of America was ready to make even greater advances in 1964, the year that the *Journal* would make its first appearance, and the Conclave's length would be changed to three-and-one-half days, with a format that was to become standard for the next decade.

Bachmann, George (b.1930) received his B.A. and M.A at the University of Maryland and a Master's in Library Science from Catholic University in 1961. His father played violin and clarinet in the U.S. Naval Academy Band, and he studied both these instruments for a number of years, beginning in childhood. In the 1950's he took up recorders and in the early 1960's began to play viol under the influence of Harold Westover, who lent him an instrument he had made. Bachmann was Librarian at Western Maryland College in Westminster from 1970 to 1993. He has played in many early music ensembles with local musicians, and has been a VdGSA member from 1963. He served on the VdGSA Board from 1975 to 1981, was Editor of the *VdGSA News* from 1972 to 1973, and Treasurer of the Society from 1980 to 1981.

Ballard, Mary Anne (b.1942) has a B.A. from Wellesley, and an M.A. from the University of Pennsylvania. She has been a faculty member at the Oberlin Baroque Institute, a member of the Oberlin Consort, and is now Director of the Baltimore Consort. She has taught viols at the University of Pennsylvania, Princeton University, Peabody Conservatory, and at several VdGSA Conclaves. She plays viols, renaissance violin and baroque viola.

Beck, Sydney (b.1906) was the head of the Rare Book and Manuscript Collections, New York Public Library from 1931-1968 and a faculty member at Mannes School of Music, and later at the New England Conservatory from 1950 to 1968. Originally a violinist and musicologist specializing in early string music, he performed on viola da gamba and directed the Consort Players, authored musicological articles and published a number of editions. He lives in Brattleboro Vermont, and still plays the viol.

Bloch, Suzanne (b.1907) is a lutenist and harpsichordist and the daughter of the composer Ernst Bloch. She studied with Roger Sessions, and later with Nadia Boulanger in Paris. She studied lute with Arnold Dolmetsch in 1934, and in 1935 performed with him and Diana and Tom Poulton at the Haslemere Festival. For many years she assisted Dolmetsch by filling his orders from the United States, and by receiving shipments of recorders at her home in New York City and sending them on. She is considered to have been the primary instigator in the founding of the American Recorder Society.

Bozarth, Neal: A librarian at the Library of Congress, Bozarth was one of the most enthusiastic of the Society's founding members. His scholarly capabilities are well displayed in a review of Howard Brown's *Instrumental Music Printed before 1600* written for the *VdGSA Journal*, Vol. III (1966) Some time in the 1970's, however, he seems to have become dissatisfied with his progress on the viol and eventually gave up playing.

Bram MacPhillamy, Marjorie (b.1919) holds a B.A. from Temple University and an M.A. from Columbia University as well as a Certificate in conducting from the Mozarteum, Salzburg, in 1957. A professional violinist and violist, she played in many ensembles and was first violist in the New Jersey Symphony, taught instrumental music in the public schools of South Orange, NJ from 1942 to 1974, and conducted the South Orange Symphony from 1949 to 1969. She took up viola da gamba in 1960, and attended summer schools in England in 1961 and 1964. There she heard about the new VdGSA. She studied with Wensinger in the summers of 1966, 1971, 1972 & 1973. She was founder and director of the "Friends of Early Music of New Jersey," a professional performing group, playing viol and viola d'amore. She retired in 1974 and moved to Bradenton, Florida; founding a new "Friends of Early Music" there, which performed for another ten years. She married Harold MacPhillamy in 1983. She served as second President of the VdGSA from 1970 to 1972, and was on the Board of Directors from 1972 to 1978.

Brown, Howard Mayer (1930-1993): A musicologist, performer and conductor, he earned his Bachelor's, Master's, and Doctorate from Harvard University. He was a faculty member at the University of Chicago, from 1960 to 1972, King's College, London University from 1973 to 1974, and the University of Chicago from 1974 to 1993. A prolific writer and editor, he was a performer on baroque flute and other early instruments, including viols, from his student days on. He led and performed in the University of Chicago's Collegium Musicum for many years.

Burchuk, David (1912-1975) held degrees in music from the University of Michigan and Temple University. From his early years his special interest was music education; he studied flute, clarinet and violin with first chair players from the Philadelphia Orchestra. He taught privately, and one of his horn students became first horn player with the Rochester Philharmonic. He also taught musicological subjects as a visiting lecturer at Catholic University and the University of Maryland. He collected and played many early instruments. For many years he hosted a weekly string quartet session in which Wendell Margrave played cello. He served on the

VdGSA Board from 1963 to 1971. His daughter Carol Wordon now owns and manages Dale's Music.

Caldwell, James (b.1938) holds a diploma from Curtis Institute (1961) as an oboist. He started viol in the 1960's while playing first oboe in the National Symphony, Washington, D.C. In 1971, he became Professor of Oboe at Oberlin Conservatory, and director of the Baroque Performance Institute, which he founded. He performs and records as a viol player in the Oberlin Consort of Viols and other ensembles.

Charles, Amy (d.1985) was a faculty member in English at the University of North Carolina at Greensboro, beginning in 1956. She was the author of *The Life of George Herbert* (Cornell University Press, 1977) and wrote on Herbert for the 1967 *VdGSA Journal*. She was a viol student of Elizabeth Cowling and an enthusiastic Society member.

Cohen, Albert (b.1929) is a musicologist and music theorist. He holds a B.S. from Juilliard in violin, and a Ph.D. from New York University in 1959. A violinist, he plays viol and contributed an article on Loulie's treatise on the viol to the third volume (1966) of the *Journal*. He taught at the University of Michigan from 1960 to 1970, SUNY Buffalo from 1970 to 1973, and, finally, Stanford University. He is the author and co-author of a number of books, including the *Norton Anthology of Music for Analysis*, and many articles.

Cowling, Elizabeth (b.1929) studied viol with Martha Whitemore beginning in 1956. She was on the faculty of the University of North Carolina-Greensboro in musicology, and director of early music groups there from the 1950's until her retirement. She served as Vice President of the VdGSA from 1963 to 1971.

Davidoff, Judith holds degrees in music from Radcliffe College and Longy School of Music, performed five years with the Boston Camerata of the Fine Arts Museum, and in the early 1960's joined the New York Pro Musica under Noah Greenburg. Later, she performed as soloist and with the Waverly Consort, Music for a While, and many other ensembles. She is the director of the New York Consort of Viols and a faculty member of Sarah Lawrence College. She has done much to encourage contemporary composition for viols and has taught extensively in the U. S. and abroad. She has served on the VdGSA Board of Directors since 1987. (See also Contributor Profiles in this Journal)

Davis, Yolanda: A graduate of the Eastman School of Music, she was a professional violinist and symphonic player, and learned to play viol, vielle, rebec, and viola d'amore in the 1950's. She performed with the Boston Camerata, and in 1963 founded the South Bend Viol Consort in Indiana, while her husband was teaching at Notre Dame University. With consort members Betty Hatch and Elizabeth Lauer, she also founded the South Bend Viola da Gamba Society in that same year. She was also viol instructor at the University of Chicago and a member of the Collegium there.

Dolmetsch, Arnold (1858-1940): He was educated as a craftsman in the family piano and organ building shop, and as a violinist. He began the revival of early music on original instruments in 1889, starting with viols. He restored old instruments and made new period instruments for the rest of his life, while giving concerts and demonstrations, editing early music, writing and proselytizing for this cause. While in America, he worked for the Chickering Piano Co., from 1905 to 1911, making viols, harpsichords and lutes on the side; among other concert appearances he played clavichord for Theodore Roosevelt in the White House in 1908. His major book, *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries*, was first published in London in 1915. He married Mabel Johnson in 1902. Each of their four children played viols with the family ensemble in England, and he taught viols to many children as well as adults. In 1918 at the age of sixty, he made the first modern recorder. For more information, see Margaret Campbell, *Dolmetsch, the Man and his Work* (University of Washington Press, 1975), Campbell's article in *The New Grove Dictionary*, volume V, and other sources.

Dolmetsch, Carl (b.1911) began playing in the family consort at the age of seven. A leading recorder virtuoso, he also plays viols, and has been music director of the Haslemere Festivals and the Dolmetsch Foundation. He made many overseas tours between 1934 and 1984, in addition to concertizing in England, and was chairman and managing director of Arnold Dolmetsch Ltd., from 1963-1978. Author of articles and editor of much recorder music, he was the founder and first director of the Society of Recorder Players of Great Britain. He and Joseph Saxby were the VdGSA's first honorary members.

Dolmetsch, Mabel (1905-1963) studied viols and instrument-making with Arnold, and became his third wife in 1903. She specialized in playing bass viol and violone in the family ensemble. She is known today for her research in early dances, writing two books on the subject (1949 & 1956), as well as a book of recollections of Arnold Dolmetsch (1958). Their

other three children were Rudolph, Cecile, and Nathalie, all performers and members of the family consort.

Dolmetsch, Nathalie (1905-1989) was a performer, teacher, writer and editor, and was active in viol playing and teaching throughout her life. She was the principal founder of the Viola da Gamba Society of Great Britain, and President of it from 1963 to 1989.

Donington, Robert (1907-1990): an English musicologist who studied viols and early music under Arnold Dolmetsch in the 1920's. He was the author of many books, articles and editions, and made a special study of performance practice, playing in the English Consort of Viols from 1935 to 1939, the London Consort from 1950 to 1960, and the Donington Consort from 1956 to 1961, partly in order to "put his research to the test." One of his most influential books is *The Interpretation of Early Music*, 1963, (revised edition, 1974.) In America, he was on the faculty of the University of Pittsburgh in the early 1960's, the University of Iowa from 1966 to 1973, and also taught at Yale University and SUNY Buffalo.

Farrell, Peter graduated in cello from the Eastman School in the early 1950's, and taught at the University of Illinois, taking up the viol during that time. Later he was a member of the faculty of the University of California at San Diego, and a member of the Basically Bach Ensemble. He served on the VdGSA Board of Directors, 1965-1971, and 1973-1976, and was a faculty member at early Conclaves in the 1960's, and again in 1980.

Folop, Albert received a B.A. from the University of Oklahoma in 1945 and an M.A. from Princeton in 1954 in Math and Statistics. Starting as a bassoonist, he took up recorder playing in the 1940's, and viols in 1964 after attending the second VdGSA Conclave. A Commander in the U.S. Navy, he retired in 1967; at that point he entered the University of Maryland, earning a degree in musicology. He began editing music in 1966, after a trip to England, where he met Commander Dodd who was just beginning on his vast list of viol sources. Over the next ten years, he made many editions of consort music which he reproduced by the Ozalid process, making them available to VdGSA members and other viol players at very low prices, and answering a need for practical editions much felt at the time. He served as Secretary of the VdGSA from 1967 to 1978, with a year's hiatus in 1972.

Fowle, Alison studied chamber music under Isabelle Nef at the Geneva Conservatory and viola da gamba with August Wenzinger. With the Boston Camerata, of which she was a founding member, she has played in the

Festival Estival in Paris and the summer festival in Besançon. She taught viol at Brown University and at the Camerata summer schools in Cordes and Villeneuve-les-Avignon, France. She was an original member of the New York Consort of Viols. She founded a concert series with Mary Sadovnikoff at the Providence Art Gallery.

Fruchtmann, Efrim studied cello at Juilliard, and was later principal cellist in the Columbus Symphony. He began playing viol while a Fulbright student in musicology in Vienna. He earned graduate degrees in musicology at the University of North Carolina. He was on the faculty at Ohio State, Arizona State and Memphis State Universities, and organized collegia and gave concerts with his wife, Carol, a harpsichordist. The author of a number of articles, he retired in 1986. He became editor of the *Journal of the VdGSA* from 1972 to 1986, and he taught at several Conclaves, and served on the Board of Directors from 1970 to 1971 and 1973 to 1982.

Gault, Willis (b. 1908) was a Washington D.C. violin maker who taught many students, most of them amateurs, to make instruments in his shop. He not only made several violas d'amore, but also played the instrument and composed for it. With the help of Edgar Hoover he once organized a group called the Ancient Instrument Society of Washington, in which all the instruments—violins, viols, violas d'amore, a lute and a portative organ were made either by himself or by the person who played the instrument in the group. He was also active as a violinist, arranger, composer, and conductor in the area. Gault joined the VdGSA in 1963 and attended early Conclaves.

Glenn, David (b.1950) earned a M.F.A. from the University of North Carolina, Chapel Hill in Theater and Set Design, and then taught these subjects there. For ten years, he served as technical director and set designer at the Arena State Theater in Washington, D.C., and for four seasons at the New Jersey Shakespeare Festival. He is currently teaching these subjects at Howard University, while studying for a medical degree, and working as a trauma technician at the University of Maryland Hospital emergency room. He and his wife, Edith, have a daughter, Leigh Singleton Glenn, born 1989.

Glenn, Eloise (1917-1981): In addition to her work for the VdGSA, she was a long-time member of the Annapolis Opera Guild and president of the Annapolis Opera Company from 1978 to 1980; also, she had been a member of the Daughters of the American Revolution since 1941 and was state chairman for historic landmarks of the Daughters of American Colonists. She served on the VdGSA Board of Directors from 1963

to 1978, and was Chairman of the Board from 1971 to 1978, and President pro tem from August to December 1972; she also served as Assistant or Associate Editor of the *VdGSA Journal* from 1963 to 1971.

Hatch, Elizabeth: A graduate of the University of Michigan School of Music, she taught music in the public schools. She began viola da gamba at a session at Interlochen, Michigan taught by Judith Davidoff, in the summer of 1962. She was a member of the South Bend Viol Consort formed in the 1960's.

Hiatt, Marina: She earned a degree in chemistry and later worked at Walter Reed Hospital. Her husband, Caspar Hiatt, worked in medical research. They moved from San Antonio in 1967, but after Caspar's retirement, they returned to the Annapolis area where they still live. Marina Hiatt was the first Treasurer of the VdGSA and served on its first Board of Directors.

Hoover, Edgar (1907-1992) was born in Boise, Idaho, and received his Ph.D. in Economics at Harvard in 1932. A very proficient violinist and violist, he later played viol and other early instruments. He taught at the University of Michigan from 1936 through the 1940's and served on the first U.S. Council of Economic Advisors also in the 1940's. He made his first musical instrument, a viola d'amore, under the direction of Willis Gault of Washington D.C. in 1952. As a faculty member at the University of Pittsburgh in the 1960's, he learned viol with Robert Donington. He played professionally with Ancient Concerts, an ensemble directed by Homer Wickline in Pittsburgh. He retired to Santa Barbara, California in 1972. and was the author of several books and articles on economics, as well as a *Manual of Viol Care*.

Hsu, John (b.China, 1931) studied cello, theory, and composition in Shanghai, and came to the U.S. in 1949, receiving a Bachelors and Masters in Music from the New England Conservatory in 1955, and joining the faculty of Cornell University in that same year. In 1970 he began holding his Cornell Summer Viol School, a two-week session which still continues. He received an honorary doctorate from New England Conservatory in 1971. He recorded much French Baroque solo viol music, especially that of Marais, for Musical Heritage Society in the 1970's and is the author of *A Handbook of French Baroque Viol Technique*, (1981) and numerous articles. He also founded the Haydn Baryton Trio, and, more recently, the Apollo Ensemble, a chamber orchestra specializing in eighteenth century music.

Joachim, Otto was a violist in the Montreal Symphony. He directed a viol consort which started in the early 1960's, drawing on musicians from McGill University, as part of a group which became known as the Montreal Ensemble of Ancient Instruments. He played alto viol in the ensemble and also built a positive organ for the ensemble.

Kelischek, George is a maker of violins, viols, and other early instruments, and proprietor of the Kelischek Workshop for Historical Instruments in Brasstown, North Carolina. His first shop was in his home town of Witten, West Germany. In 1960 he moved to Atlanta, Georgia, and ten years later relocated to Brasstown. He was especially known in the early VdGSA years for his kits and instrument building workshops, which enabled a number of budding viol players to make their own viols at a very reasonable cost. Kelischek made George Glenn's acquaintance some time before the founding of the VdGSA and was one of its early supporters.

Kinney, Gordon J. (1905-1981) received a B.Mus. degree in cello from the Eastman School of Music and a Ph.D. in theory and composition from Florida State University. He taught at Ohio University and the University of Colorado, and from 1948 to his retirement in 1974 he served as Professor of Music at the University of Kentucky. Kinney played cello professionally and was a composer and editor. He began study of the viol with Nathalie Dolmetsch in England in 1964, and was giving recitals on the viol by 1968; in that same year he organized a collegium and started a consort of viols at the University of Kentucky. His *Method for the Viola da Gamba* was published in 1980 by William R. LeVine. He contributed a number of articles to the *Journal of the VdGSA*, translating much important material on the viol from primary sources. He taught at Conclaves in 1967, 1968, 1970, 1972 and 1974, and served on the Board from 1966 to 1971.

Lauer, Elizabeth earned a Degree from the Oberlin Conservatory in double bass. She took up recorder, crumhorn, and viol, and was a member of the South Bend Consort of Viols, founded in 1963. Her husband, Robert Lauer, has been very active in the American Recorder Society.

Lefkowitz, Murray (b.1924) is a musicologist who received a B.Mus., M.Mus., and Ph.D. from the University of Southern California. He is also a violinist and viol player. In 1965 he established the Pro Musica Society and Collegium Musicum Practicum at San Francisco State College. He became a Professor at Boston University in 1967. He is the Editor of *Musica Britannica XXI, Select Consort Music of William Lawes*, and is the author of books and articles on Lawes and on 17th-century English music.

Loeb, Arthur: A physicist, Dr. Loeb earned his Ph.D. at Harvard University and has worked in industry and been a faculty member at M.I.T. Since about 1973 he has been at Harvard. He is well-known in the Boston and Cambridge area for his enthusiastic involvement in early music as a singer and harpsichordist over a period of many years. He was President and first Musical Director of the Boston Recorder Society, and in the 1960's organized his own early music group called the Collegium Josquinum. He joined the VdGSA in 1964 and with his wife, Lotje Loeb, who also sings and plays viol, attended many early Conclaves and participated in the concerts. He served on the VdGSA Board and was the first VdGSA Regional Representative for the Boston area from 1971 to 1976.

Lyman-Silbiger, Gian (d.1974): Already a professional pianist and organist, she began to study viol at McGill University in Montreal Canada in the 1950's in order to play in a newly-formed group directed by Otto Joachim. She studied viol with Barbara Mueser, commuting to New York to do so. She married Alexander Silbiger, harpsichordist and musicologist, in 1964, continuing her work in the Boston area. She was on the faculty at McGill and at Longy School of Music, and had many private students. She studied composition at McGill; several of her works were performed in the U.S. and Canada, including compositions featuring the viol. She performed widely with ensembles and as a duo with her husband, recording for Vox, Janus and Turnabout. She was Third Vice President of the VdGSA from 1966 to 1971.

Marcus, Shirley (1923-1992) held a degree from Curtis Institute in violin, and played in the Hague Philharmonic from 1955 to 1957, beginning to play recorder while in Holland. From 1957 on she lived in the Los Angeles area, playing violin professionally, and learning to play all the sizes of early winds instruments as well as viols, vielle and rebec. She performed and taught privately at many workshops which she had often organized, and co-directed the UCLA Collegium. She was the first representative of VdGSA West, starting in 1972.

Margrave, Wendell (1910-1985) held the degrees of B.A. from Southern Illinois University in French, M.A. from the University of Chicago in psychology, and a Ph.D. from Cornell University in musicology. He retired in 1974 as Chief Editor of Manuals for the U.S. Navy. He was director of the Washington Musical Institute which he founded and directed from 1959 to 1984. He was a contributor to the *Washington Star* from 1955 to 1976 and the *Washington Post* from 1976 to 1978. Margrave also served as Music Director for the Alexandria Civic Orchestra from 1948 to 1962. He was President of the VdGSA from 1974 to 1976, and a member of the Board from 1964 to 1971 and again later. He played many contemporary instruments including flute, violin, cello, bass, and keyboard, as well as many early instruments, particularly recorders and viol. He edited consort music, and composed for band, orchestra, and viols.

Marsh, Carol is a musicologist, historical dance specialist and viol player. She holds a B.A. from Stanford University, a M.A. from Harvard, and a Ph.D. from CUNY. Since 1978 she has been on the faculty of the University of North Carolina at Greensboro. She has published many articles, and taught at several Conclaves, the first being in 1975.

Miloradovitch, Hazelle holds a B.Mus. from Eastman School in 1951, in violin with a minor in piano. She also earned a M.A. from Stanford University, 1954, with a thesis on John Coprario's *Funeral Teares*: a transcription and commentary. She began viol in 1955 at the suggestion of Ben Schmidt of San Francisco, who lent her a viol. She has taught at many workshops and privately, including the Viola da Gamba Summer School at Cheltenham, England from 1972-1990. She also played violin professionally (principal second violin in the Carmel Bach Festival orchestra from 1956 to 1966, and violin or viola in other orchestras.) She has published articles, editions and reviews, and has served as viol instructor at Stanford University.

Mueser, Barbara was originally a cellist (although she has a degree in chemistry), and began to play viol after earning a M.A. in musicology at Columbia University, where she made the viol the subject of her thesis. She studied with Eva Heinitz in Seattle in the 1950's. Based in New York City, she performed widely with the New York Pro Musica and its Consort of Viols, the Krainis Baroque Trio and the Renaissance Quartet. She also directed and taught at many workshops in the 1960's and was a faculty member at the Conclaves of 1964 and 1966, and Vice President of the Society from 1966 to 1971. Ms. Mueser gave up the viol in the early

seventies because of hand problems, and earned a Ph.D. in Musicology at CUNY in 1975. Currently she is an editor.

Neumann, Editha is the wife of Karl, the VdGSA's first President. Now retired, she taught German at the University of Southern Mississippi. A violinist and viol player, she served on the first Board and remained a board member until 1971.

Neumann, Karl (1904-1982) was born in Czechoslovakia and educated in Prague. His doctorate was in law, but his training in cello led to a switch of career to music. He served in the Free Czech Brigade in World War II, and then went to London to play cello in the Polish String Quartet for three years. In 1945, he moved to America to play in the Columbus and Pittsburgh Symphonies. In 1961 he joined the faculty of the University of Southern Mississippi in Hattiesburg, remaining there until his retirement. He established the University of Southern Mississippi String Quartet, and later the USM Collegium, which he directed for many years. He published numerous musicological articles and several books, including two books of poetry and one of memoirs. He was the first President of the VdGSA, serving from 1963 until 1970, and afterwards as Board member from 1973 to 1976.

Orr Anderson, Betsy: A music educator and pianist, she taught music in the elementary schools of Anne Arundel County, Maryland in the 1950's, where she met Eloise Glenn. She was harpsichordist at all the early Conclaves in the Annapolis area and in many local performances of baroque music, often with her husband, Grant Anderson, a recorder player. The Andersons moved to Massachusetts in the late 1960's.

Saxby, Joseph: Born in London, he studied piano, and at the age of fifteen became the regular accompanist for his father, a professional violinist. He began studying harpsichord with Arnold Dolmetsch, whom he met in 1932. Well-known as a harpsichordist, he joined Carl Dolmetsch to form a duo which toured the United Kingdom and other countries for many years. He and Dolmetsch were the first honorary members of the VdGSA.

Smith Frances: An artist and art teacher, wife of Paul Smith, she attended all the Conclaves until the 1980's, as well as all of the local musical gatherings he organized. On these occasions, she spent most of her time sketching the musicians in attendance, and her drawings now grace the walls of many a VdGSA member. After her husband's death, she continued

to arrange viol playing meetings, and now teaches and conducts art tours for groups in the Harrisburg area of Pennsylvania.

Smith, Paul (1911-1975): An accountant by profession, he played harpsichord and organ well, and performed at virtually all Conclaves until 1974. He was a leader of early music ensembles in the Harrisburg area, and organized several early music weekend playing sessions in Pennsylvania which attracted as many as 25 players at a time, including people as far away as Connecticut and Washington D.C. A founding member of the Society, he served as its President from 1972 to 1974, and on the Board from 1970 to 1971.

Sprenger, Eugen (b.1920): Descended from a well-known family of string instrument makers, he learned the craft as an apprentice to his father Eugen (1882-1953), who made both modern and historical string instruments in Frankfurt, Germany. When the younger Sprenger took over the shop in 1950, he specialized in historical strings only, and his shop was well-known to Americans as one of the few reliable sources of good viols during the mid-century stages of the revival of the viol. Sprenger instruments were purchased not only by individuals but also by a number of universities, including Harvard.

Sterne, Colin (b.1921) attended Juilliard and the Paris Conservatoire, and was a faculty member of the University of Pittsburgh from 1948 on. He formed the Antiqua Players in the 1950's, playing flute and recorder himself, with Roberta Sterne on harpsichord and various viol-players: Robert Donington, Karl Neumann and later Frank Traficante. He was a member of the first Board of VdGSA, serving until 1965.

Sterne, Roberta was a harpsichordist, a member of the Antiqua Players and an early member of the Society.

Swann, Verne (d.1969 at an advanced age) was a founding member of the VdGSA, who lived in Utica New York. He attended early Conclaves and served on the Board from 1966 to 1968. His fine collection of historical instruments was left to Cornell University.

Traficante, Frank is a musicologist and viol-player, with a special interest in the literature for lyra viol and performance practice. While studying for his Ph.D. at the University of Pittsburgh, he played viol with the Antiqua Players. Later he taught at University of Kentucky, and then moved to the Claremont Graduate School in California. Author and editor, his most recent publication is an edition of the lyra viol consorts of John

Jenkins for A & R Edition's, *Recent Researches in Baroque Music*, volumes 67 and 68.

Vickrey, John is a Professor of English at Lehigh University, Bethlehem, PA, specializing in Anglo-Saxon and Middle English literature. He started viol with Judith Davidoff at Pinewoods in 1962. He joined the Society in 1964, serving as Associate Editor of the *VdGSA Journal* from 1966 to 1969, Editor of the *VdGSA News* from 1970 through 1972, and on the Board from 1972 to 1978.

Westover, Harold (b. 1923): An Episcopal clergyman, Reverend Westover began a woodworking hobby while at Berkeley Divinity School in New Haven, Connecticut, and soon went from making altar rails and other churchly appurtenances to making viols. From 1959 to 1962 he was assistant rector of St. John's Episcopal church on Lafayette Square, in Washington D.C., and afterwards while serving in a church in Gettysburg, Pennsylvania, he got together groups of young people to play renaissance and baroque music. In later years he lived and worked in New England, making not only viols but chamber organs, regals, folk harps, and other instruments, always with an eye to making them serviceable and within the reach of amateurs or beginners on small budgets. Currently he is retired and living in St. Joseph, Missouri. Harold Westover served on the VdGSA Board from 1964 to 1966.

Whittemore, Martha: A cello student of Casals, she studied viola da gamba with Eva Heinitz and August Wensinger. In 1931 she acquired a Richard Meares viol dated 1683 (featured in the *Journal*, Vol. IV). She played viol with the Adolph Busch Chamber Ensemble in the 1940's, and later with the Robert Shaw Chorale & Chamber Ensemble, among others, and was a well-known teacher.

Zighera, Alfred was a cellist who came to America and joined the Boston Symphony in 1925 at the request of Serge Koussevitsky, according to information obtained from the Archives of the Boston Symphony Orchestra by Martha Davidson, Librarian at Simmons College in Boston. Later he took up viola da gamba and was a leading member of the Boston Society of Ancient Instruments. He was the gambist in Boston Symphony performances of Bach's *St. John Passion* in 1935 and also in the 1950's, and in the *St. Matthew Passion* in 1957.

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ON PLAYING CONTINUO

Martha Bishop

Roger North said in 1728 "In matters of Antiquity there are two extremes, 1) a total neglect, and 2) perpetual guessing."¹ Whereas the sources are plentiful for the players of keyboard continuo, they are woefully lacking for the bass line player. This article is based on my many years of experience as a continuo player on cello, viola da gamba and violone; and I have dutifully considered all the sources available to me.

First of all, the matter of **tuning**: it seems very obvious that the melodic continuo player (particularly a string player) should tune each string and fret with the keyboard or plucked instrument, which may well be in one of the many historical temperaments (meantone, six comma meantone, etc.). Secondly, assuming that the keyboard is well tuned, it is probably a very good idea to play a few scales with it just to find out where the humored intervals are. Another very practical matter is **seating**: the continuo team should sit quite close together, and historical pictures often show them reading from the same music.

For the player of modern strings, probably the most obvious discrepancy in Baroque-style playing is the lack of **vibrato**. Actually, there never has been a consensus on the use of vibrato. Historically speaking, vibrato had its ups and downs all the way from Ganassi to Leopold Mozart. Simpson speaks of a "close shake" and notates it and describes its use.² Also referred to as a "sting" or a "battement" (among many other terms), vibrato was done either with one finger (as modern performers do) or with two (as some of Marais' are marked), and there was even a bowed vibrato. For purposes of continuo playing, however, vibrato should be used sparingly, and when present, should be slower and more relaxed than is usual for modern string players.

The proper role of the bass line continuo player, according to Quantz,³ is to preserve the correct **tempo** and the proper degree of liveliness of a piece. Therefore rushing is a cardinal sin. Rather the tempo must be maintained by stressing certain beats (1 and 3 in common time, 1 in triple time, and 1 and 4 in 6/8 time, with the possible exception of certain dances such as the sarabande, with its emphasis on the second beat). Dotted

eight notes must be stressed when followed by quick sixteenth notes. The continuo must know the **harmony** of the piece, according to Quantz, so as to be able to stress the dissonances (2nds, diminished 5ths, augmented 6ths or 7ths, and also notes raised or lowered unexpectedly by an accidental). The continuo player should point up deceptive cadences, and swell (possibly with vibrato) on suspensions.

Concerning **articulation**, it is a fashionable theory that Baroque music must be played with much detachment. And it is true that dances are played detached, often disguised as generic fast movements. But music with a vocal quality is often to be played legato; and articulation varied from country to country in the baroque period, so that a profound knowledge of an individual composer's style is called for to ensure a great variety of articulations. The best advice to a modern string player is often just to use less bow, playing with the upper middle of the bow and a bit more into the string and closer to the bridge. The key word is transparency.

Inequality and **hemiolas** can be thorny problems to the continuo player, although music historians have much evidence from primary sources to show that inequality (the practice of lengthening the first note and shortening the second, as well as its reverse: shortening the first note and lengthening the second in so-called "Lombardic" fashion) was a practice very widely followed in French baroque music. Only the shortest notes within a passage are candidates for inequality, but if there are not many of them, then the next shortest notes may be played unequally. Slurs over pairs of notes require the player to perform those notes unequally (but not when there are skips or leaps in the melody). Dots over notes discourage inequality. The purpose of playing this way is to bring lilt and grace to the performance. But there are certain kinds of pieces (allemandes for example) in which the use of inequality might not be appropriate.

There has been some criticism of the overemphasis of hemiolas in modern performance stressing that a hemiola can only be emphasized if the bass notes move in conjunction with chord changes. This is a subjective matter, perhaps, but the author's feeling is that stressing hemiolas can offer rhythmic interest by shifting the pulse temporarily and providing a contrast to the prevailing meter as in the third movement of Benedetto Marcello's recorder sonata in d.

¹ Roger North, *Memoires of Musick*, (London: 1728) in *Roger North on Music*, edited by John Wilson (London: Novello, 1959), 317.

² Christopher Simpson, *The Division-Viol*, 2nd edition, (1667), 2.

³ Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, translated by Edward R. Reilly, (New York: Schirmer Books, 1966), 244.



[*Suoanate a Flauto Solo...Opera Seconda*, Venice, 1712, Ms. 40-42]

And now to more musical matters; the continuo player has always been admonished to understand his or her accompanimental role so as to execute it more aptly. Penna writes in 1672: "Make sure so soon as you are given the part from which you are to play, that you understand its character, so that you may accompany properly."⁴ It would be unthinkable for a good continuo player to accompany a singer without knowing the meaning of the text. **Drama** and **rhetoric** are definitely ingredients, as far as this writer is concerned, in baroque continuo playing. There is a tendency to think of the baroque period as being reserved, but there are many accounts of passionate performances. C.P.E Bach advised the player to let the emotions of the music be reflected on his face. He himself is described as follows: "His eyes were fixed, his underlip fell, and drops of effervescence distilled from his countenance."⁵ The role of the melodic bass line continuo player is to emphasize and underline this drama.

Quantz not only advises both keyboard player and bass line player not to over play the harmony so much as to obscure the solo part, but he also urges them to strike **dissonances** more strongly than consonances.⁶ There was a hierarchy of dissonances which Quantz would have the bass line player treat with specific dynamic gradations. C.P.E. Bach, his colleague at the court of Frederick the Great, is not as specific, saying only that the dissonances should be louder and the consonances softer, since

dissonance arouses our emotions and consonance quiets them.⁷ Given the choice, this writer would always play from a figured bass part. The figures 7/6 and 4/3 are cues to lean into a suspension, and 7th chords and 2nds indicate dissonances. The presence of a 6th chord is often a signal that "something is going to happen." The continuo player is not only responsible for giving a piece harmonic direction, but also he or she must imitate the soloist and supply the dynamics the harpsichord might not be able to provide.

The matter of **embellishing** the bass line is rather clear cut: in a word, don't do it. The basso continuo part should not make an upper part of itself; rather it should support the embellishments of the other parts and play a principally harmonic role. It is another matter if there are only two or three parts performing and there is a possibility of melodic or ornamental imitation between them. Or if the top part is resting, there is license for improvisation in the bass line as long as the character of the piece is maintained. Schütz even says that the organist or string player should add passage work when the singer holds or repeats a note.⁸

On the other hand, contemporary sources denounce those who play with "facility of hand but little learning...[with]...endless and unmusical runs."⁹ Baumgartner's cello method goes so far as to say: "It is absolutely forbidden to do any ornaments or any noodling (*tiraden*) or anything else in the accompaniment; if you do that you will make yourself look like an ignoramus."¹⁰ One must also add that either changing octaves or inverting the intervals of the bass line is usually to be avoided.

The **messaggio di voce**, or swelling and decaying of a note, is an expressive device which can be overdone by the bass-line player. One source of information is Leopold Mozart, when he describes the "small softness" at either end of the bow, from which the sound can grow and to

⁴ Lorenzo Penna, *Li Primi Albori*, (Bologna: 1672), Book III, ch. XX, rule 1, translated in R. Donington, *The Interpretation of Early Music*, (London: Faber and Faber, 1963), 302.

⁵ Dr. Charles Burney, *The Present State of Music in Germany...*, facsimile of the 1775 London edition, (New York: Broude Brothers), 270.

⁶ Quantz, J. J., *Versuch...*, 256-258. The harshest dissonances were to be played loudest; the more mild ones less loudly. See his Table XXIV.

⁷ C.P.E. Bach, *Versuch über die wahre Art das Klavier zu spielen...* (1753) translated and edited by William J. Mitchell, (New York: W.W. Norton, 1949), 163. It has been suggested that C. P. E. Bach should be thought of as a pre-Classical or transitional figure rather than purely baroque. But his treatise undoubtedly contains many of the ideas his father taught him in the 1730's and '40's.

⁸ Heinrich Schütz, *Historia der Auferstehung*, (Dresden, 1623), Introduction, 1.

⁹ *Ibid.*, 2.

¹⁰ Johann Baptist Baumgartner, *Instructions de Musique, Théorique et Pratique, à l'usage du Violoncelle*, (The Hague: 1774) translated by Walter Bishop, 8.

which it can diminish.¹¹ But, when used continuously, this effect can lead to a sensation of seasickness in the listener.

Accompanying **recitativo secco** presents the stickiest problems of all to the continuo player. Part of the difficulty comes because the bass part of recitative is often written in long note values, usually whole notes; but there is considerable evidence that bass notes were actually played more like quarter notes, followed by rests, in order to give the singer more flexibility in declamation. Even this was criticized in France, where the Italian playing of recitatives was described as "the bad manner of accompanying [recitatives], cutting off the sound of each chord."¹²

One must remember that writing whole notes took a lot less effort and ink than writing quarter notes and rests, and Bach, for one, did not have any time to waste on copying parts. Some of our best evidence for the practice of shortening bass notes in recitative comes from Bach, who eventually rewrote the bass parts for the *St. Matthew Passion*, changing them from long to short note values with rests. Of course, in recitatives accompanied by the whole orchestra, the continuo player must play his part exactly as written to fit with the other instruments.

The proper playing of **cadences in recitatives** can also be baffling: should the V-I cadences be delayed until after the singer cadences, or not? The present consensus seems to be that in sacred cantatas and oratorios the cadences should follow the cadence of the singer, and in operas and dramatic cantatas they should coincide with the singer's cadence (referred to as a "foreshortened" cadence), the theory being that sacred works move more deliberately, and secular works need to move the action forward quickly by launching the singer into the new mood and harmony. Sometimes the practice of the foreshortened cadence leads to clashes in harmony, referred to as "mingled" harmonies, an acceptable thing under certain circumstances in 17th-century Italy and England. There is no hard and fast rule governing these matters; and of course the continuo player is at the mercy of the conductor, who one hopes is enlightened and well-informed.¹³

¹¹ Leopold Mozart, *Versuch einer grundlichen Violinschule*, (Augsburg: 1756), translated by Editha Knocker, (London: Oxford University Press, 2nd ed., 1963), chapter V, paragraph 3, 97.

¹² Pierre Fougereux's notes on attending performances of Handel's operas in 1728, quoted in Winton Dean's "A French traveller's View of Handel's Operas" in *Music and Letters*, 55 (1974), 178. See also Laurence Dreyfus' *Bach's Continuo Group*, (Cambridge: Harvard University Press, 1987) 78, footnote 16.

¹³ Peter Williams, "Continuo" in *The New Grove Dictionary of Music and Musicians*, Vol. 4, 698. This is an excellent summary of the history of continuo playing, and even more detail is available in Williams' book, *Figured Bass Accompaniment*, (Edinburgh: 1970).

There is evidence that the string continuo player was occasionally expected to accompany recitative by playing **chords**, and there are method books (such as Baumgartner's) describing how this was done. It can be a truly effective departure from and contrast to the usual harpsichord and bass accompaniment. In the event that the string player does play a chordal realization of the bass line, an attempt to mimic the lute's sound (albeit with a bow) is advisable, sustaining no more notes at a time than is comfortable.

Pizzicato is not much in character in continuo playing, and should be used only for brief periods of time and for special effects. It is possibly more common historically on gamba than on cello, (both right and left hand pizzicato were used). After all, the gamba had close ties with both vihuela and lute, as the Spanish terms *vihuela de arco* (bowed vihuela) and *vihuela de mano* (vihuela of the hand) suggest.

Rarely is the string continuo player left to perform alone ("senza cembalo"), and the directive "*Tasto solo*" means that only the bass notes should be played by the continuo group.

Continuo playing actually may go back to the early sixteenth century, when Castiglione describes "singing to the lute and reciting" in 1528¹⁴, and Doni's *Dialogo* mentions in 1544 reciting or singing poems to music played by the "lira or viuola."¹⁵ And we find a continuo of cello and double bass still called for in the nineteenth century in Berlioz' *Requiem* and Meyerbeer's *Les Huguenots*.

But the actual use of the word "continuo" came towards the end of the century, when "basso per l'organo" was specified for the accompaniment of certain sacred pieces. The word "continuo" also accompanied the birth of opera and grew out of the theories and activities of the Florentine Camerata. However the use of an accompanying bass-line melody instrument in seventeenth-century Italy has been challenged recently by Tharald Borgir.¹⁶ It would seem that theoretical sources are not specific about this practice in Italy at that time.

However it is obvious that the quick decay of the sound of both harpsichord and theorbo made the use of either a gamba or a cello on the bass line highly desirable for sustaining the sound. And certainly in northern Europe the continuo pair was widely used in the baroque period.

The choice of instrument (gamba, lira, cello, violone, double bass, trombone or bassoon) is also problematic. In our century, the harpsichord and cello is the preferred combination; the baroque period

¹⁴ Baldesar Castiglione, *The Book of the Courtier*, translated by Charles Singleton, (New York: Anchor Books, 1959), 104-105.

¹⁵ A. Doni, *Dialogo della Musica*, modern edition published in Milan, 1965.

¹⁶ Tharald Borgir, *The Performance of the Basso Continuo in Italian Baroque Music*, (Ann Arbor, Michigan: UMI Research Press, 1987).

offered much more variety with lute, theorbo, harp, organ, harpsichord, fortepiano as possible chordal instruments. The viola da gamba was certainly the favored melodic bass line instrument in England, Germany, and France in the seventeenth century. In Italy, the cello replaced the gamba in the eighteenth century, while in Germany the gamba was prized less as continuo instrument and more as a special solo instrument.

The gamba's several solos in Bach's Passions present regal dotted rhythms, elevating the "reference to the French monarch (via his royal overture) into the Christian allegory."¹⁷ And whenever Bach calls upon the gamba to play continuo, it is when another gamba or viola d'amore is playing the solo line. Thus it is important to base the choice of melody line bass instrument on the nationality of the music, the date, the composer as well as intrinsic musical considerations.

By the end of the seventeenth century, the cello was the preferred continuo instrument. During his appointment at Leipzig after 1723, Bach often recopied earlier works with a bass line part specifically for cello, where such a choice might earlier have been left to the performer. Other composers in the eighteenth century were becoming much more specific about designating cello continuo rather than leaving the selection open.

Although there were **violones** in use in the seventeenth century, the instrument became more widely used in the eighteenth, particularly in large instrumental groupings. Violones can be directed to play at pitch in certain scores or at the octave below in others.

Not to be overlooked are the **bassoons**, which Roger North described (c.1726-1728) as "being sounded onely by small reeds the force is weak, and doth not urge the other instruments, as the double violls doe."¹⁸ Nor should one overlook the **sackbut** or trombone which Praetorius recommended in his *Syntagma Musicum* of 1618. In the late seventeenth and eighteenth centuries, the organ would have been used for sacred music (as it was by Corelli in his Opus I & III), and the harpsichord or bass lute in secular music (Opus II & IV). Both sacred and secular pieces could then have been reinforced by cello, gamba, bassoon, or violone.

To be a good continuo player, one needs simply to do a lot of continuo playing, keeping an open mind and a flexible approach. Quantz says that anyone wishing to better himself in this skill "should accompany many able individuals; and if he does not allow himself to become vexed by accepting their advice occasionally, the benefits will be all the greater. There are no born masters, and one person must always learn from another."¹⁹

¹⁷ Dreyfus, *Bach's Continuo Group*, 166.

¹⁸ Roger North, *Musick to Various Interests*, in *Roger North on Music*, 274.

¹⁹ Quantz, 246.

ANN FORD:
AN EIGHTEENTH CENTURY PORTRAIT

Judith Davidoff

In Bath, England in 1760, Miss Ann Ford, age twenty-three, sat for a portrait by Thomas Gainsborough, then age forty-one.¹ Gainsborough had been in Bath for a year and was, along with Reynolds, at the forefront of the flowering of British portrait painting. Ann Ford's was Gainsborough's first full-length female portrait. The painting has attracted the attention of viewers, art historians and critics ever since it was completed.

What do we see when we look at the portrait? First of all, we see a large canvas (77 5/8 x 53 1/8 inches). The seated figure fills most of it. We are struck by her posture. Her right leg is crossed over her left and her head is turned to her right. She is leaning on her left elbow. Her right forearm rests on her right thigh. The S-shape of her body imparts a feeling of motion to her figure. Her gaze is to her right, her expression contained. Her dress of rich white satin is decorated with embroidery, ruffles, lace and bows of the same hue. It is extravagantly draped on her right side. Her matching shoes have heels, pointed toes, and buckles on the instep. Around her neck and wrists she wears bands of black lace and we can see a black button earring fastened to her left earlobe. Her brown hair is pulled back from her face and neatly fastened on top of her head. She is clearly an upper-class lady, dressed in the latest fashion.

What of the objects in the painting? A cittern, or its eighteenth-century offshoot, the English guitar, is casually tucked under Ann's right arm. A pile of music lies under her left elbow. A bass viol hangs on a wall behind her, its bow stuck between the two bottom strings, point downward. The two instruments add a golden-brown to the composition, but the strongest colors are the reds of the drape behind the sitter and the patterned rug beneath her feet.

Many descriptions of this portrait have been written. Ostensibly objective, they often use adjectives which call attention to the subject of the portrait rather than to the work of art itself. Modern writers have referred

¹ The portrait is at the Cincinnati Art Museum, Cincinnati, Ohio, Mary M. Emery Collection. See Richard Leppert, *Music and Image* (Cambridge: Cambridge University Press, 1988), figure 9. The author wishes to thank Jan La Rue for originally suggesting Lady Thicknesse (née Ann Ford) as a research subject, and Stanley Boorman for his advice and encouragement.



Portrait of Mrs. Philip Thicknesse by Thomas Gainsborough, reprinted with the kind permission of the Curator of the Emery Collection, Cincinnati Art Museum, Cincinnati, Ohio.

to Miss Ford's posture as "nonchalant" and "slightly indecorous"², "over elaborate"³, "legs crossed in a careless way"⁴, or mention "grandeur, originality of pose"⁵, or Gainsborough's "effort to use rococo rhythms to define a new kind of responsive humanity."⁶ In the eighteenth century the pose was considered "provocatively casual."⁷

An oft-quoted letter reflects the reaction of one outraged observer. Mrs. Delaney, writing to her friend Mrs. Dewes on October 23, 1760, reports, "This morning went with Mrs. Westmorland to see Mr. Gainsborough's pictures...There I saw Miss Ford's picture, a whole length with her guitar, a most extraordinary figure, handsome and bold; but I should be very sorry to have any one I loved set forth in such a manner."⁸

One finds oneself wondering about Ann Ford and the circumstances of her sitting for the portrait, about her musical life and the society in which she found herself. There is a paucity of biographical material about Ann Ford, but with the aid of some interesting records and analyses it is possible to piece together a picture of a lively eighteenth-century Englishwoman for whom music was an active interest for a few years.

In preparation for this portrait Gainsborough made a pencil and watercolor study.⁹ In the study there is no viol in evidence, but in the left foreground there is a small dog. How significant are the differences between the sketch and the finished painting? In the paintings of the Italian Renaissance, musical instruments had symbolic meaning.¹⁰ They were commentaries on the character or status of the owner, suggesting virtue and nobility in the case of the viol.

A dog, on the other hand, could have negative connotations in female portraits, as in the seventeenth-century portrait of a woman playing a viol

by Gabriel Metsu.¹¹ Mary Cyr refers to the small dog as "long a symbol for lewd behavior."¹² This symbolism seems to have changed by the eighteenth century. An elaborate portrait by Gainsborough of Louisa, Lady Clargues, shows her playing the harp in elaborate dress with a small dog nearby. The painting, made in the 1770's, was commissioned by Louisa's husband.¹³

Curiously, in the preliminary drawing for this portrait the dog is much more prominent than in the final painting.¹⁴ Seen through the strings, the dog takes up much of the area occupied by the harp. It is difficult to believe that this dog was anything more than Lady Clarges' pet. In his study of eighteenth-century English portraits Richard Leppert equates the dog with fidelity.¹⁵ Is the subsequent omission or diminishing of the dogs in the finished painting a comment on the fidelity of the sitter, or simply an artistic decision by the painter? In Gainsborough's widely known portrait of gambist Karl Friedrich Abel, a Pomeranian lies under the writing table. Abel must have been a dog fancier. The artist painted *A Pomeranian Bitch and Puppy* for Abel,¹⁶ and in exchange for gamba lessons he presented Abel with his painting, *Fox Dogs*.¹⁷

An examination of many eighteenth-century portraits reveals a large number of dogs, not only in domestic scenes, but in portrayals of individuals. For example, William Beechey (1753-1839) pictures cellist Robert Lindley holding his instrument and his bow in his right hand while stroking his dog with his left. (This painting is at the Hood Museum of Art at Dartmouth College.) The twentieth-century viewer might find the inclusion of a sitter's pet a betrayal of the sitter's amateur status. It would indeed be unusual to see a dog in a publicity photo of Yo Yo Ma or Rostropovich.

But the amateur in the eighteenth century was a much more serious practitioner than his or her modern counterpart. Amateurs often played in orchestras alongside professionals, and socially, professionals had at least

² Millard Rogers, Jr. *Favorite Paintings from the Cincinnati Art Museum* (New York: Abbeville, c. 1980); see the entry on Mrs. Philip Thicknesse.

³ Mary Woodall, *Thomas Gainsborough, His Life and Work* (London: Phoenix House, 1949), 52.

⁴ Jack Lindsay, *Thomas Gainsborough, His Life and Art* (London: Granada, 1981), 53.

⁵ *Gainsborough*, exhibition catalogue (London: Tate Gallery, 1981), 105.

⁶ Lindsay, 206.

⁷ Jonathan Leonard, *The World of Gainsborough* (New York: Time-Life, 1989), 62.

⁸ Lindsay, 53.

⁹ The study is in the British Library. See *Gainsborough and his Musical Friends*, exhibition catalogue (London: Greater London Council, 1977), no. 16.

¹⁰ Emanuel Winternitz, *Musical Instruments and their Symbolism in Western Art*, (New Haven: Yale University Press, 1979), 48, 52.

¹¹ This portrait, *Lady Playing the Viola da Gamba (Reverie)*, is at the De Young Museum in San Francisco; see the reproduction in Mary Cyr's article in the *Journal of the Viola da Gamba Society* XI (1974), plate II.

¹² Mary Cyr, "The Viol in Baroque Paintings and Drawings," *JVdGSA*, XI (1974), 6.

¹³ Portrait of Louisa, Lady Clarges. Whereabouts unknown; see cover of the *Burlington Magazine*, CXXX, (October, 1988).

¹⁴ The study is in the British Library; see *Burlington Magazine* (October, 1988), 762.

¹⁵ Leppert, 32, 170.

¹⁶ Murray Charters, "Abel in London," *The Musical Times*, CXIV (1973), 1225.

¹⁷ William Whitley, *Thomas Gainsborough* (London: Smith, Elder, 1919), 362.

the appearance of gentleman musicians, blurring class distinctions. In portraits, the professionals were pictured as "rooted in reality."¹⁸ These were not publicity pictures, however; they were society portraits. There is a modern analogy. Society photographers, such as Bachrach, have largely replaced portrait painters. A modern day society photographer might well include a sitter's pet or indicate a hobby. An article on Gainsborough in *Art History* suggests that a dog "enlivens" a portrait.¹⁹ Ellis Waterhouse, in his book on Gainsborough, attributes the "surprisingly large" number of dogs in the artist's works to a "search for informality."²⁰

But was Ann Ford's a society portrait? Miss Ford's father may have commissioned the painting,²¹ but the curator of the Cincinnati Art Museum, where the picture now hangs, believes the portrait was in Gainsborough's possession throughout his life. It seems more likely that the artist asked that Miss Ford sit for a portrait. Jack Lindsay, in his biography of Gainsborough, states that the sitting was arranged by Philip Thicknesse,²² a friend and biographer of the artist's. Sir Walter Armstrong quotes Philip Thicknesse's statement that Gainsborough thanked him "for Procuring me the favor of her sitting to me."²³ It was Thicknesse who encouraged Gainsborough to move to Bath and who helped him establish himself as a portrait painter, by introducing him to potential patrons. Ann was clearly an attractive young woman, and Gainsborough shared her passion for music and for playing the viol. Judging from the portrait, she played the cittern as well, and was musically literate. Gainsborough was described as wanting to learn to play every instrument he encountered. Perhaps he admired Ann's versatility. She could sing and also play the musical glasses, though the slim volume contains more musical examples than text. (The only known copy is at Harvard University's Houghton Library.) She also wrote a method for the guitar.

Surely Gainsborough was not immune to the sensuous beauty of his subject. If one compares his treatment of Ann with that of other women who sat for him, one sees a quiet radiance in Ann's demeanor which is lacking in the rather dull passive expression of Lady Clarges. Sir Michael Levey finds Gainsborough's "homage" to women through his art typical of

the period. "The erotic fire in his art is nuanced, made natural, casual, half-veiled, and wholly graceful."²⁴ At least one other artist had been attracted to Ann as a sitter. Still in her teens, she had been painted by Nathaniel Hone, in the character of a muse.²⁵

Just how musical was Ann Ford? How serious was she about music? If we examine the pictorial evidence, we see the English guitar placed front and center in her portrait. The relaxed manner in which she holds it gives the impression that she is very much at home with it. This stance is in marked contrast to those in other contemporary portraits, in which the instrument looks like a prop.

In Robert Dighton's *Fashion Plate for Autumn*,²⁶ the instrument is perched impersonally on the sitter's right, while the child who plays in George James' *The Three Miss Walpoles as Children*²⁷ and the subject of Joseph Wright's *Mrs. Robert Gwyllim*²⁸ seem never to have held the instrument before. *The New Harvard Dictionary of Music* characterizes the English guitar as "fashionable with female amateurs."²⁹ Richard Leppert observes that this guitar "was a solo instrument used almost exclusively in the home and played virtually only by women,"³⁰ but there is evidence that Ann was not a typical female musician of her time.

The other instrument in the portrait, a viol, has been relegated to the background, and is less distinct than the guitar. Like the guitar, it is only partially visible. One can attribute this poverty of detail to the superficiality of Ann's involvement, or, as Leppert does, one can interpret the artist's treatment of the mute instruments as evidence of the "containment" of her musical gifts, the frustration of her attempts to use them publicly.³¹

There is another possibility. In her essay, "The Voice of Barbara Strozzi," Ellen Rosand describes a seventeenth-century Venetian portrait,

²⁴ Michael Levey, "Looking at Art", *Art News*, 87 (January 1988), 109.

²⁵ Olga Racster, *Chats on big and little fiddles* (New York: F.A. Stokes, 1924), 239.

²⁶ *Fashion Plate for Autumn* is at the Minneapolis Institute of Arts; see Leppert, figure 5.

²⁷ *The Three Miss Walpoles as Children* (1768) was at Sotheby's as of 1988; see Leppert, figure 5.

²⁸ *Mrs. Robert Gwyllim* (1766) is at the St. Louis Art Museum; see Leppert, figure 68.

²⁹ see "English Guitar" in *The New Harvard Dictionary*, 2nd ed. (Cambridge, MA: Harvard University Press, 1986), 287.

³⁰ Leppert, 42.

³¹ Leppert, 42.

¹⁸ Leppert, 11, 58, 196.

¹⁹ Deborah Cherry and Jennifer Harris, "18th-century portraiture and the 17th-century past: Gainsborough and Van Dyck," *Art History*, V, (1982), 295.

²⁰ Ellis Waterhouse, *Gainsborough* (London: Spring Books, 1958), 38.

²¹ Leppert, 40.

²² Lindsay, 54.

²³ Walter Armstrong, *Thomas Gainsborough*, (London: Seeley & Co., 1905), 175.

Female Musician with Viola da Gamba by Bernardo Strozzi.³² Here the décolletée subject holds a viol by its neck, while standing next to a table on which lies a violin. Rosand refers to the second instrument as possibly "awaiting the arrival of its player" so that a duet can be played.³³ She suggests that many sixteenth- and seventeenth-century paintings imply the same scenario.

The bass viol is seen in many paintings of Dutch interiors. Vermeer, in his *Lady Seated at a Virginal* (in England's National Gallery), has placed a viol against the keyboard instrument, the bow upright through the viol strings and the bridge. Gainsborough copies this device in his portrait of Ann Ford. Mary Cyr suggests that Vermeer is using the symbol for an "absent player."³⁴ Art historians seem to agree that Gainsborough was influenced by Flemish seventeenth-century painters,³⁵ but he may simply have been interested in the compositional aspect of the second instrument. Though Gainsborough uses instruments as props in many of his portraits, accounts of Ann Ford's musical activities bear out the fact that she did indeed play more than one instrument, and sang and danced as well. The cittern and the viol may well have represented two aspects of Ann Ford's artistic life, or perhaps those which Gainsborough found both musically and pictorially interesting.

The fact that she played more than one instrument might be an indication that Ann was not a serious musician. Mary Woodall, in her biography of Gainsborough, credits the artist with having "conveyed in a remarkable degree the vanity of the amateur."³⁶ In the marginal notes on the Gainsborough letters which she edited, Woodall refers to Ann as "a fan painter and an amateur musician who fancied herself on the viola da gamba."³⁷ Elsewhere Ann is described as "a fashionably dressed woman, a talented musician, who has cultivated her social accomplishments to a professional skill."³⁸

The early 19th-century *Cyclopedia of Arts, Sciences and Literature* reports, in Charles Burney's piece on the cello, that Ann Ford was "the last English performer on the viol di gamba, who was favorably noticed," but

that she "made little more use of it than in accompanying her voice, which she did with great expression and effect."³⁹ Olga Racster, in her gossipy *Chats on big and little fiddles*, recounts concert programs in which Ann performed viol as well as guitar and vocal solos. She also performed on the musical glasses.⁴⁰

To further assess Ann Ford's musical qualities, we can read her *Instructions for Playing the Musical Glasses* (published 1761). The title continues, "so that Any Person, who has the least Knowledge of Music, or a Good Ear, may be able to perform in a few Days, if not a few Hours."⁴¹ This prose is not so different from the advertising copy used today in attracting customers to electronic keyboards which can teach them to "play tunes in just a few hours." Leppert observes that tutor books abounded in the eighteenth century and promised "easy and fast results for dabblers...a man or woman could become 'a la mode' in little time and with a minimum of time or effort spent."⁴²

Musical glasses were known in the West from at least the fifteenth century and became popular in England in the mid-eighteenth century. Gluck is reported to have performed on them in London's Haymarket Theater in 1746, and an enchanted Benjamin Franklin upgraded them to the glass harmonica the same year that Ann's method appeared. Franklin's more advanced version of the instrument lost its popularity after a while, but the glasses were played well into the nineteenth century, especially in England.

Ann Ford herself continued to play them into her fifties.⁴³ The instrument had respectable credentials, and Ann was apparently a great enthusiast. "There is much reason to suppose, these Glasses will, in a short time, become as common a piece of Furniture as an Harpsichord."⁴⁴ One is struck however by her confession that it had been only four weeks since she had first heard the instrument, and "little more than a Fortnight" since she had first tried it herself.⁴⁵ She was obviously a quick study and

32 Jane Bowers and Judith Tick, *Women Making Music*. (Urbana & Chicago: University of Illinois Press, 1986), 185. The painting is in the Gemäldegalerie, Dresden; see Bowers and Tick, p. 186.

33 Bowers and Tick, 185.

34 Cyr, 6.

35 Cherry and Harris, 288.

36 Woodall, 52.

37 Mary Woodall, ed. *The Letters of Thomas Gainsborough* (Greenwich: New York Graphics Society, 1961), 150.

38 Cherry and Harris, 293.

39 Abraham Rees, ed. *The Cyclopedia; or, Universal Dictionary of Arts, Sciences and Literature* (Philadelphia: Bradford Murray, Fairman & Co. 1810?) See vol. 38 under "violoncello."

40 Racster, 242.

41 Ann Ford, *Instructions for Playing on the Musical Glasses*, 1761. Unique copy at Houghton Library, Harvard University.

42 Leppert, 68.

43 Alec Hyatt King, "Musical Glasses". *The New Grove Dictionary of Musical Instruments*, vol. 2: 725-726.

44 Ford, 1.

45 Ford, 3.

sublimely self-confident. One is tempted to dismiss her as a dilettante. But after five scant pages of text there are twenty musical examples.

Unfortunately the authorship of the music is not specified. The first eight examples are exercises consisting of arpeggios in sixteenth notes, and if Miss Ford could negotiate these she was amazingly dexterous. An expert on the musical glasses has confirmed that they are indeed playable, though "surprisingly advanced and probably not meant for the novice."⁴⁶ Some of the pieces following contain double stops, chords, and trills. In a reference to the ornaments Ann writes, "I can at present make a tolerable Shake and Beat, which may be easily acquired by seeing it once done." Again she sounds like a dabbler. But on the other hand, she seems quite concerned about intonation. After a while the water dripping from the player's fingers lowers the pitches, and she addresses this problem, if briefly. She also worries about "over-resonance" of the instrument and gives advice about solving it.

As a composer, if in fact any of the music in the method book is hers, she breaks no new ground, but sets modest goals which she appears to meet. Not all of the music is meant for musical glasses. Of the seventeen examples, three are called "lessons", and one assumes that they, along with the two pages of exercises at the beginning, must be meant for the glasses. There are three pieces for high soprano, voice, and guitar, and a fourth with the addition of a flute. All but one of these have Italian texts. The instrumentation of the nine remaining pieces is unspecified: four minuets (one a duet, and one with variations), "A Country Dance" and "Lovely Nancy", both with variations, a "Jigg" for two, a hymn for two and "A Little Italian Ballad after the manner of Venetian" with a voice part and two unspecified instrumental parts. Judging by their high range, it seems unlikely that a viol might have been used in any of these pieces. If Ann Ford was addressing a wide audience, singers and guitarists would have been her targets.

The key, except for a few simple modulations, remains "C" throughout the book, but instructions are given for producing chromatics. The uneven level of musical sophistication in the writing of the instructions tempts one to suspect that more than one writer may have been involved.

It is clearly as a singer that Ann Ford is attracted to the musical glasses. In her opening instructions she states that the musical glasses are "more like the human Voice than any musical Instrument, that ever was, or, perhaps, ever will be invented" and that the instrument will "assist and improve a Voice."⁴⁷

⁴⁶ Dennis James, correspondence, 7/17/93.

⁴⁷ Ford, 1.

There is a telling passage in a letter from Thomas Gainsborough to his friend James Unwin in 1764. Gainsborough's daughters were then aged 12 and 16. He wanted them to learn to paint landscapes so that "in case of accident they may do something for bread." He continues, "I don't mean to make them only Miss Ford's in the art, to be partly admired and partly laughed at every Tea Table."⁴⁸ The letter is as revealing of the artist as it is of Miss Ford. Here are two people of different social and economic strata, he the craftsman and she the upper-class consumer. She need not worry about her bread but could indulge her artistic impulses freely. Freely but not with impunity. People would laugh and fathers would rage. Was the laughter a response to her indiscreet behavior or to her lack of talent? Was she just an early version of Florence Foster Jenkins? Was the rage an exaggerated expression of concern for a young woman outside the protective environment of her parents' drawing room? Or was it born of embarrassment over a modest talent not ready for public exposure? Was it the public exposure itself that upset people? A look at the society which produced Ann Ford may give us some insights.

Ann Ford was the only daughter of Thomas Ford, a Clerk of the Arraigns and brother to a royal physician. Another brother was Governor-General of Jamaica.⁴⁹ According to Racster, who gathered her information from Burney's "valuable collection of newspapers" at the British Museum, now the British Library, Ann "grew up among gentle surroundings and was received by, and made a favorite of the most fashionable society. Long before she was twenty, she had tasted of the intoxicating delights of admiration to an extent which would have been sufficient to turn most young girl's [sic] heads. Hone had painted her in the character of a muse, the Earl of Chesterfield had extolled her dancing,...she had flirted and played many a dangerous game with her admirers."⁵⁰ She was described as being able to speak several languages fluently, and to write very well. Even in her later years she was remarkable. Her niece said that Ann's eyesight was perfect at eighty-seven, her hair "luxuriant, with no grey" and her teeth "not one deficient, retaining their enamel and durability."⁵¹

Like most young women of her class and era, Ann was probably taught music at home. Leppert points out that the musical education of girls was more haphazard than that of boys, who were given trained teachers while their sisters were taught by governesses. Not all governesses had

⁴⁸ Woodall, ed., Letters, 151.

⁴⁹ Racster, 239.

⁵⁰ Racster, 245.

⁵¹ Isabelle Worman, *Thomas Gainsborough: a Biography, 1727-1788*. (Lavenham: Suffolk: Terence Dalton, 1976), 51.

musical knowledge, though one applicant stated among her qualifications that she played treble and bass viols.⁵²

Musical knowledge made a young woman a better "catch," but, Leppert observes, music teachers in the late eighteenth century were encouraged to "reinforce only female behavioral characteristics" among their [female] pupils. This educational strategy could only discourage young women from becoming too ambitious. If they should expose their musical activities to strangers, be they at private musicales or in public, they would be subject to ridicule or to the danger of being considered too independent or unfeminine.⁵³ Ann, however, flew in the face of convention and performed in programs in her own home, in friends' homes, and participated in public for profit.

After a period of Sunday musical salons, to which she attracted such well-known musicians as Thomas Arne, Ann Ford planned a series of five subscription concerts at the Little Theater in Haymarket. The first concert took place on March 18, 1760 and earned 1500 pounds. The program was listed in the previous day's *Public Advertiser*:

First Part: Overture of Pasquali
Song by Miss Ford, Voi Legete
Concerto Hautboy, Mr. Simpson
Song, Miss Ford, Gentle Youth, etc.
Solo, Miss Ford, on the Viol di Gamba

Second Part: Bassoon concerto (Mr. Miller)
Miss Ford, Sparge Amar
Violin Solo, Mr. Pinto
Song, Return O God of Host
Full piece of French Horns⁵⁴

⁵² Leppert, 52. The year was 1710.

⁵³ Leppert, 61.

⁵⁴ Racster, 242.

Ann's father tried to prevent the concert from taking place by having the theater surrounded by police ("Bow Street runners".) Racster writes that Ann's friends, among them Lord Sackville, came to her assistance and the "ruffians" were dispersed. The second concert took place one week later, with Ann appearing as vocal, viol and guitar soloist. By the April 27th concert her viol solo was advertised in large type as a "special attraction."⁵⁵

After the concert series was over Ann Ford made no further public appearances for several months. She turned her energies instead to the publishing of a letter, in pamphlet form, to "a person of distinction," a gentleman with whom she had been romantically involved. One source speculates that he was the "aged" Earl of Jersey.⁵⁶ Published in 1761, the 47-page letter ends with a "new ballad to an old tune", eleven short and irreverent verses about "A E--l of high renown." Five hundred copies of the letter were sold in the first five days after its publication.⁵⁷ The tone is of innocent outrage. Ann accuses "his L--d--p" of encouraging her in believing she was talented and then depriving her "of the only means in my power of supporting myself" by failing to help her promote her subscription series. She blames her uncle, as well, for having people believe that she was dishonoring her family "by my getting my bread, I hope, in as reputable a manner as he gets his." She continues, "I have the satisfaction to find many sensible people of the opinion, that a young woman may sing in public with virtue and innocence; and to be looked upon in as favourable a light, as a surgeon or midwife."

⁵⁵ Racster, 245.

⁵⁶ Lindsay, 54. The Earl was 60 years old.

⁵⁷ Philip Gosse, *Dr. Viper. the Querulous Life of Philip Thicknesse* (London: Casselle & Co., 1952), 130.

Ann claimed further that her father had encouraged her to accept the Earl's offer of 800 pounds a year and had assured her that nothing would be expected of her in return, but that the Earl had been deceitful, and among other "artifices", had tried to persuade Ann to take up residence near him "at the court end of town." When she refused, he rebuffed her, damaging her "character" and preventing her success.⁵⁸

Later that same year Ann announced that she would sing English airs daily from October 24 to 20. She would accompany herself on the musical glasses. These performances took place "at the Large Room, late Cock's Auction Room over the great China shop near Spring Gardens."⁵⁹ They were her last reported appearances.

In November she accompanied her close friend, Elizabeth Thicknesse, and Elizabeth's husband, Philip to Landguard Fort, where Philip was governor. It was Elizabeth who had provided sanctuary when Ann fled from her father's house during the period of the controversial spring concerts.⁶⁰ Elizabeth was about to bear a child, and Ann was to be with her at the confinement. A son was born shortly after the move to Landguard, and on March 28, 1762, Elizabeth died. Ann impressed Philip with her skill in caring for the infant. Six months later Ann became the third Mrs. Thicknesse.⁶¹

Philip Thicknesse was eighteen years Ann's senior. Robert Wark describes him thus: "A soldier by profession, a blackmailer by vocation, he rattles through British society of the period hoarding gossip and picking quarrels with all in high places..."⁶² Thicknesse (1719-1792) was an apothecary, went to Georgia with Oglethorpe in 1733, was a lieutenant in Jamaica against runaway Blacks, and bought the governorship of Landguard Fort near Ipswich, where he met Gainsborough. He was imprisoned for libel, and settled in Bath in 1768. (He had wintered there previously.) He was one of the main actors in the most widely discussed episode in Ann's life.

There are many versions of the story, but the most succinct, and possibly the closest to the truth, is Philip Thicknesse's own account, in a letter to his friend John Cooke of Gaytre in Monmouthshire.⁶³ He writes on August 4, 1774 (?):

⁵⁸ Woodall, ed. Letters, 30.

⁵⁹ Edmund van der Straeton, *History of the Violoncello, the Viol da Gamba, their Precursors and Collateral Instruments* (London: Reeves, 1914), 650.

⁶⁰ Lindsay, 54.

⁶¹ Racster, 246.

⁶² R.R.Wark, "Thicknesse and Gainsborough: some new documents," *The Art Bulletin*, 40 (1958), 331.

⁶³ Wark, 333.

Mrs. Thicknesse has quarrelled with Gainsborough. This has vexed me, yet I think she had some cause,...he fell in love with her viol de gambo (& it is certainly the finest in the world) - he more than once said to me he would give an hundred guineas for it. I persuaded her to give it to him: & she did upon condition he painted my picture at full length. When he had got my face and my body sketched, with my dog, Boy, he, instead of finishing it, set it by, to paint Fisher the Hautboy player, at full length: & painted him in Scarlet, laced like a Colonel of the Guards: - now Mrs. Thicknesse who happened to see Fisher in a laced coat finished (a picture not to be paid for) & mine in plain ked kigg,⁶⁴ it turned her sick: so without saying anything to me, she wrote him...& he sent the Viol back. However he and I are as we were, & I have insisted upon it, that he finishes the picture very well, and sends it to Mrs. Thicknesse, because I asked him where he could find a woman who had such an instrument to show herself to advantage upon, who would have given it up, for the picture of an old superannuated invalide soldier..." [Thicknesse was fifty-five when he wrote the letter.]

The viol was indeed a fine one, made in 1612, and according to one source, a contrite Gainsborough berated himself for his "shameful indelicacy in accepting the instrument which Thicknesse's fingers from a child had been accustomed to..."⁶⁵ Gainsborough already had five viols of his own: three by Henry Jaye and two by Barak Norman, both considered today to be among the best luthiers of the period. One does wonder how committed Ann was to her art if she could part so impulsively with an instrument she had most of her life. Her action can also be a sign either of her resignation to a life of domesticity or of her utter devotion to Philip.

In 1777 Philip Thicknesse published an account of his travels, *A Year's Journey Through France and Part of Spain*.⁶⁶ He alternates between first person singular and plural, and only occasionally mentions his family. Two young daughters accompanied him. They were left at a convent near Auxerre "to perfect themselves in the French language."⁶⁷ Another entry refers to Thicknesse's horse as having drawn "two grown

⁶⁴ ked kigg may have been a kind of cloth.

⁶⁵ Armstrong, 178.

⁶⁶ It was printed at his expense by Cruttwell.

⁶⁷ Thicknesse, 142.

persons, two children - one 13 and the other 10..." The only reference to Ann is indirect. "Before we left Chantilly we had a little concert, to which my train added one performer; and as she was the only string instrument, it was no small addition."⁶⁸ Possibly Ann had her guitar with her.

Writing in *The Musical Times*,⁶⁹ Murray Charters dismisses Ann's public appearances by declaring that "her chief attraction was generally allowed to be her person," and that the concert's failure was an "indication of her true merit as a musician." He does, however, quote *The Bath Chronicle* as calling her "the best performer on the Viol de Gambo now in England, or perhaps in Europe," adding that "perhaps they knew there were few others."⁷⁰

One of these "few others" was the well-known gambist, Karl Friedrich Abel. He arrived in London from Germany in 1759 and soon became chamber musician to Queen Charlotte. Three years later his friend Johann Christian Bach came to London, and shortly thereafter Abel and Bach began their famous concert series. Abel's viol playing received favorable reviews, many of them praising his skill in playing slow movements.⁷¹ Abel established himself as a teacher of the viol, the harpsichord and the voice⁷² and gained popularity as a composer.⁷³

Gainsborough painted two portraits of Abel. The earlier one was preceded by a chalk study.⁷⁴ It shows Abel holding the viol and bow in playing position. In many respects it resembles the portrait of Ann Ford, the turned head, averted gaze, delicate hands, ornate costume. The better known portrait of Abel hangs in the Huntington Library and Art Gallery in San Marino, California. Significantly larger than Ann's portrait (88" X 58"), it portrays Abel as a composer, quill in hand. His viol leans on his left thigh, and his dog lies on the floor nearby. Painted in 1777, it is considered one of Gainsborough's "most powerful achievements."⁷⁵

Gainsborough and Abel were close friends. They made many exchanges of music and paintings. In a letter he wrote after Abel's death, Gainsborough refers to Abel as "the man I loved from the moment I heard

him touch the string."⁷⁶ In his biography of Gainsborough, Philip Thicknesse writes "he wood fagg through the day's work to rest his cunning fingers at night over Abel's compositions." The two men, painter and musician, frequently drank together, sometimes to excess.⁷⁷ They were both professional working men, and as such, social equals.

Ann Ford and Abel also had much in common. Both were subjects of Gainsborough's portraits, both were gambists and each has been credited as being the last performer on the viol. If Ann had been a bad musician it is unlikely she would have been accorded this distinction. But they lived in different worlds. Ann had tried to enter the world of the professional musician, but she was forced by society to give up. She was the victim of a double standard by which Abel, despite his frequent bouts of alcoholism, was permitted to pursue a career in music because he was a male. Ann's membership in a higher social class may well have been an additional barrier to her entrance into a world in which the gentry participated as amateurs.

It was unusual for a young woman in the eighteenth century to defy her father, or any male authority figure, and Ann seems to have lost heart after her flashes of temperament. She was a victim of her time. Her father was not able to control her. She performed in public despite her father's repeated and strenuous efforts to stop her. She left home during the period of the 1760 performances despite her father's efforts to restrain her. She had a liaison with a married man, and a socially prominent one at that. Her mother seems not to have figured at all in the scenario. Ann was spirited and perhaps spoiled, but she had something to offer the world in the way of musical gifts. They may have been undisciplined, but in another setting they might have flowered longer. Her lack of musical sophistication could very well have been the result of a musical training less rigorous than that accorded her male contemporaries. If she was laughed at, her beauty and daring could have been the source of envy and gossip.

Ann turned to writing in her later years, and produced some books, but her wings had been clipped. Not only was she defeated by the male-dominated society in which she lived, but history has slighted her as well. We read often about Abel, who had entrée into her society. There is no evidence that the two ever met. Gainsborough played a "lesson" by Abel the evening that Ann offered him her viol.⁷⁸ She was impressed by his performance. She may have studied with Abel or learned some of his music, but she seems to have remained on the periphery of his world. In another age they might have been colleagues. Abel and Gainsborough went

68 Thicknesse, 183.

69 Charters, 1226.

70 Charters, 1226.

71 Mary Cyr, "Carl Friedrich Abel's solos: A musical offering to Gainsborough?" *The Musical Times*, 128 (June 1987), 320.

72 Cyr, 318.

73 Cyr, 321.

74 *Gainsborough and Musical Friends*, no. 17.

75 *Ibid.*, figure 5.

76 Woodall, ed. *Letters*, 31.

77 Whitley, 366.

78 Armstrong, 176.

drinking together, but camaraderie of this sort between men and women is often frowned upon even today.

The brevity of Ann Ford's exposure to the public reminds us how rigid gender roles can be. The author of a recently published book on professional women in the 1990's could have been writing about Ann Ford when she observed "For there is something in the way women...experience social and personal prohibitions which allows fewer buried talents to rise to the surface. Ability, in women, is not enough."⁷⁹

⁷⁹ Terri Apter, *Working Women Don't Have Wives* (New York: St. Martin's Press, 1993), 165.

RECENT RESEARCH ON THE VIOL

Ian Woodfield

This bibliography is intended as a concise guide to recent research relating to the viol. It lists books, articles, dissertations, selected reviews, unpublished papers, and major scholarly editions of music. Research on any aspect of the viol (and related instruments such as the baryton) will qualify for inclusion. Suggestions for additional entries in any language will be most welcome. They should be sent to: Ian Woodfield, Department of Music, Queen's University of Belfast, Belfast BT7 INN. Northern Ireland.

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Catch, John. "Bach's Violletta: a Conjecture," *Chelys* XXI (1992): 79-80.

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(Correction of date of publication.)

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Polk, Keith. *German Instrumental Music of the Later Middle Ages*, Cambridge University Press, 1992.

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Thompson, Robert. "Some Late Sources of Music by John Jenkins," Paper given at the Jenkins Quatercentenary Conference, Little Benslow Hills, 9 July-12 July, 1992.

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Walls, Peter. "The Idea of the Composer at the Court Masque," Paper given at the Jenkins Quatercentenary Conference, Little Benslow Hills, 9 July-12 July, 1992.

Willetts, Pamela. "John Lilly: a Redating." *Chelys XXI*,(1992): 27-38.

REVIEWS

ALFONSO FERRABOSCO, the Younger. *Four-part Fantasias for Viols*, *Musica Britannica* LXII, transcribed and edited by Andrew Ashbee and Bruce Bellingham. London: Stainer and Bell, 1992. \$98.00 (A set of string parts [H350] is available separately @ \$30.00.)

Any new volume in the *Musica Britannica* series is indeed welcome. Because Alfonso Ferrabosco the Younger's music is of such high quality and is so central to the viol repertoire, gambists will be especially happy to see this particular volume in print. While most of the music has previously been published in widely scattered editions, until now most players have used a hand-copied British Viola da Gamba Society supplementary publication of eight fantasias containing the parts only. The present publication conveniently brings together twenty-two of the twenty-four VdGS-numbered four-part fantasias now attributed to Ferrabosco. His two hexachord fantasias, VdGS 10 and 11, are to be included in a forthcoming *Britannica* in tandem with the corresponding five-part versions of the same music.

Starting with the familiar gray cover and moving to the musical scores and scholarly notes, *MB LXII* closely resembles previous publications in the series. A "Preface", in English, German, and French, briefly sets the stage for what follows. The "Introduction," drawing material from English court records, outlines the few known facts related to Ferrabosco's activities. Some stylistic description is supplied, and undoubtedly more analysis will now be possible. The sources of this edition, which apparently do not include any known Ferrabosco autograph, are described in great detail. "Nearly thirty" sources were evaluated, dated, and compared in preparing the final version. The notes on sources give excellent insights and provide valuable summaries of the extant materials. Finally the lengthy "Textual Commentary" supplies great detail on the variant readings. Four pages of facsimiles provide some feeling of the originals. In addition to the four-part open score, *MB LXII* includes an edited organ part derived from Oxford, Christ Church, *MS 436*.

The two scholars cooperating in this venture are well-qualified for this undertaking. Andrew Ashbee is known especially for his handsome editions of John Jenkins' instrumental music and for his well-known writings about Jenkins. In addition, he is currently editing a multi-volume transcription of sixteenth- and seventeenth- century English court records referring to music and musicians. Bruce Bellingham, Professor of Music at the University of Connecticut, is past President of the Viola da Gamba Society of America, an active viol player, and a well-published scholar.

With this volume these two have given us an attractive and definitive edition.

Aided by generous financial assistance from the University of Connecticut and the Viola da Gamba Society of America, a set of string parts, generated from the score, is separately available for the convenience of performers. This set of parts does not include the organ part. The parts are very nicely done. Each part for each fantasia is printed on a separate page, and thus no page turns are required in performance. The music is reproduced on sturdy and good quality paper, and the printing is clear and uncluttered. Happily the two four-part fantasias, edited by Christopher Fields, have been included in the parts, thus making the set of parts absolutely complete. While a brief "Note" is supplied for the parts, performers will doubtless consult *MB LXII* for complete information and for viewing the interaction of the parts.

This volume and the accompanying parts make a substantial addition to research on the seventeenth-century English fantasia, and performers will derive a great deal of satisfaction from playing this wonderful music.

Gordon Sandford

CONTRIBUTOR PROFILES

Martha Bishop, viola da gambist, is a past president of the Viola da Gamba Society of America, and is currently Musical Director of its annual Conclave. She performs with Apollo's Musicke and Diverse Musicke, and is principal cellist of the Atlanta Bach Choir. She is on the faculties of Clayton State and Agnes Scott Colleges, as well as Emory and Georgia State Universities, and is often a guest faculty member at Florida State University. She teaches at many early music workshops in the United States and Canada. Ms. Bishop is a published composer; she recently won a competition for recorder music, and her compositions are being performed more and more frequently. Her teaching publications for viola da gamba are used worldwide. She studied viol with John Hsu at Cornell University, and recently made a video tape with Professor Hsu as his master student.

Judith Davidoff is the founder and artistic director of the New York Consort of Viols, now in its twenty-first season. She continues to perform with Music for A While, and is the cellist of the Agassiz Trio (classical cello) and the Arioso Trio (modern cello). She is on the music faculties of Sarah Lawrence College and Columbia Teachers College. She has recently returned from her second residency in Taiwan, where she gave lecture-recitals on the viol, and studied the Chinese erh-hu. She is currently preparing an annotated catalogue of twentieth-century works for the viol. She has served on the VdGSA Board from 1987 to 1994.

Phyllis Olson received her Bachelor's and Master's degrees from the Eastman School of Music, playing string bass in the Rochester Philharmonic and later in the Baltimore Symphony. While on the faculty of the University of Illinois in the early 1950's, she began to study viols under George Hunter, and later became a founding member of the Boston Camerata of the Museum of Fine Arts. She has performed on viols with Baltimore's Pro Musica Rara and the Baltimore Consort, and was a faculty member and co-director of the Early Music Ensemble at Towson State University. She served as Vice President of the Viola da Gamba Society of America from 1978 to 1980, and as President from 1980 to 1984.

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